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CREATIVITY IN MARKETING AND SOCIAL COMMUNICATIONS

Textbook

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This textbook contains materials on creative activities in the field of advertising and public relations, which allow you to successfully build marketing and social communications in relation to solving practical problems in the context of professional activity. The textbook is addressed to students in the field of training 42.04.01 - Advertising and public relations.

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CONTENT

Introduction

Modern creative advertising is defined as a component of the marketing communications complex, which is an integral part of the marketing system. In the discipline "Creativity in marketing and social communications", the concepts of a creative concept, an advertising idea, a relevant commercial message, and a creative brief are considered. Attention is drawn to advertising strategies and methods of developing advertising messages.

Tasks of the discipline:

- study of the theoretical foundations of creativity in advertising;

- analysis of strategic and tactical actions related to the development of effective advertising messages;

- familiarity with the technology of production of advertising products for various means (channels) of distribution;

- consideration of the issues of testing creative developments and their protection before the customer.

- study of the theoretical foundations of creativity in advertising;

- analysis of strategic and tactical actions related to the development of effective advertising messages;

- familiarity with the technology of production of advertising products for various means (channels) of distribution;

- consideration of the issues of testing creative developments and their protection before the customer.

The course of the discipline "Creativity in marketing and social communications" allows undergraduates to master the knowledge and skills necessary to work in the field of marketing communications; develop creative advertising strategies and evaluate their effectiveness; create relevant advertising messages.

4

In the process of mastering this discipline, students must possess the following knowledge and competencies:

- ability to abstract thinking, analysis, synthesis (OK-1);

- the ability to solve conceptual and applied problems in a broad or interdisciplinary context (PC-23).

Creative advertising is the transmission of an advertising message in a way that would have a relevant impact. Relevance refers to meeting the needs and desires of the audience. The concept of creative technologies in advertising appears when the process of developing the main creative idea (creative concept) begins and there is a need to move to the stage of preparation and physical implementation of the ad.

The creative product and the main creative idea (in terms of the possibilities of its physical implementation) depend on a number of main factors: the budget of the advertising company, the technical and production capabilities of photo, film studios, printing houses, software, time for their reproduction, the availability of professionals who are able to perform the work in the required technique. Creativity in PR-specific techniques is used to achieve the desired positioning of the company and its services in society and the consumer audience. The product of PR-creativity is an intermediary between the company/its products and the society/target audience of consumers.

Mastering the theoretical foundations of creative activity in the field of advertising and public relations allows undergraduates to successfully build marketing and social communications in relation to solving practical problems in the context of professional activity.

Section 1.

**Modern creative advertising as a component
of a complex of marketing communications**

Methods of developing advertising messages. Technologies for the production of advertising products for various means (channels) of distribution. Organizational and legal issues of creative advertising activities

When composing an advertising message, there are certain methods. The main thing here is to attract the attention of a person and quickly convince him of the truthfulness of the message, so when compiling it, you should start with the most important thing. **The first method** assumes the sequence and logic of the message. An advertising message can be presented in the form of an inverted pyramid: first of all, the most important part of it is presented, and then, when the viewer's or reader's attention is already focused on you, it will become overgrown with details and details that are strung on the main idea. To strengthen the main point of your ad, you need to repeat it one more time at the end of the message. It is believed that repeating what was said at the beginning will help the listener better remember the idea of advertising.

When presenting a message about your product to the public, you need to help the consumer make a conclusion about the possibility of using it to solve a problem. This point should not be overlooked, because otherwise the listener (viewer) can make their own conclusion. **The second method** – the structure of the advertising message should encourage the listener to immediately take the necessary actions, only then it has a better chance of success.

A person who seriously evaluates a product in terms of its purchase will always be interested in getting all the information about it before making a final decision. This is especially important for large and expensive products. A more convincing advertising message will be given if it presents the "pros" and "cons" of the product in a balanced way. This means that you must first present and praise your product, and then honestly mention the competitor. For some reasons, including due to the

6

different nature of the products, this postulate can not always be applied, but if there is such a possibility, then it is necessary to use it.

The third method used in the composition of the message depends on whether the advertisement is verbal or visual, and consists in choosing the means of communication for its transmission. Using some means of communication, such as television, you can present a nonverbal advertising message. Music, color, and action can convey an idea more effectively than words. You can't show people dancing on the radio, but you can give the listener the unmistakable impression that they are really dancing.

There is a very important factor that should not be overlooked – this is the motive. The fourth method is that when composing an advertising message, you can use various motives, for example, a call for rationality. In other words, you are trying to convince the consumer that buying your product is a very wise thing to do. The rationale may be related to necessity, as well as to economic or other similar reasons. You can choose a comparative type of motive based on a comparison of two products, as a result of which your product is better.

People often make decisions about buying a product based on their emotions. Therefore, the arsenal of ways to compose a message can include an emotional motive. If the product evokes positive feelings in potential buyers, they can purchase it.

Similar, but somewhat different from the previous one, is the motive of fear. Many products are associated with the consumer's personal safety: burglar alarms, anti-theft alarms, safe car tires, etc. Advertising, appealing to the fear for their safety, usually shows some danger, and then offers the product as a guarantee of its elimination. However, this should be done with great caution.

The next motive is entertainment. People often remember entertaining messages longer than more serious ones. A significant advantage of such advertising is that it can be so interesting or funny that people will tell others about it, which will double the effect. Thus, the entertainment motive is in some cases very useful for developing a positive attitude towards the product before it goes into implementation.

7

And the last motive is a logical one, which may be related to the thrift and economic benefit of purchasing this product, with its price or utility. Many people like to justify their decisions about buying a particular product with logical motives.

The final result of the first, creative stage of creating an advertising product is the approval of the original layout for print advertising or a film or audio script. After that, the advertising agency begins a new stage, the stage of manufacturing the developed advertising. As a rule, this stage takes place outside the advertising agency.

Ad production processes for the main distribution channels.

Print advertising. For the production of printed advertising, printing houses are used by highly qualified specialists of such professions as typesetters, printers, manufacturers of printing plates, and modern printing equipment. Other specialists, such as engravers, may be required in the course of work. In the printing house, a signal copy of the advertising products is made according to the original layout made by the advertising agency. This copy, after making the last necessary changes on the part of the agency and the client, is the source material for further replication. In the printing house, the process of making printing plates and color separation takes place. The client approves the color test. Illustrative material and texts receive appropriate legal approval.

Television and radio. The process of making television ads includes: selecting actors, composing and recording music, filming (with the involvement of the director and other specialists), editing and mixing audio and video recordings. All this work is done by specialized film companies. Advertising agencies develop the script, the idea of the video, write the texts, the artist-designer makes sketches of the main scenes. The screenplay is accompanied by a detailed description of the shooting, where the angles, setting, props, etc. are indicated. For example, a 30-second video requires 12 sketches, since the key scenes usually last 5-6 seconds. The draft version can be presented to the client as an animation-with a voice reading the text. Ultimately, the script is what the film production company uses to shoot the final version of the

8

commercial. In Russia, film companies are mainly concentrated in Moscow and St. Petersburg, where there are well-equipped film venues. The appointment of the director takes place with the full approval of the client. The search for the nature, the shooting schedule-all this is included in the preliminary stage of the film production. The voice-over of the footage is usually done separately. The full process, from the script to the editing copy, takes seven to eight weeks. This copy is removed from the required number of copies in circulation.

During the ad production period, there is a risk that the client will start evaluating the ad subjectively. When this happens, there is a creative dispute that is resolved by compromise.

Many aspects of the production of radio advertising are similar to the production of television advertising. For the production of audio clips, there are special studios, which are often included in the structure of radio stations. Making radio ads is not as complicated as making TV or movie ads. If there are complex texts of sound commercials, where the script provides for drawing scenes, then attract professional actors. The advertising market offers a wide range of technologies for the production of souvenirs, the choice of which depends on the type of product required.

Pad printing, or pad printing, is a method of printing in which the ink from a photopolymer form of gravure printing is transferred to a tampon made of elastic-elastic material; the tampon is lowered to the surface of the object being sealed, taking its shape and applying an image to it. When pad printing, the paint can also be transferred to fragile materials of any surface shape - glass ampoules, chicken eggs.

Decal-a method in which the image is first printed on paper, then the paper is covered with varnish, after which the paper is soaked and the image is transferred to a glass or ceramic surface. The final stage of production is firing, during which the paint is baked into the surface layer. Souvenirs made in this way have an unlimited period of use.

Silkscreen printing is a type of artistic screen printing, in which oil or water paints are pressed through a silk mesh using an elastic plate (squeegee) on the surface

9

that perceives the image. This method is used for applying brand symbols on T-shirts, plastic bags, baseball caps and other types of souvenirs with a large area.

Transfer printing consists in transferring the image to the finished textile product using an intermediate medium (silicone paper). Printing is done by silkscreen printing in a mirror image on the working side of the paper, covered with a special composition. Then, under the influence of temperature and pressure (thermal press), the image is transferred from the paper to the product.

Hot stamping is a finishing printing process using printing foil or inks from a colorful ribbon. The transfer of foil or paint to the material is carried out using heated printing plates of high - quality printing-cliches, stamps. Hot stamping is used for applying text and images on paper and cardboard, as well as for applying brand symbols on flat products made of leather and leatherette.

Thermoapplication is performed by applying special vinyl films to textiles. This method is the most optimal for the efficiency of production of minimum runs.

Laser engraving is a technological method of applying images to the surface of products directly with a laser beam. Laser engraving can be recommended for use on parts of various sizes that have a complex configuration. It is used when applying the image to a metal or wooden surface. A special feature of the method is that the image is applied only in one tone, but with filigree accuracy.

Mechanical engraving is a method similar to laser engraving, but in this case, the application is made not with a laser beam, but with a metal cutter.

The variety of modern printers and multifunction devices — MFPs) is the freedom to choose the best and, at the same time, the problem of choice. Comparing several models, you notice that they use different printing technology.

Dot matrix printing is one of the oldest types of printing that is widely used in desktop printers. The principle of its operation is quite simple. The head, which is a matrix with needles, moves along the printed lines, pushing out the needles, which, in turn, transfer the toner from the tape to the paper. The main advantages of matrix printers are the low cost of printing and the high definition of the raster. In addition,

in comparison with other technologies, matrix printing allows you to use the widest range of media: it is these features that determine the predominance of needle printers in various highly specialized areas where you need to print large amounts of text. For example, a large part of modern cash registers use a built-in dot matrix printer to print receipts.

Inkjet printing. The inkjet technology provides high resolution and color printing quality-up to 9600x2400 dpi, which is the key to excellent image detail. Modern high-end inkjet devices also boast smooth color transitions when displaying any graphic elements, whether they are photos, raster clipart or vector graphics. Inkjet printers, multifunction devices (MFPs) and plotters are successfully used in design and photo studios, when creating large-format printed products.

Laser printing. Advantages of laser technology: the prints are very clear and resistant to water and light. Thanks to the precise and compact focusing of the beam, it is easier to achieve high resolution. The printing speed of laser devices is much higher, because the laser beam moves much faster than the print head of an inkjet printer. In addition, laser printers work relatively quietly, without distracting or irritating others. Another important feature of laser printers is that they use powder toner instead of liquid ink. Toner cartridges do not dry out and can be stored for several years-usually up to three. As a result, the printer can easily tolerate periods of downtime — you can leave for two months, and then come back and start working without any problems.

LED printing. LED printers and multifunction devices are suitable for both business and personal use. But, in comparison with laser devices, LED lights are more affordable and economical. They are cheaper both in terms of ownership and in terms of the cost of printing. In addition, in the process of LED printing, oxygen molecules are not broken down, which means that ozone is not released. Thus, we get an even more reliable, efficient and convenient solution that can be used in any institution or at home. Similar to laser printers, many LED lights are designed for a large monthly load and are great for medium to large workgroups.

It allows you to" highlight" the necessary areas of the electrostatic field faster and more reliable means. Therefore, LED printing is considered highly efficient and economical both in terms of device ownership and in terms of print cost.

Sublimation printing. Sublimation technology is widely used in the creation of portable photo printers. These surprisingly compact and easy-to-use devices are indispensable when traveling — they allow you to print colorful photos directly from your digital camera or memory cards-without the need for a computer. A great opportunity to please yourself and your friends during your vacation! The best option for amateur photographers. The print quality is excellent-no graininess, and light and dark shades look equally natural. Laminated prints are resistant to fading and various external influences (water, fingerprints).

Solid-grain printing. Among the most relevant modern printing technologies, solid-grain offers particularly wide opportunities for business use. Due to its cost-effectiveness and high-speed qualities, the solid-grain printer is ideal for working with large volumes of color documentation and will provide high-quality high-speed printing, which is not always available even to the best laser devices. The key feature of solid-ink printers is that they are initially focused on high-speed color printing and at the same time the thousandth print is as clear and bright as the first, because the print quality in this case does not depend on the number of printed pages. In addition, such printers are equally successful in printing on paper of different densities.

Creativity is a prerequisite for innovation in advertising, its task is to transform a socially significant phenomenon containing mental novelty into a socially significant innovation. It depends not only on the personal qualities of the advertising producers, but also on the changing social conditions and relationships. Therefore, it can be considered as a social phenomenon of a developed society, which at the present stage is defined as post-industrial. Hans Joas, who studies creativity, points out that a third model should be added to the dominant models of rational and normative action in the social sciences, which includes the concept of the creative nature of human activity. According to his theory, people are able to create new

12

thoughts and actions, and creativity is a spontaneous reaction of an individual to social changes in the form of a new action. However, as the founder of this theory, he does not define the concept of creativity. The processes of urbanization have influenced the study of the phenomenon of creativity as a sociological phenomenon. Florida and C. Landry define creativity not only as a psychological phenomenon, but also as a link between the social system and the individual. Among domestic researchers, the study of this phenomenon was devoted to the works of E.V. Batovrina, Yu.G. Volkov, Ya.I. Gilinsky, E.R. Grigoryan, S.V. Maksimova, A.V. Ovrutsky and others. They define creativity as a multidimensional phenomenon in the unity of social, cultural and personal dominants.

The sociological, economic, psychological, and existential aspects of creativity often not only do not coincide, but also contradict each other, since they are based on specific results of empirical research conducted according to various criteria. "Creativity in Russian society," writes Yu. G. Volkov, "is still a potential state that meets the urgent needs of the majority of the population, contains opportunities for active participation in social processes and contributes to the transition to a new period, a period of growth and development of human capital." In this context, it is one of the basic concepts of sociology that characterize the specifics of the transition stage of modern Russia, due to the problems of post-industrialization of self-identification.

A.V. Ovrutsky understands creativity as the process of creation in art and science, where the creative product is an artistic image, an abstract idea", and creativity as "the process of creating something new in the applied, social aspect (advertising, design, fashion, recreation, organization, management, etc.)". Based on this, creativity has such specific properties as objectivity, materiality, interactivity, communication and social orientation.

According to Yu. G. Volkov, creativity is embodied in creativity focused on the production of a new social product, new ideas and knowledge, which is necessary in the context of understanding creativity as the result of social exclusivity, sublime

13

activity that does not intersect with mass social practices. Therefore, creativity is not creativity, but it precedes the creation of a creative product as a basis. In turn, creativity outside of creativity is impossible, since it is a technology for organizing the creative process.

An essential feature of creativity is the ability to dialectically reflect society, which is presented as a system of ontologically interdependent factors. Creativity manifests itself in the ability to combine the incompatible, to integrate the mutually exclusive conditions imposed by real activity, thereby creating a qualitatively new product or searching for a beautiful solution to a problem. Therefore, creativity in the sociological aspect can be understood as the ability of a person to be ready to generate fundamentally new goals, tasks, and their solutions in order to change the existing one.

The creativity of advertising activity is based on an innovative idea and subsequent creative implementation, so its author, rejecting templates and stereotypes, goes beyond what is allowed, rules and norms. In this case, creativity, changing or breaking the foundations, can be both useful and harmful, stimulating the destabilization of public relations. In relation to advertising as a means of communication, creativity can be considered, on the one hand, as an individual's creative ability to generate and produce original ideas, and on the other – as a property that leads to the appearance of such a type of advertising as creative advertising. Creativity in relation to advertising is considered as a set of actions related to the creative implementation of innovative ideas in the process of creating and distributing an advertising message.

The conceptualization of creativity in advertising allows us to bring a new meaning to the analysis of their legal regulation. The introduction of the concept of "creativity" in the sociological analysis of the legal regulation of advertising activities expands the possibilities of their study. Creativity, which makes it possible to expand the process of the emergence of the new in time and space, involves the use of both previous experience and its reflexive tracking in the processes of social action. It

contains intentional elements inherent in human consciousness, including goals, motives, plans, ideas, as well as such social factors as the natural and social environment, the contextual consolidation of actions in the rule of law.

Since Russian legislation recognizes the freedom of creativity and prohibits censorship, it may seem that the flow of creative ideas and decisions in advertising activities is unmanageable. In Russia, there are a number of regulatory legal acts regulating the advertising business, requiring that any advertising message be honest, decent and truthful, and meet the principles of fair competition. However, if there are rules that establish prohibited types of advertising in terms of its content and distribution, creative advertising producers sometimes neglect them or, taking advantage of legal gaps and uncertainty, create a product that generates legal risks. In the legislation on advertising, the norms regulating the creativity of advertising activities are not separated into a separate group, in this case, the law is applied by analogy.

Legal regulation of advertising activities is a type of social management. By creating the legal basis for the functioning of the market system, the state ensures the legal status of private entrepreneurship, institutions and organizations of the state and non-state sectors associated with advertising activities, thereby forming the norms of legal relations between them. The law protects consumers from unfair or unreliable advertising, as well as any other advertising that violates the law in relation to its content, place and method of distribution.

The use of creative technologies in advertising activities through imitations can mislead the consumer about the real properties and characteristics of the advertised product. Creativity in commercial advertising aimed at increasing the consumption of the advertised product, in addition to brightness, originality, and effectiveness, is characterized by the use of always positive images. In this context, the law regulates the creativity of the content of advertising activities in order to eliminate the risk of its destructive orientation, that is, the incitement to commit illegal actions, violence, cruelty, the use of pornographic stories, etc.:

15

- deliberate disorientation of its consumers, that is, deliberate misrepresentation;

- hidden negative impact on their subconscious;

- breaking of cause-and-effect relationships or substitution of concepts contained in advertising;

- the use of techniques that allow you to manipulate the psyche and consciousness of consumers;

- exclusion from the current Law of the concepts of "unethical advertising", "deliberately false advertising", etc.

In such cases, legal regulation is necessary to minimize the consequences caused or become a risk factor.

The specifics of the legal regulation of the creativity of advertising activities are manifested in the legislative prohibitions on the use of advertising:

- foreign words and expressions that may distort the meaning of the advertised product;

- images related to smoking and alcohol consumption;

- unauthorized images of medical and pharmaceutical workers, as well as the medicinal properties of the advertised object;

- information that the advertised products contain human embryo tissue;

- swear words, offensive, obscene stories, official state, religious symbols, as well as domestic and foreign historical and cultural monuments, etc.

Also, the creativity of advertising activities is limited by the right to prohibit the use of:

- advertising in educational literature, diaries, notebooks intended for schoolchildren;

- distribution of advertising that contains information prohibited for children by law, within one hundred meters from the institutions listed by law;

- exceeding the volume of the broadcast ad, interrupted TV program;

- exceeding the total volume of advertising due to placement in the "running line".

16

Despite these restrictions, creators often violate the norms of the law, but the responsibility for violations is borne by the distributors of advertising, who must ensure that the advertising offered for placement complies with the norms of the current legislation. It is well known that there is a ban on advertising weapons, their manufacturers and stores that sell them everywhere, except for specialized publications.

In general, the production, placement and distribution of advertising must comply with the requirements of Russian legislation in order to avoid risks and distortions of its informational impact on society. For example, when advertising financial services, the use of microshrift in writing essential terms of service that affect the conclusion of an agreement, initially acted as a creative technology, which then became widely used. From the point of view of law enforcement officers, if a person who does not use glasses to read information cannot make out the text due to the use of a minikegle or a weakly visible color scheme, then it is considered that this text is not there. However, some differences stand out: so the micro-drift of the text, located on a special stand in the bank, if possible, is allowed to approach and get acquainted with it within the required time. The use of small print in television advertising, when the advertising screen saver with this text lasts two or three seconds and it is impossible to read it, is a violation. In accordance with the legislation, the evaluation of such advertising is carried out from the position of an ordinary consumer who does not have special knowledge. In addition to using the data of sociological surveys, the court may appoint an expert examination aimed at resolving the issue of how advertising is perceived.

The creativity of advertising activities that are manipulative in nature, without appropriate legal regulation, can turn it into destructive communication. An example of the impact on the psyche, consciousness and subconsciousness of consumers is the use of images of minors in advertising products, services and events that are not related to children. The current Law on Advertising, specifying private prohibitions on addressing minors, does not contain a requirement to prohibit the visual, audio or

17

text use of their images in advertising that does not directly relate to goods for them, as was established in the Advertising Law of 1995. Therefore, in order to eliminate the risks of destructive manifestations of creativity in advertising activities when creators use children's images, it is necessary to restore this ban.

Currently, the legal regulation of advertising activities is aimed at protecting against unfair competition, delusion, harm to the health, honor, dignity and business reputation of participants in these legal relations. At the same time, there should be a balance of polar interests between the producers, distributors and consumers of advertising, and the law should become an arbiter between them.

Despite the fact that the legal regulation of advertising activities is aimed at ensuring the rule of law, security and stability of legal relations, the use of creative technologies is actually carried out in a legal vacuum, and many provisions of the legislation are simply applied by analogy. This leads to the emergence of creative risks of advertising activities and, consequently, to the need for their legal regulation, based on the relevant norms and principles. The analysis of the specifics of the legal regulation of the creativity of advertising activities allowed us to identify restrictions and prohibitions in the use of creative technologies to exclude negative risk situations and counteract content deformations in it. The law in the system of regulating the creativity of advertising activities should be dynamic, but at the same time become a damper for improper advertising and arbitrariness of advertising subjects.

Questions for self-control

1. What is the meaning of modern creative advertising as a component of a complex of marketing communications?

2. What are the main methods of developing advertising messages?

3. What are the main technologies for the production of advertising products for various means (channels) of distribution?

4. What are the main organizational and legal issues of creative advertising?

18

Section 2.

Creative planning technologies

The marketing component of an advertising message. Coordination of the creative with the marketing task, the stage of the product life cycle and the motives of the target audience

Advertising as a marketing tool. For companies operating on the basis of this concept, the task of marketing is to support the "marketing-exchange" cycle. The implementation of this task is divided into three areas:

1) identify, define and establish the size of functional and symbolic needs, the attitude to them and the desire to realize them in future consumers;

2) process this information for management structures so that they can decide on the improvement of existing services and the development of new ones.;

3) develop and implement a system that allows you to have a product available, inform future consumers about the properties of the product that can meet their needs, and, finally, make an exchange.

The task of advertising in the market is to inform. In addition, it should convince customers of the need to purchase and remind them that they should buy this particular product. Sometimes advertising is directly involved in the exchange process. But in all these cases, the effectiveness of advertising depends to a great extent on the correct implementation of various types of activities by companies.

A company can spend a lot of money on advertising every year, but at the same time suffer losses. Before advertising works, the product must become what the consumer needs. There must be a place where it is convenient for the customer to make a purchase, and there must be people who are ready and able to sell the product and successfully coordinate other activities.

Each stage requires the selection of appropriate marketing tools: prices, forms of distribution and promotion. And the reaction to the various situations in which the passage of the goods turns out to be varies according to their combinations. Typical

19

situations of the product life cycle and a set of marketing measures that are usually used in each case are shown in the table.

The product life cycle model allows you to explain the behavior of the product on the market depending on a variety of variables, to describe the future scenario of product development. In modern conditions, cycle modeling is the most important tool for strategic planning.

Although the product lifecycle model represents a simplified vision of reality, it nevertheless gives the marketer the opportunity to track and firmly maintain the level of sales in the market. Due to a thorough and careful analysis of the dynamics of the product life cycle, the company's management can know what, when and how to change, namely:

- what is happening to the market, at what stage it may be; whether it is threatened by factors of technology or the environment;

- what is happening in the market, what are the current trends, what are competitors and consumers doing;

- what marketing techniques will bring success to the product.

As a strategic planning tool, the product lifecycle concept allows you to better:

- comprehend the future of the enterprise;

- coordinate all efforts of all parts of the enterprise;

- clarify the objectives of the company's policy;

- better prepare for unexpected changes.

Planning the future strategies of an enterprise in a competitive environment can be very useful for extending the life of the product and preventing a drop in sales and profits. The product life cycle model can be used to forecast sales development. It is important to determine what the model should be aimed at (product, product class, brand, etc.). Then you should specify the market (for example, the phase of the product cycle in the domestic market may differ from the phase in the foreign market). The same applies to different market segments.

20

Marketing activities at the implementation stage. For each stage of the product life cycle (LCT), based on the study of market conditions and forecast information, adequate marketing measures are developed. At the stage of introducing a new product, the following marketing activities are the most effective: active advertising, competition for the market, the use of a monopoly advantage if the product is unique, price management, the continuation of measures to promote the product.

This is the phase of the appearance of a new product on the market. Sometimes in the form of trial sales. It begins from the moment of distribution of the product and its receipt for sale. At this stage, the product is still a novelty. The technology is not yet fully developed. The manufacturer has not decided on the choice of the production process. There are no product modifications. Product prices are usually slightly increased. The volume of sales is very small and increases slowly. Distribution networks are cautious about the product. The sales growth rate is also low, trade is often unprofitable, and competition is limited. Only substitute products can compete in this phase. The goal of all marketing activities is to create a market for a new product. The firm incurs high costs, since in this phase the production costs are high, and the sales promotion costs usually reach the highest level. Consumers here are innovators who are willing to take risks in testing a new product. At this stage, the degree of uncertainty is very high. Moreover, the more revolutionary the innovation, the higher the uncertainty.

At this stage, it is necessary to take into account the complete ignorance of the consumer about the new product, so the main goals of advertising are:

1. To achieve the fame of the existence of the product and brand.

2. Inform the market about the benefits of the new product.

3. Encourage customers to try out a new product.

4. Encourage sellers (wholesale and retail) to take the product for sale.

Thus, the main focus for advertising purposes is on informing buyers and sellers about the purpose, scope, main characteristics, and name of the new product.

Advertising at this stage requires such significant costs that they far exceed the profit. Manufacturers often resort to distributing free samples of new products.

Marketing activities at the stage of growth. At the stage of product growth, the following changes occur: the transition to moderate (informational) advertising, the search for new market segments, and in some cases, measures to limit demand are applied. If the product is required on the market, then sales will begin to grow significantly. At this stage, there is usually a recognition of the product by buyers and a rapid increase in demand for it. The market coverage is increasing. Information about the new product is transmitted to new customers. The number of product modifications increases. Competing firms pay attention to this product and offer their own similar ones. Profits are quite high, as the market purchases a significant number of products, and competition is very limited. Through intensive sales promotion activities, the market capacity is significantly increased. Prices are slightly reduced, as the manufacturer produces a large volume of products using a proven technology. Marketing expenses are allocated to the increased volume of products. Consumers at this stage are people who recognize the novelty. The number of repeated and repeated purchases is growing.

At this stage, the sales level is growing rapidly. Many customers start making repeat purchases. Most buyers know about the product and the brand of the product (often from advertising at the first stage of the life cycle). As competitors begin to appear on the market, the main purpose of advertising is no longer just information about the product, but the formation of a preference for the brand of the product. All the advertising goals can be formulated:

1. Creating a strong, sustainable image of the product brand.

2. Creating and maintaining brand commitment.

3. Promotion of the purchase of goods.

4. Further increase customer awareness.

The main emphasis in advertising is on the quality of the product, its prestige and additional service provided to customers of the company's goods.

22

Advertising costs generally remain constant, but since there are many more products sold, they are constantly decreasing per unit of product.

Profits appear and grow, as all sales promotion costs fall to normal levels.

At this stage, the main type of advertising is agitating (admonitory) advertising and information elements.

Marketing activities at the stage of maturity. At the stage of product maturity, the following marketing measures are the most effective: gradual price reduction or introduction of cheaper product modifications, fight against increasing competition, expansion of service, improvement of advertising, development of new products. This stage is characterized by the fact that most buyers have already purchased the product. The sales growth rate is falling, and the product is moving into the category of traditional products. There are a large number of modifications and new brands. The quality of the product and the smoothness of production increases. The service is being improved. The maximum sales volume is reached. The company's profit is reduced. Profits grow slowly. There are stocks of goods in the warehouse, competition intensifies. Price competition. Sales at discounted prices. Weak competitors are leaving the market. Sales promotion measures achieve maximum efficiency. The consumers here are slow-admitting people and conservatives. This stage is the longest in terms of time.

At this level, there are very few new buyers and sales consist mainly of repeat purchases. The maturity stage is the peak of the advertising campaign. The positions of the main competitors and their brands are well known. The market does not increase, so the main goal of advertising is to prevent a decrease or even an increase in the share of the advertised product in the market. The main emphasis in advertising is on a variety of discounts when purchasing goods, sales at reduced prices, additional service and further quality improvement.

The main type of advertising is campaign advertising.

Marketing activities of goods at the stage of decline. At the stage of decline, the situation can develop in the following directions:

23

option 1: withdrawal from the market, sale of leftovers at reduced prices, introduction of a new product to the market;

option 2: support fading demand by reducing prices for active advertising, methods of stimulating demand, transition to the 5th stage;

The recession is a period of sharp decline in sales and profits. Sales may fall to zero or remain at a very low level. The main reason: the appearance of a new, more advanced product or a change in consumer preferences. Many firms are leaving the market. Allocations for sales promotion are reduced or stopped altogether. Consumers lose interest in the product, and their number decreases. The majority of consumers are conservatives with low solvency. At this stage, it is advisable to remove the product from production in order to avoid large financial losses.

The transition from stage to stage occurs without sudden jumps. The duration of the cycle and its individual phases depends on the product itself and the specific market. The life cycle is also influenced by external factors, such as the economy as a whole, the level of inflation, the lifestyle of consumers, etc. At this stage, there is a sharp decline in sales and advertising is impractical. The product is removed from the market. However, if there are a large number of products left in the warehouse, the company still advertises the product until it is completely sold out (sometimes with a very large discount).

The need to use the product life cycle theory when planning an advertising campaign is due to the fact that to increase the effectiveness of an advertising campaign, advertising should not be the same at all stages of the life cycle. This can be illustrated with a simple example:

When a new product appears, such as copiers, it is unwise to advertise them with the slogan "Buy Copiers". The buyer simply does not know what it is and whether he needs it. Such advertising will not be accepted by customers, they are not ready for it. First, in advertising, you need to tell (sometimes in detail) about what a new product is, who its manufacturer is, and what advantages it has over previous models. After all potential buyers have learned about the new product (or the new

24

properties of the old product), everyone knows what the advertised product (the copier) is and many of its characteristics. It is pointless to continue to focus on its new consumer properties in advertising, since the buyer already knows what the advertising provides to him and such an ad will no longer be as effective as an ad that touches on any new aspects of the product or one that is designed mainly for the memorability of the product and the name of the manufacturer. The main emphasis in advertising is transferred from informing about the consumer properties of the product to forming a preference for the brand of the product in the mind of the buyer, creating a stable image of the product and the company. Further advertising is designed to ensure that the consumer not only knows about the properties of the product, but also has an image of this product and the company imprinted in his memory. The purpose of this ad is to prevent the customer from forgetting what they already know about the product and the company.

Advertising should constantly remind the buyer of their existence. Advertising based on this principle will be more effective than a monotonous message to the buyer about the product and its properties. A constant repetition after a certain time will be skipped by the buyer and will not be able to perform the tasks assigned to it. In addition to the psychological gain from such advertising planning, the return will also increase due to the reduction of funds allocated to advertising, since advertising in the subsequent stages will cost the advertiser less than advertising in the first stages of advertising. Even if you consider that the number or frequency of ads will increase, the effect of reducing the cost of one ad will outweigh the cost of increasing the number of ads.

Questions for self-control

1. What are the technologies of creative planning?

2. What is the marketing component of an advertising message?

3. What is the coordination of the creative with the marketing task and what is the stage of the product life cycle or the motives of the target audience?

25

Section 3.

The concept of creativity in advertising

The relevance, originality, and impression of creative advertising. Methodology for analyzing the consistency of strategy and creativity. Creativity as a feature of psychologically effective advertising. Search algorithm for creative concepts and advertising ideas. Definition of an advertising problem. Analysis of information in auxiliary sources. Primary research. Data interpretation

Advertising creativity is one of the most important elements that make an advertising campaign successful. The role of creativity in advertising is very ambiguous. Among advertisers, there is an opinion that "it is better to under-twist than over-twist", which in translation into the universal language means that it is better to advertise too simple than too original. The concepts of "creative" and "increasing sales" are not synonymous at all - an idea can be fresh, new, creative, but at the same time cause a negative reaction from consumers. Many creative advertising projects did not see the light precisely because it was impossible to predict what their launch would bring - an increase in the number of customers, zero effect, or the loss of a certain market segment. Errors in advertising are very expensive for the customer, much more expensive than the cost of the advertising campaign itself, which is why any creative requires serious consideration for the adequacy of consumer expectations. However, all this does not mean that by adhering to cliches and cliches, you can be sure of your business. The space around us is saturated with information, and therefore we should not miss a single opportunity to stand out from it. The analysis of the movement of financial flows no longer keeps pace with the speed of their movement, and in such conditions, the emphasis is on psychology, on identifying the reasons that can make a potential consumer pay attention to this product or service. Creativity is built on this, and allows advertising not to turn into a faceless billboard or another annoying advertising on TV, which is

26

perceived as information noise, but to become exactly what it should be-a means of increasing sales, profit growth, etc. In summary, we can say that advertising must be creative, the only way the consumer will not look through it, but see it, and only in this way it will be able to tilt the buyer's choice in the right direction. How to evaluate the creativity of an idea in the advertising business? There are a number of points that can be evaluated.

1. The most creative solution is the one that can lead to the result in the shortest way and with the lowest cost;

2. The most creative solution is the one with the least number of different negative factors and possible negative consequences;

3. The most creative solution is the one that brings you as close as possible to achieving your goal.

It should be remembered that consumers do not buy goods, but the fulfillment of their desires, plans, problem solving, future, dreams, and lifestyle. And the better the advertising agency's specialists understand what they want, what the representatives of their target audience want, what problems potential customers are concerned about, the more effective and creative the work of this agency will be.

The properties that a truly creative idea in the field of advertising should possess are described below: The novelty of the idea is the offer of new ways, concepts, materials, and processes. The ability of ideas to encourage new solutions.

Originality of the idea: from a practical point of view, if there is no such idea among the already known people working in this field.

Another important characteristic of a creative idea is its flexibility, which allows it to give a new look at the problem, a new way to solve it, and to change and modify itself.

An idea can be considered effective if it can be used to consider any components of the problem.

Also, the idea must meet the degree of complexity and specificity of the problem - that is, be adequate.

27

The adequacy of an idea can also be defined as its ability to overcome obstacles on the way to solving a problem.

The idea should be convenient for using it in solving the problem.

A creative idea must be logical, that is, it must relate to generally accepted scientific facts. Of course, a creative idea must be useful. That is, it is necessary that it can be applied in practice to solve certain problems.

The idea will be all the more valuable as it can be applied to a wider range of tasks and problems as a solution.

The creative idea must meet the requirements of elaboration and complexity. The first concept is determined by the degree to which it takes into account the various elements - the components of the problem-and brings them into a single whole.

The idea should have an appeal, that is, attract the attention of people and cause positive emotions.

The degree of complexity of a creative idea can be considered in various aspects: technical, substantive, and phenomenal, and associated with a certain scope of application and the variety of factors it takes into account.

The way a creative idea is presented must meet the requirements of elegance, that is, in the presentation of such an idea should be simple and accessible, regardless of how complex the concepts it represents.

Close to the previous concept is the concept of "expressiveness of the idea", which is characterized as the clarity of the presentation of the essence of the idea.

A creative idea should not be too difficult to implement.

Any idea is primarily evaluated on one main criterion: how effective it is to solve the problem. Since the number of ads increases every year and the role of the brand plays an increasingly important role in the choice of goods by the consumer, the advertiser needs not only to increase the number of ads, but also to pay attention to its quality. In this regard, the creative in advertising not only stood out as a separate item in the budget of the advertising campaign, but also became one of the

28

determining factors when choosing an advertising agency. Also, it is worth noting the appearance of creative agencies on the market, whose main service is the development of the advertising idea itself. Taking into account the above, we can say that creativity is a creative component in the development of an advertising campaign, the quality of which has an increasing impact on the effectiveness of the entire advertising campaign.

Creativity is an interesting process. If there is one, everyone notices it. If it's not there, everyone knows it. No one knows what it is. Approximately it can be explained as follows: this is the psychological content of logical information. As if there was ordinary water (information), then it was carbonated (added creative) and received carbonated water (advertising). Therefore, advertising creativity is a creative approach to creating effective communication between the manufacturer or seller and the consumer, taking into account the psychological characteristics, personal values and life attitudes of the target audience.

An important element of effective communication is the ability to empathize. The best creative works are based on feelings and aspirations that are familiar to everyone - love, parental care, and the desire to succeed. Despite the fact that positive emotions have been played out in the work of agencies thousands of times, a good advertising creative does not accept platitudes. Of course, it is difficult to be original when creating an advertising product for a conservative target audience. Such work is a kind of art. Therefore, advertising creativity is highly valued. A talented creator can tell about a product, its unique consumer properties, and create an unforgettable image in the eyes of customers through an inconspicuous detail.

Creativity in advertising activities. The concept of the creative process in advertising. The marketing vocabulary currently uses a huge number of terms, most of which are borrowed from other languages. The same is the word "creative".

Creativity is an activity that generates something qualitatively new that has never been before. Activity can act as creativity in any field: scientific, industrial, technical, artistic, political, and so on-where something new is created, discovered,

29

and invented. This is basically the basic definition of creativity from the explanatory dictionary. However, in modern life, the word creative is firmly rooted next to the word creativity.

In English, create - to make, to create something new or original. In its basic concept, this definition is very similar to the definition of our Russian word "creativity, to create". However, when borrowing the words "creative", "creativity", "creative" from English to Russian, they acquired a narrower meaning. In English, the word "create" is applied to any creation. In the Russian language, we can observe that the words from this root are used exclusively in relation to the field of commercial creativity, and for art we have the word "create", "creativity".

We can conclude what meaning the word creative has in the Russian interpretation. Creative (general concept) - commercial creativity, the income from which is formed by trading in the products of this creativity or property rights to the products of this creativity. Traditionally, it is considered that the signs of creativity are: imagination, innovation, originality, the formation of a new style, memorability and influence.

Advertising creativity, unlike art, is not in its purest form an artist's self-expression. In any case, ideally, advertising should be as abstracted from the creator as possible and represent the self-expression of a brand or commercial offer, executed by the hands of a master. But, of course, the value of a work of art is in its authorship, in the unique handwriting of the creator, who has found recognition. The value of an advertising work is in the effectiveness of its impact on society, and expressed in monetary terms. Self-expression and performance are two words that can be used to define the line.

A creative is an original idea that distinguishes a customer, product or service from a similar one. Creative - what attracts the customer; what is interesting, original; what is consumed together with the product and meets the needs of the target audience. Creativity is not free creativity, it is a process limited to marketing tasks. The task of creativity is to evoke emotions and desires in the consumer, or rather, to

30

touch on those emotions that could serve as the basis for the desire to buy and the motive for buying. Tell a story that will move or make you laugh; to awaken associations that will make someone else's subject close; to play on cultural characteristics and inclinations. The concept of the Swedish marketer Rolf Jensen, for example, suggests considering any commercial offer as a kind of history of the company, product and service.

Creative solutions in advertising, design of places of sale, first of all, are a technology of visual, spatial and other impact on a potential customer. Good creativity is an emotional program for consumers, and, in fact, art and authorship - as the most pronounced element of modern art-here is to create recognition, uniqueness and style inherent only in the advertising of this offer, in other words, so that the style of Mercedes advertising differs from the style in which Lexus commercials are created.

The creative can be considered as the final product of a certain technological chain. This is a certain order of actions, a certain sequence of using the developed tools. Creativity is a technology that can be mastered by 100% of the intellectually developed, interested and moderately educated population. Technology does not cancel out talent and does not help to acquire it. In the same way, the presence of talent does not cancel the effect of technological techniques and the effectiveness of techniques. A talented application of the technology gives much more vivid results than a mediocre one. But the neglect of technology does not bring results at all.

Advertising is a way to sell through nonviolent communication. Creativity can be defined as the process of informational and emotional content of advertising communication. At the same time, the main characteristic of the quality of a creative is its ability to sell. The effectiveness of creative advertising solutions is manifested in the fact that, first, it exceeds the set tasks and expectations (attracts attention and arouses interest in messages, forms a positive attitude to the brand (brand of goods) and increases trust in it, shifts associations with advertising and goods in a positive direction, encourages buying, accelerates and increases sales in general); and

31

secondly, it requires sensitive mechanisms to track its results (the use of qualitative and quantitative research techniques).

Correct-this is the key word for evaluating the creativity of an advertiser. The right creative means created in accordance with the business objectives; and the talent and skill of the creator invested in the "picture" make it effective.

The main tasks of the right creative include:

- compliance with the communication strategy;

- the relationship with a unique sales offer, which is based on the positioning of the brand and the product itself;

- the ability to differ from the advertising products of competitors, but not to resist the entire market in which the product is presented;

- the need to be based on the study of the target audience, at least minimal expert surveys and selective interviews, in extreme cases, publicly available research conducted by professional companies;

- focus group testing, especially if you plan to invest heavily in placement.

An advertising product should not simply reproduce the brand's philosophy and product characteristics, much less the ideas of its creators. The advertising image comes into visual contact with people and should, in addition to the values of the brand itself, reflect the characteristics of the consumer. After all, the task is to make a person want to associate themselves with the depicted object or situation, and not just to effectively show the product. Creativity should reflect the ideas and, ultimately, the goals of the business. A typical trap that lies in wait for a businessman in the issue of advertising products is the discrepancy between the image and reality, the desired image of his brand and the actual client.

D. Bernstein considers creativity to be the "central core" of advertising activity. He proposed a model of the creative process in the form of a pipe: in its wide opening, facts and figures are poured into the advertising project, which also provides a description of the general meaning of the message for the reader, listener or viewer. All this goes into the narrow part of the pipe, where a creative idea is created, and at

32

the exit it is distributed by the media to reach the target audience. Bernstein believes that the creative process in advertising is the transformation of a proposal into an idea, and the main skills of people engaged in creative advertising are the ability to reason correctly. Creating effective advertising, first of all, requires intense logical thinking, based on the assessment of facts rather than on ideas taken from the ceiling. However, there are many detailed studies, including analysis of facts and specific situations related to the advertising mechanism and the results of large advertising campaigns, which show the extreme importance of the "creative" ingredient as well. Thus, concludes D. Bernstein, "the formulation of the project comes through reasoning, and it becomes an image through imagination (giving it imagery): the idea becomes an advertising message as a result of the skills of artistic solutions, art".

Creative advertising is the transmission of an advertising message in a way that has a relevant impact. Relevance is understood as meeting the needs and desires of the audience: "this is for me", "I am understood", "this will benefit me", and under the influence-the formation of attitudes and behavior of people: "this is bright", "remembered", "this is what they say", "well imprinted in the memory".

The algorithm for developing an advertising idea includes five stages:

1. The preparatory stage. Before developing the actual advertising product, it is necessary to study the relevant market segment, identify and study the target audience. Next, the brand is positioned. The main role of the brand position as the main component of the advertising idea is to correctly isolate from the array of available information the part that will ensure the effective sale of products. This is how the foundation of an effective creative brand strategy is formed. And this is the essence of the preparatory stage of the search for an advertising idea.

2. Concentration. Translating the verbal description of an advertising strategy into the artistic language of images, symbols, and metaphors requires full concentration. An important distinguishing feature of the concentration stage is the need to connect the subconscious experience of the performers. Creative thinking is

33

fueled by vivid impressions, entertaining events, behavioral cliches, and other typical and extraordinary facts that are invariably present at various levels of memory.

The concentration period is the shortest stage in terms of duration, the essence of which is to familiarize the participants of the process with the advertising strategy and focus on the problem of encoding the position of the trademark into an artistic system of symbols. At the same time, this is the most delicate and vulnerable stage: the effectiveness of concentration largely depends on the external conditions of the environment, directly and indirectly affecting the design agents (managers, creators, designers).

Unlike the basic model of the creative process, we should not expect an influx of ideas as the final result. During this period, individual associations are just beginning to appear, the development of which to the level of a creative idea is the task of the next stage. The goal of this stage is to familiarize all participants of the creative search with the essence of the advertising strategy of the enterprise, and then focus them on the problem of creating or repositioning the image.

The form of this stage appears mainly in the management work on the organization of the creative process (the choice of a group of performers, the creation of optimal conditions for productive work). The difficulty is to provide the creative group with optimal conditions, which are evaluated subjectively by different performers.

3. Incubation of ideas. The purpose of incubation of an advertising idea is to determine the theme of the advertising campaign (creative strategy) of the brand. The theme of the advertising campaign is the conceptual direction of communication with the target audience, the charismatic definition of brand behavior. Usually it is presented in the form of a plot, the development of a certain action in several variants or time series segments.

The ideas that arise at this stage first take the form of metaphors, definitions, hyperbole, comparisons, impersonation, arguments in favor of the characteristics of the object of advertising. Then the individual images seem to come to life, begin to interact, thereby giving an impetus to new associative ideas. At the moment when the

34

established plot begins to live its own life, it itself offers various options for the development of the main line — options are formed, the so-called advertising themes.

The basis for the incubation procedure of ideas is a statement of the position of the brand, while the process of concentration of creative thinking serves as a kind of connecting guide to the final compilation of the conceptual direction of communication with the target audience.

Here, a variety of creative thinking techniques come to the rescue. Despite all their diversity, professionals always independently develop their own algorithm of actions, which most often combines modifications of various creative techniques (for example, a very effective combination of brainstorming and the associative method) and acts of meditation.

Then, individual graphic or text sketches, symbolic attributes may appear, which will be self-deleted or reduced to the system at a later stage. Such forms should be grouped by establishing logical relationships between different associative characteristics. Among the compiled sets, conservative and democratic, bright and "gray" stand out.

4. Enlightenment. This stage is characterized by the acceleration of the creative process. The purpose of this stage is to identify an effective theme of the advertising campaign, reflecting the position of the brand by expressive artistic means.

Among the first ideas, the professional eye of an advertising specialist easily identifies worthy, interesting ones. This is how the primary selection takes place. The formulation of the reasons for the discrepancy of ideas allows you to generate new options. Such reasons at this stage may be a discrepancy in the construction scheme, the general mood of the plot, or confirmation of the existence of such a thing. Variations of themes that have passed a critical assessment for compliance with the current level of advertising should be subjected to a qualitative assessment for originality, organicity, and attractiveness. Subsequently, new options are also subject to initial evaluation and are included in further development.

35

The ideal outcome of this stage is the completion of the development of two or three equivalent (according to the criteria of originality, organicity, adequacy, attractiveness and degree of complexity), but different in plot and artistic stylization of communication ideas for advertising.

5. Final analysis and presentation of the project. Research of the results of creative thinking at the level of logical analysis. This stage involves the final evaluation of the idea on the examples of individual projects (video, audio spot, corporate identity, outdoor advertising layouts, etc.) for compliance with the required level of expressiveness, versatility, flexibility and adequacy.

Advertising research is the systematic collection and analysis of information, the special purpose of which is to facilitate the development and evaluation of advertising strategies, advertisements, and advertising campaigns in the media. Advertising research allows, firstly, to avoid unnecessary spending of money and time, and secondly, to monitor the effectiveness of an already conducted advertising campaign.

The advantage of secondary data is that it often allows you to better understand reports that contain primary data. Robert D. Aaron is the president and co-founder of Aaron/Smith Associates, Inc., which is headquartered in Atlanta. Mr. Aaron says that clients often ask market research specialists to do more than just review the initial results of surveys or focus group meetings. Therefore, in addition to the development of questionnaires, data collection and quantitative analysis, market research specialists should take into account additional information obtained from external sources. Secondary data can add value to market research reports. Aaron claims that as operational databases spread, it became easier to search for secondary data. The combination of primary and secondary data allows market researchers to improve the quality of their work. Aaron believes that by properly searching for secondary data, researchers will be able to solve the problem much more accurately. According to Aaron, to do this, you need to do the following.

At the beginning of each project, you should search for secondary data. Many researchers, when contacting a new client, should study the situation in the industry and the existing problems. Having mastered the new information, the researcher will be able to develop his own point of view and communicate with the client on an equal footing.

The study of secondary data allows you to correctly formulate the goals and objectives of the study. The questions discussed in published papers are often repeated in new research.

The primary data needs to be examined in context. The results obtained in the course of marketing research often repeat the results previously published in articles and press releases. It is necessary to compare the secondary data presented in the scientific literature with the primary data collected during the study.

Secondary information increases the value of the report, because in this case the results are presented in the context of the general situation in the industry. Even if this information was already known to the client, it is sometimes useful to summarize the disparate data. This allows you to find common ground and inspire confidence in the report.

Primary research involves collecting the original information necessary to describe the task, using a specific form of survey, the target audience, or observation of it. Some types of information needs can only be met by conducting an initial study. These include, for example, identifying the most effective creative approach or describing the response to a specific concept of a new product.

There are two types of complementary primary research: qualitative and quantitative.

Qualitative research: advantages and disadvantages, methods. Qualitative research collects detailed, in-depth information about consumer beliefs, opinions, and motivations, and then examines the impact of these characteristics on consumer preferences and behavior. Qualitative research allows you to get a direct response, information from the respondents themselves. With this type of research, you can see

37

and hear how respondents express their thoughts in their own words. Qualitative research allows us to better understand why consumers act in a certain way, and not in any other way.

Qualitative studies are characterized by small sample sizes. In the course of a qualitative study, intensive observation and interviewing of a small number of individuals is expected in order to obtain a detailed complete picture of their attitudes, opinions, motivation and lifestyle. This type of research is most suitable when you need to collect information that would contribute to the formulation of a problem or the development of a research hypothesis, or source information about a specific, but poorly studied area; when you need to pre-test the questionnaire, improve the research plan, hear how consumers express their thoughts in their own words, as well as in cases where you need a thorough understanding of the relationship between emotions, perceptions, opinions of consumers and their behavior.

Qualitative research is also valuable because it can be carried out faster and cheaper than quantitative research (especially in cases where the task is to meet information needs that are not related to numerical, statistically generalizable data).

Quantitative research is a tool for understanding the populations of respondents and describing the existing picture using numbers. The bulk numerical information obtained in this type of research is statistically reliable and can be extended to the general population. It is advisable to conduct a quantitative study when it is necessary to describe populations of people using numerical indicators, it is necessary to establish statistically reliable quantitative differences between groups, as well as when there is a need to generalize conclusions to the general population.

Interpretation of the results of statistical analysis helps to answer the main questions of the study. Based on the results of the analysis, the researcher forms conclusions and makes recommendations; prepares a report and presents it to the customer. The client often wants to make sure that the research is carried out properly, and may also want to get additional explanations of the report materials.

The customer may be biased about the results and see in the study what he wants or is ready to see, and not see what he does not want or is not ready to accept. Therefore, the report and presentation should be performed perfectly and at the same time be understandable to the customer, who may not be as deeply versed in statistics as the researcher himself. If the customer does not know the statistical terminology, it is necessary to present the results in a generally accepted language. The research client manager and the researcher should work together to interpret the results and share responsibility for the research process and the decisions resulting from it.

In order to get exactly the necessary information, the manager-customer of the study must:

- formulate the company's problem in the preparation of the study and create conditions for the collection of objective information within the company;

- review the researcher's statement of the problem and review it with the researcher until agreement is reached on what information should be obtained and how long it should be done;

- review the progress of the study and the interim results, and insist on a clear interpretation of the results of the study.

A creative is an original idea that distinguishes a customer, product or service from a similar one. Creative - what attracts the customer; what is interesting, original; what is consumed together with the product and meets the needs of the target audience. So creativity is not free creativity, it is a process limited to marketing tasks [7].

The task of creativity is to evoke emotions and desires in the consumer, or rather, to touch on those emotions that could serve as the basis for the desire to buy and the motive for buying. To tell a story that will move or make you laugh; to evoke associations that will make someone else's subject close; to play on cultural characteristics and inclinations. The concept of the Swedish marketer Rolf Jensen, for example, suggests considering any commercial offer as a kind of history of the company, product and service.

Creativity can help a business succeed, and it can also hinder sales growth. But advertising creativity can not affect the business in any way. If the efforts of marketing directors, advertisers and creators have made the wrong creative, then you can not only spend the money invested in advertising, but also start to suffer losses.

Advertising is a way to sell through nonviolent communication. Creativity can be defined as the process of informational and emotional content of advertising communication. At the same time, the main characteristic of the quality of a creative is its ability to sell [8].

Creative advertising is the transmission of an advertising message in a way that has a relevant impact. Relevance is understood as meeting the needs and desires of the audience: "this is for me", "I am understood", "this will benefit me", and under the influence-the formation of attitudes and behavior of people: "this is bright", "remembered", "this is what they say", "well imprinted in the memory".

Thus, we can conclude that the concept of creative technologies in advertising appears when the process of developing the main creative idea (creative concept) begins and the creative person approaches the stage of preparing and physically implementing the ad.

The creative product and the main creative idea (in terms of the possibilities of its physical implementation) depend on a number of main factors: the budget of the advertising company, the technical and production capabilities of photo, film studios, printing houses, software, time for their reproduction, the availability of professionals who are able to perform the work in the required technique.

Questions for self-control

1. What is the meaning of the concept of creativity in advertising?

2. What is the relevance, originality and impression of creative advertising?

3. What is the methodology for analyzing the mutual consistency of strategy and creativity?

4. What is the meaning of creativity as a feature of psychologically effective advertising?

5. What is the algorithm for finding a creative concept and advertising idea?

6. What is the meaning of the definition of an advertising problem?

7. How is the analysis of information in auxiliary sources carried out?

8. How is the initial study conducted?

9. What are the ways to interpret the data?

Section 4.
Creative advertising strategies

Product categories and advertising strategy. Strategies for rational and emotional impact. Advertising strategy planning: identification of the circle of consumers and competitors; differences from other brands; selection of the type of strategy based on goals; strategy formulation. VIPS and ROI advertising strategies. Methods of searching for a creative concept and advertising idea. Approaches to the formulation of the main idea of an advertising message. Brainstorming technologies

An advertising strategy is a strategy of optimal form, content, time and way of delivering a mass advertising message to a certain audience, which is part of the implementation of a communication marketing strategy. The goal of an advertising strategy is to achieve a certain communication effect in the audience that is in contact with the advertising message and to encourage it to target behavior.

The internal structure of the planning sequence of the main elements of the advertising strategy can be reflected as follows: the advertising strategy describes how the advertiser achieves the set goals.

The strategy reflects a certain course of action to be taken: which advertising tools will be used, how often each of them will be used, what will be the ratio between the advertising tools used, as well as when they will be used.

A product category is a collection of products that the buyer perceives as similar to each other, or products that are shared. In general, a category is a collection of objects that are related in meaning. A simpler and more understandable definition of a product category is what (for which product) the buyer goes to the store.

Depending on which of these reasons is recognized as the main one at the level of strategy development (market research, product research, audience research), there are two main types of creative advertising strategies. They differ in what advertising will have to rely on-on the material, physical properties of the product, or on those psychologically significant qualities that are supposed to be "attributed" to the brand in the course of advertising and other marketing communications. The latter qualities are often more imaginary than real.

42

The result of developing creative ideas and plans for contacts with the target audience is usually the appearance of several alternative ways to implement an advertising campaign. At this stage, those responsible for strategic planning should give a comparative assessment of the solutions obtained and recommend the potentially most effective ones. It should be noted that an unambiguous, satisfactory solution to the problem of predicting the effectiveness of advertising campaigns has not yet been found. This is due to the fact that the behavior in modern marketing, the impact of advertising, as a rule, is a multifactorial process that has an investment component (some effect, delayed in time). Therefore, a responsible and serious approach to solving the problem will be indicated, rather, by the predominance of quality and image characteristics of the brand in the efficiency forecast, rather than "clear" sales figures.

Together with the forecast of the effectiveness of the advertising campaign, scenarios for the future development of creative materials and communication channels can be provided. The maximum reasonable time horizon of such scenarios in the realities of the Russian market is 2-3 years.

Evaluation of the effectiveness of the advertising campaign. At this stage, the strategic planner should conduct a comprehensive analysis of all available performance indicators. It should be borne in mind that the very question of effectiveness is inseparable from the correct definition of the goals of an advertising campaign and following these goals at the stage of development and execution. It is advisable to agree on the key parameters of the effectiveness assessment at the stage of approving the communication brief and then ensure the availability of the necessary information and, if necessary, research tools (measurements of brand awareness and image characteristics, market share, trade representation, etc.). In the absence of such data (research tools), the evaluation of the effectiveness of the campaign can go into the plane of subjective opinions, which will not allow making correct conclusions and making adjustments for the future.

If the necessary data is available on the compliance of the campaign results with the set goals, the responsible for strategic planning should give a summary of the

main factors of the success or failure of the campaign and recommendations for the development of advertising in the future. Based on the results of this summary, adjustments are made to the brand platform and/or communication brief, after which the next cycle of work on the advertising campaign is carried out.

Participants in the strategic planning process. In one form or another, the function of strategic planning is present in the work of almost any advertising agency. However, the organizational arrangements for implementing this function may vary. Traditionally, in agencies in the United States, most of the strategic work was done by client managers in collaboration with research specialists. In English agencies since the second half of the 1960s, it became customary to introduce a separate position for the implementation of the functions of strategic planning (account planner). With the increasing complexity of the advertising process, this practice is gradually spreading more widely (including in the United States), but so far it is not universal. In any case, the Client should be aware of who exactly is responsible for the listed strategic planning functions in the agency and to what extent and in what formats they are usually performed in the practice of this agency.

Methods of creativity – methods of creativity) are methods and techniques that contribute to the creative process of generating original ideas, finding new approaches to solving known problems and problems. Methods of creativity help to formulate tasks more clearly, speed up the process of finding ideas, as well as increase their number, expand the view of the problem and destroy mental blockades. Techniques give direction and discipline to the train of thought and increase the likelihood of getting good ideas. They reduce the time spent searching for ideas by organizing and making the search process more efficient. There are many approaches to solving creative problems. The methods of finding a solution on the "reference grid" allow you to create a description of the problem in the form of a table, which helps to structure ideas and come to a solution logically.

Methods of associative search are aimed at identifying non-obvious connections between objects, events, and images. This is how unexpected, non-standard ideas are born.

44

Brainstorming session. The method was invented by one of the founders of the advertising company BBDO Alex Osborne and described in his book "How to come up with" (eng. How to Think Up) in 194210. He suggested that the main obstacle to coming up with something new is the fear of negative evaluation. Therefore, the main rule of brainstorming is a ban on criticism.

A brainstorming session looks like this: a few people sit down and start sorting through ideas. The best ideas are selected and combined. The method is very simple, it is suitable even for workgroups that work remotely from each other. Skype in this case is very helpful. The advantage of this method is that in this way you can quickly come up with several solutions to the problem.

According to historians, the inhabitants of ancient Bithynia (modern Turkey) in 700-600 BC had a custom that resembles brainstorming. So, in the case of a person's illness, when it was not clear how and what to treat, his family members brought the patient out for everyone to see and any passer-by could share their opinions and experiences with relatives. The family council chose the most suitable of the proposed measures.

The Six Hats method by Edouard De Bono. British doctor Edward de Bono suggested that coming up with an idea is often difficult when we think about everything at once. But it is necessary to organize the thoughts, to direct the thought process in a certain direction - and the solution of the problem becomes much easier. His method is a game. It involves: Red Hat-responsible for emotions, premonitions, etc. (emotional thinking); Yellow Hat-describes the benefits and advantages (optimistic thinking); Black Hat-takes into account the shortcomings and possible risks (critical thinking); Green Hat-offers ideas (creative thinking); White Hat-voices facts and figures (analytical thinking); Blue Hat - presenter, controls the change of hats (philosophical thinking).

Taking turns trying on hats, the participants try to look at the problem from different points of view. But it is important that the roles change, and the critic in life tried to act as an optimist, and the logician would try to think creatively. The task of the Blue Hat is to force the team to change roles. The main task of the method is to

make people go beyond the usual framework, expand their vision of the problem, look at it in a new way.

A similar method was practiced by Walt Disney in his studio. He tried to stimulate the creativity of employees and help them express themselves from different sides. The Disney method is based on the concept of three roles: the dreamer (the creator of the idea), the realist (the evaluator of the idea) and the critic (the evaluator of potential difficulties). Three workspaces were allocated in the Disney studio: for the dreamer, it was a room in which creative disorder reigned, hung with paintings, drawings and quotations, for the realist-work desks equipped with the most advanced equipment and working tools for bringing ideas to life, and for the critic - a small and cramped room under the stairs (the staff called it the punishment cell), in which you could study and evaluate the primary pencil sketches.

The associative search method. With the help of associations and metaphors, you can make a logical connection between the concepts. This is useful for generating ideas. It is believed that any two concepts can be linked by a chain of an average of ten associative transitions. For example, an associative transition between the concepts "wood" and "ball" will look like this: "wood" - "forest", "forest" - "field", "field" - "football", "football" - "ball". And how to connect the concepts of "sky" and "tea": "sky" - "earth", "earth" - "water", "water" - "drink", "drink" - "tea". This method is good, for example, when creating the plot of an advertising video. Unexpected elements attract attention and make a person focus on advertising. You can also search for associations using visual images. In Google, Flickr, Pinterest, a search is set for the word of interest. The result is an expansion of the horizon with ready-made ideas and inspiration for their development.

Mind Mapping. Psychologist Tony Buzen suggested writing down ideas in the form of a map. The technique is interesting because it allows you to structure the thought process, to think step by step. To do this, various ideas related to the main problem branch off from the main problem, as from the trunk of a tree. Start - the middle of the sheet, where the task is indicated in a square or in a circle. Then branches are drawn from it in the form of bold lines, denoting the main ideas related

46

to this task. The significance of thoughts is highlighted by the thickness of the lines. The mind map should be as imaginative, accurate and colorful as possible, and it should be supplemented with color illustrations.

Techniques of insight. The techniques of insight are reduced to trying to find a solution to a problem through meditation and creation. It is believed that they are more suitable for solving personal problems, analyzing their own experience. A striking example is the Dali method. He would sit down in front of a blank canvas, holding a key in his hand. And he sat there until he began to fall asleep. When the key fell, hitting the floor, it rang and woke the artist. Dali took a brush and tried to transfer to the canvas the surreal images that appeared in the mind at the border of wakefulness and sleep. Dali believed that at the moment of falling asleep, the mind begins to process the information received during the day, distorting it and drawing unexpected parallels.

There are many methods, and each of them is good under certain conditions. You can compare the methods with a set of master keys-for each task (lock), you can choose a master key that will help you open it faster and with less effort.

Questions for self-control

1. What are creative advertising strategies?

2. What are product categories and advertising strategy?

3. What are the strategies of rational and emotional impact?

4. What does the planning of an advertising strategy mean: identifying the circle of consumers and competitors; differences from other brands; choosing the type of strategy based on goals; formulating a strategy?

5. What do VIPS and ROI advertising strategies mean?

6. What are the methods of searching for a creative concept and advertising idea?

7. What are the approaches to the formulation of the main idea of an advertising message?

8. What are the types of brainstorming technologies?

47

Section 5.

Elements of advertising messages:

plot, character, slogan, text, font, color, layout, image, sound. Dramaturgy of advertising. The name in the ad. Name functions, name classifications. The name is expensive and the name is cheap. First name and anti-name. Techniques for creating a name. The slogan in the ad. The concept of a slogan. Slogans-sellers, slogans-fashion models, slogans-soap bubbles and slogans-vampires. Criteria for sales slogans. The structure of the working slogan. The methodology of the slogan expertise

Advertising message. The main structural components. In an advertising message, there are three main structural components-verbal text, visual series, and sound. The close relationship and conditionality of the verbal, visual and sound components ensure uniformity and reinforcement of each other's actions. The presence of all components in each advertising message is not necessary and depends on the means of advertising distribution.

The image in an advertising message plays an important role and can both illustrate verbal information, and add more imagery, expressiveness, and create new or additional meanings. To understand the text requires a certain amount of time and mental effort contained in the key thought. The image is accessible to the perception of any person who owns the system of codes and symbols inherent in the visual tradition of this culture, while the visual series is able not only to attract the attention of the addressee of the advertising impact, but also to quickly convey most of the information embedded in it without reading the text. At the heart of this instant perception of the image is its ability to convey images, emotions, associations, firmly fixed in the mind of the recipient of the message.

The impact of an advertising message invokes an image or emotion in the consumer, but for their strong attachment to the advertised product, the message must contain at least the name of the brand, otherwise all the symbols and associations

48

updated by the visual series will remain free, and the connection of the advertised product with pleasant emotions from advertising will not be obvious to the consumer.

The visual component of an advertising message can consist of several components: illustration, logo, graphic design of the text (font, location of text blocks and images on the page, graphic division of the text, etc.) There are several types of image transmission techniques with the appropriate functional load.

The documentary image (photo/video) is designed to link the product to reality, since the documentary image is more reliable. The demonstration of the product in real conditions creates a feeling of a perfect purchase for the consumer: he has seen the product, received some information about it, knows what is its benefit from the purchase of the product - all that remains is to buy it and, thereby, finish the process of materialization of the object started in advertising.

A hand-drawn image (drawing/animation) in advertising is used to create symbolic, fantastic images, a special atmosphere that can distinguish a product from a number of others like it. This property of the symbolic image is due to the fact that the process of drawing, like any coding process, when depicting an object from all its features highlights the most important, it is conditional.

A static image (drawing/photo) accompanies a printed advertisement in a newspaper or magazine. A dynamic image (animation/video) assumes the presence of a certain plot, story, the purpose of which is to illustrate the properties, quality or capabilities of the product, even if the plot and the advertised product are not directly related. The components of the visual range of the advertising message - the illustration, logo and graphic design of the text-carry out the main purpose of the advertising impact, actualizing the consumer's need to purchase goods.

The illustration attracts the attention of the potential buyer and evokes images and associations in his mind, creating a positive emotional background for the perception of advertising information.

The logo creates a favorable attitude of the consumer to the manufacturer and ensures the memorization of the brand. The graphic design of the text helps to

49

consolidate the images and associations that have arisen and gives the entire advertising message a complete, complete look. The sound, along with the verbal text and visual series, is a significant structural component for advertising messages on television, radio, the Internet, transport advertising, etc. The sound is inherent in any advertising genre, since even the printed text the reader still mentally "speaks" to himself.

The main function of the sound is to illustrate the properties and capabilities of the advertised product, emotions, and mood. The sound anchors the image and the verbal text.

When choosing music for advertising, you need to consider the following parameters: whether the music matches the advertised product; whether the music matches the preferences of the target audience; whether the music matches the image, other advertising materials and images.

Advertising music can be divided into three large groups:

1. Accompanying advertising music (musical accompaniment).

2. The music of the actual ad.

3. Corporate (corporate) music.

Accompanying music can be used in retail outlets, exhibitions, fairs, etc. It is designed to create the necessary atmosphere and positive mood of consumers; to relax and weaken the criticality of the purchase; to create a rhythm of movement of the consumer flow. The effectiveness of accompanying music depends on the tempo (the effect on emotions), the type (the effect on cognitive associative processes), and the volume.

Advertising music is divided into several types.

1. Background (illustrative) music creates the mood necessary for advertising purposes, it is designed to give credibility and expressiveness to the image, create the necessary sound environment, add the necessary dynamic contrasts and a sense of movement.

50

2. Advertising song - a long and informative song, a story about the product, about its main advantages, often sounds during the entire video. The advertising song allows you to cheerfully and unobtrusively convey to the consumer the necessary information about the product, without straining, but entertaining it. Listening to an advertising song, the consumer does not feel pressure and coercion from the advertiser, and the" happy" voices of performers form a positive attitude and a positive attitude to the product.

3. Jingle (from the English jingle-bells, bells) is a short and succinct advertising sound phrase that serves to remind you of the product and usually sounds at the end of the video. The jingle has the following characteristics: the duration of the sound is on average from 2 to 10 seconds; it can consist of music and / or noise effects, contain vocals; the text of the jingle can include the name of the product or manufacturer, the slogan; the music can be either a one-voice melody or a full arrangement. The use of jingles allows you to convey information to the target audience in the most memorable compact form, has brightness and high memorability. The melody of the jingle allows you to highlight the main thing, emphasize individual words. Usually the melody itself is built within an octave (8 notes). The compositional types of advertising sound design are different: background composition; adjacent composition (A-B); ring composition (A-B-A); cross composition (A-B-A-B); free composition. Corporate (branded) music creates recognition and a positive image. The development of a corporate audio style and audio brand is an important part of the corporate identity. A corporate audio style consists of several components: an audiologotype (a musical trademark), a corporate jingle, a corporate melodic series, a corporate anthem, and a situational song.

In advertising, such types of sound as noise and voice are used. Noises perform various functions: they indicate the time and place of the action, introduce the consumer to the natural environment of the advertising plot; in combination with dialogue and other sound elements, they create a real atmosphere of what is happening; they characterize the character of the ad; they create a symbolic image. Various sound effects are widely used. Noises are classified according to various

51

criteria: in relation to what is happening in the frame; depending on the distance from the sound source; by origin; by correspondence to what is happening in the frame; by appointment, etc.

Sometimes the sound is not present in the ad, and then silence can perform a figurative function. In advertising, noise music is widely used, that is, combining music and sound-noise design into a single whole.

Special attention is paid to the speech and voice of the announcers and participants of the advertising story. When creating an advertising story, you must take into account the following properties and parameters: gender, age, voice register, phonation, articulation, tempo, volume, and pauses. The main structural elements of an advertising message should work to create a holistic advertising image in the consumer's mind. Each of the components of the advertising message-the verbal text, the visual series and the sound series-has its own semantic meaning, since it takes part in the creation of the image series, thanks to which additional psychological values of the product arise, helping to actualize the need for it. The effectiveness of the advertising message largely depends on the consistency of the impact of these components.

Image and symbol in advertising. An image is an important semantic component of an advertising text. The semantics of the image in the advertising text is multidimensional and can not only convey certain information, it can include additional connotative information-to influence the feelings and emotions of the addressee, through various details to convey a variety of meanings, meanings and their shades. A.N. Nazaykin identifies the following functions of the image in advertising: informing; attracting attention; organizing; interpreting; transforming; decorative. The relations between the verbal and visual components of the advertising text are also characterized and described differently in various studies. A.N. Nazaykin classifies such texts according to the formal ratio of the volume of the visual and verbal components. He distinguishes the following types: poster (poster), where the leading image is the image, the amount of text is insignificant; balanced-the illustration and the text complement each other; text-the illustration is of

52

secondary importance, and the main role is played by the text. Feshchenko offers a semantic classification and identifies explicit, semi-implicit and implicit relationships. The following types of advertising illustration are distinguished:

1. The advertised object can be presented by itself without any additional images.

2. The product can be presented together with the people who use, consume or produce it.

3. People can be represented without the advertised product, they discuss, evaluate its characteristics, advantages, methods of use, etc.

4. The advertisement depicts inanimate objects that are not the advertised product (for example, country symbols, company buildings, etc.).

5. It uses symbols that create an image associated with the product.

Illustrations facilitate cross-cultural communication, they can carry information about the country that produces a product or service, and also have a large emotional component, which allows you to quickly create the right mood.

In advertising, not only photos and drawings are used, but also infographics (hand-drawn illustrations-diagrams, diagrams, technical drawings, drawings that facilitate the presentation of technologically complex objects), accents-pointers (arrows, selections, isolation of individual elements).

Considering the structural and semantic content of the advertising image, it is necessary to note the image as a form in relation to the idea. In an advertising work, the idea must have both a verbal form (for example, a slogan) and be implemented in a visual form. An advertising message can use both familiar, publicly available forms to reflect information about the object of advertising (for example, cultural images, family images, hero images), which does not require any effort to interpret and are reproduced in the consumer's mind, but also non-standard forms. Iya Imshinetskaya lists the techniques of creating an advertising image as a means of visual communication: the use of professional status.

A unique way to create advertising images is to use advertising characters. An advertising character is a person advertising a product or service whose name is strongly associated with that product (service). Thanks to the personal properties of the character is able to reflect the personality of the brand, its characteristic features. It is necessary to accurately determine the significant characteristics of the character that can cause adequate reactions and trust in the consumer and accurately associate the character with a specific product. The correct choice of the character associated with the product allows you to increase the emotional attachment of the consumer to the brand and encourage his repeated purchases. J.R. Rossiter and L. Percy suggest dividing the brand characters into four types:

1. Celebrity.

2. Testimonial ("recommender").

3. Animated (game) character.

4. Expert.

Advertising with the participation of celebrities (famous actors, athletes, popular singers, politicians) is one of the most popular advertising formats. The celebrity transfers his fame to the advertised branded product, thereby increasing attention and increasing trust in him. Testomonial (from the English "recommendations, evidence"), where ordinary people share with viewers the experience of consuming the product. Experts who promote branded goods appeal to the rational reasons for buying the target audience, using a large number of reasoned arguments in advertising (for example, doctors, researchers), primarily in advertising high-tech products, as well as medicines. Game and animated characters often play a significant role in shaping the brand image and are an important element of communication policy. The advertising image has a whole range of meanings, meanings and functions (communicative, aesthetic, symbolic, educational, cultural enrichment and the creation of new values).

Advertising name. An advertising name is an essential component of identification and one of the most active communicators.It should be accurate,

succinct, concise, lively, emotional and euphonious, contain key information for its consumers, attract attention and be remembered, and cause a positive reaction. The development of the estate is a creative and clear technological process that includes several stages.

1. Analytical phase, which includes analysis of product (purpose, quality, good benefits, etc.; competitive analysis (customer segments, price category, positioning, titles, etc.)); segmentation of consumers (the study of their expectations from the product group, the perception of quality of life values, life style, consumption patterns, etc.).

2. Definition of a role in the formation of the value of the brand, its positioning. Setting meaningful and formal name requirements.

3. Creating name variations.

4. Analysis and filtering of names.

5. Name testing (expert testing and name testing by consumer groups).

6. Legal expertise, checking for patent purity.

A brand name is a word or phrase that must meet the requirements related to its oral and written use, meeting certain criteria.

The phonetic criteria are that the name should be rhythmically and easily pronounced, correspond to the sound structure of the language in which the name is used, and sound significantly different from the names of competitive products.

The phonosemantic criterion is realized in the sound and meaning of the name, which should evoke positive associations corresponding to the brand identity.

The morphological criterion is responsible for ensuring that the composite, hybrid, abbreviated words and abbreviations, the meanings of each of the components and the whole words associated with them correspond to the brand identity.

The lexical criterion determines the meaning of the words that should correspond to the brand identity.

The semantic criterion analyzes the associations caused by the word, which should correspond to the brand identity; the name should not cause negative

associations in all languages of its use, take into account the linguistic and cultural traditions of the countries.

The lexicographic criterion is responsible for the fact that the printed name should be easy to read, clearly written, so that the emphasis in the name does not cause difficulties and errors.

The perception and memorization criterion checks the name for good memorability and easy perception.

The legal criterion checks the names for patent purity, since trademarks with this name should not be registered in this class and the country of possible use of the marks.

Thus, the information that the word carries is built on several levels, since the word has a lexical meaning; emotional and stylistic coloring; history (etymology); structure (morphology); aesthetics (internal rhythm, graphics, symmetry, euphony, etc.), which must be taken into account when developing a name. The source for creating names can be words from the active vocabulary (common), obsolete, special words, abbreviated words (acronyms), or a new word (neologism) is created. The main ways to create names are the following: the use of associations and symbols, animals, birds, flowers, etc. (tea Conversation, toothpaste Pearl); the introduction of a product category in the brand name (medicine for the brand, coffee shops Zen Coffee, Coffee House); speaking names and surnames (dumplings Sam Samych, Mobile mobile salon, Kashi Bystrov); the founder's surname (Dovgan, Korkunov, Adidas, Levi's, McDonald's, Ford, Porshe, Disney); names (Alyonka, Lada, Kuzya, Linda, Athanasius); mythological or fairy-tale characters (Little Red Riding Hood, Hercules, Morozko, Little Fairy, Olympus); geographical names (cars Volga and Oka, crystal and glass Bohemia, Rublevsky sausages, Klin sausages, Siberian sausages, Viennese sausage); use of a pun, language game, humor (cafe Kurochka nearby, wine shop Forty degrees in the shade, pizzeria Zhar-pizza, ryumochnaya Second wind); stable words, winged expressions (dairy products Prostokvashino, crackers Three crusts, shop Old Man Hottabych); use of rhyme, consonants (Sweet Mila, Kitkat, Chupa-Chups, Naf-Naf, Pickwick, Tutti-Frutti); names that evoke associations with the

purpose, benefit, origin of the product (dairy products House in the village and Miracle, Good juice, water Source, body care products Black Pearl, Bounty chocolate); historical names associated with the property of the product, origin, era (milk Ivan Poddubny, confectionery factory Bolshevik, Vityaz); use of letters, numbers, combinations with numerals (J7, pharmacy chain 36,6, Pyaterochka store); as well as compound words, abbreviations, abbreviated words, the use of tropes and figures of speech (e.g., metaphors, metonymies, synecdoche, oxymoron, hyperbole, epithet, periphrase, etc.). There are brands whose names have become household names for a number of products, losing their identity. Although they are identified in the mind of the consumer as a single trademark and category, but the negative effect is to terminate the legal protection of the trademark and open the possibility of its use to any manufacturer of this product category. These brands include the following: cellophane, nylon, nylon, vaseline, band-aid, popsicle, cognac, thermos, teflon (DuPont); vaseline (Unilever); aspirin(Bayer); xerox (Xerox); martini (Martini & Rossi), diapers (Procter & Gamble), scotch tape (3M), etc. When creating names, you should avoid impersonal names that do not help sales, complicate branding, for example, the World of Light (tea, coffee, coverings, curtains, fireplaces, bags, antennas, welding), the Center of Light (shoes, chandeliers), the Planet of shoes (tights, hobbies, baby, moccasins) The kingdom of fragrances (bags, toys, luxury and light, flowers), Paradise (grocery, massage, cotton, terry, bamboo), Terminal, Anniversary; names-errors e.g., vodka Squirrel, chicken eggs, Eggs well done, dumplings Granny Anya (made of natural meat), ice cream in a waffle cup Cup Boy, candy Hollow and Bears gnawed, food brand, fish product brand Linden Valley; consonant names e.g., Claris (software), Clarins(cosmetics), Claritin (medicine), Claria (Internet advertising company); empty abbreviations are poorly remembered; names-one-dayers linked to a well-known event, phenomenon, work, etc. (for example, a grocery store behind glass); the use of the founder's last name and first name, which are often expressionless, unrecognizable, can create legal problems when selling or dividing the company); descriptive names that convey the specifics of the product (service), but do not cause emotions, are poorly remembered (for

example, for example, a Vegetable and fruit store, a Planning and business Consulting Center, a Khozmebelstroytorg store).

For the promotion of goods/services, the nomination is of great importance, so when choosing an estate, it is necessary to take into account the meaning and content capacity of the name, sound image and associative connections, targeting (meeting the expectations of the consumer audience), modern trends, creativity, assortment (to expand the assortment range of products of one brand), protection, which corresponds to the brand capacity of the name.

The verbal components of the advertising text. Traditionally, the verbal component of an advertising message is divided into four main parts:

- slogan (or advertising slogan);

- title;

- the main advertising text (ORT);

- echo phrase.

Many researchers add more advertising details.

The presence of all components in each advertising text is not necessary and is often determined by the type of product/service, the purpose of this advertising message, in some cases, the verbal part is represented only by the name of the company or product. The concept of "slogan" (sluagh-ghairm) goes back to the Gallic language and is translated as "battle cry". Traditionally, a slogan is a short advertising phrase that briefly describes the main advertising offer and is part of all the advertising messages of a single advertising campaign.

The functions of the slogan include the following: it serves as a link between many individual messages that are part of the same advertising campaign and have different formats; it forms recognition (due to frequent repetition); it expresses the corporate philosophy and PR position of the company (for corporate slogans). There are certain requirements for the slogan according to which it must have the following: reflect the main idea of the advertising message; have high readability and memorability; be concise and accurate; be original and expressive; meet the goals of the advertising campaign; match the target audience; have a conscriptive, but not

58

aggressive character; easily translated into other languages, should not be a vampire (p. Reeves), etc. The effectiveness of a slogan largely depends on such factors as memorability and informativeness.

There are various criteria for classifying slogans, which are divided into the following: by function (product and brand); by connection with the name (related, linked, free); by content (literal, concrete, abstract) and other types. The content structure of the slogan can contain the name of the brand, product category, target audience, formal features of the product, manufacturer - all these are the main and auxiliary significant units. The formal side of the slogan is provided by artistic methods of creating a slogan, which include phonetic (onomatopoeia, rhythm, rhyme, consonance), lexical (the predominance of concrete vocabulary over abstract, the use of stable expressions, the use of verbs, neologisms, polysemantic words, idioms, conscious errors, words-"matryoshka dolls"); syntactic (symmetry using identical words, symmetry using oppositions, comparisons, paraphrases, free interpretation of abbreviations) and stylistic means of expression.

The title is an important part of the advertising text. It usually expresses the main advertising message and the main advertising argument. The most important functions of the title: attract attention; arouse interest; identify the buyer/target group; identify the product/service; sell the product / service. The variety of advertising headlines gives you endless opportunities to create different types of classifications. In the work of X. Kaftandzhiev presents several classifications of advertising headlines: by content characteristics, by formal characteristics, by appeal to certain values, by the communication techniques used. The classification according to the communication techniques used in the title is as follows:

1. Title-question.
2. Headline-news.
3. Title-slogan.
4. Title-order.
5. The title is an intrigue that arouses curiosity (curiosity approach).
6. The title is a solution to the problem.
7. Title-witness statement.

59

8. The title is a paradox.

9. The title is a negation.

The advertising text may use a subtitle, which reflects the most important facts that are not reflected in the title due to its brevity. The main purpose of the subtitle is to enhance the action of the title.

The main advertising text (ORT) is a logical continuation of the title and subtitle and contains more complete information than in the title complex, it should provide the consumer with important, comprehensive and reasoned information about the product. There are two large groups of communication strategies (according to H. Kaftandzhiev) used in the main advertising text: dramatized and undramatized strategies.

Dramatized advertising is constructed as a dramatic action in which there is a plot, characters, the development of the conflict and its resolution with the help of the advertised product (service). The scheme of dramatized advertising develops in five main parts: 1. introductory statement; 2. actualization of the dramatic moment; 3. the appearance of a "hero" and / or "magic tool"; 4. argumentation; 5. generalization of argumentation and presentation of the organization's product or service. Some elements may be missing.

Narrative advertising - a story about a particular case or a number of cases. Just as in dramatized advertising, there is a conflict in the narrative, but here everything begins not immediately with the problem, but with the exposition (place, time, characterization of the hero, etc.), the problem is the second stage. The narrative model is often used in advertising of food, restaurants, alcohol, beer, cars, etc.The most important characteristics of this type of ORT are: small volume; short intrigue; few characters and they have few distinctive features; limited time of action. A classic example of dramatized advertising is the genre of "everyday history".

Undramatized advertising is represented by several types. Advertising by analogy (comparative advertising). By analogy, representations, objects, and phenomena are compared in order to explain one with the help of the other. The

advantages of analogy are due to its clarity, originality of form, the possibility of interpretation in different ways, etc.

Advertising-instructions. Advertising arguments are submitted in the form of instructions for using the advertised product (service). In the text of the instruction, the sequence of the action is maintained. Instructions may be given to describe the use of a new product, or may contain irony and a game moment. ORT-list (enumeration). Various types of lists are compiled, which are used depending on the requirements for the advertised product. This technique is most often used when advertising several different products at the same time, its purpose is to convey information (about goods or services), and it copes with this quite well. Such advertising is often used by commercial, service, and financial companies. There are different types of lists that are used depending on the requirements for the advertised product:

1. A simple list.

2. List-path.

3. Integrated list, etc.

The model is a mystery. ORT often begins with a question. There are two types of this model.

1. At the beginning of the text - a rhetorical or suggestive question. This is a false guess, since the consumer knows the answers in advance (for example, well-known facts, the answers can be given in the text itself or in an advertising image, etc.)

2. At the beginning of the text - a real riddle. The purpose of this ORT model is to interest the consumer.

The scheme of the ORT model-riddles: 1. the introduction of the riddle; 2. the appearance of a hero (firm) who is able to solve this riddle; 3. the construction of a system of arguments; 4. generalization. The advantage of this technique is that it is entertaining, unexpected, and unpredictable, which helps to spark the curiosity of potential consumers and activate their perception.

61

Advertising is a dialog. This model is implemented by using some form of dialog in the advertising text. Through dialogue, consumers are depicted in the same way as in real life, which increases the readability of the text. Dialogue as a form is typical for radio and television. The testimonies of well-known personalities and "ordinary mortals" argue in favor of a particular product / service. A large number of ads do without ORT at all, or with ORT consisting of one or two sentences, that is, advertising without text.

Text features are characterized by vocabulary (word length, the ratio of concrete / abstract words, the ratio of "native" borrowed words; the number of words with a high frequency of use, etc.); morphology (the number of prepositions, personal pronouns, verbs, etc.); syntax (sentence length, the ratio of simple/complex sentences, etc.). There are several types of interaction between the title and the main advertising text.

1. The traditional type, where the advertising title (RZ) sets the topic, ORT reveals it.

2. RZ and ORT are closely related (RZ flows into ORT; it is the first phrase of ORT).

3. RZ-a question addressed to the target audience.

4. RZ intrigues the consumer, ORT clarifies the riddle.

The echo phrase is the end of the verbal text, which is equivalent in importance to the title. Due to its location in the text, it attracts attention in most cases (the edge effect). The echo phrase performs two functions - it gives a complete look to the advertising text and summarizes, emphasizes, and reinforces the main idea expressed in the ORT. Various variants of the echo phrase are used to complete the advertising text. One of the most common ways is to use the brand name. Another option is to use a slogan as the end of the advertising text. In the third variant, a separate sentence is used, that is, the actual echo phrase. Several approaches are possible here:

1. The echo phrase matches the meaning of the title.

2. The echo phrase summarizes the advertising idea stated in the ORT.

3. The echo phrase conveys basic information.

62

The echo phrase plays a significant role in advertising and can increase the effectiveness of the advertising message as a whole. The effectiveness of an advertising message depends not only on the advertising text, but also on the advertising image, so the development of a successful ad should take place in a comprehensive manner.

Questions for self-control

1. What is the meaning of such elements of advertising messages as the plot, character, slogan, text, font, color, layout, image, sound.

2. What does the drama of advertising mean?

3. The name in the ad. Name functions, name classifications.

4. The name is expensive and the name is cheap. First name and anti-name.

5. what are the techniques of creating a name?

6. Slogan in advertising. The concept of a slogan.

7. What do sales slogans, fashion model slogans, soap bubble slogans, and vampire slogans mean?

8. What are the criteria for sales slogans?

9. What is the structure of the working slogan?

10. What is the meaning of the methodology of slogan expertise?

Section 6.

Text in advertising.
The system for selecting words in the advertising text

The structure of the advertising text: the title, the main advertising text (ORT), the echo phrase. The method of writing the title is intrigue. The system of arguments that make up the ORT. Requirements for the echo phrase. The image in the ad. The concept of a visual series. Image-seller and image-model. Parameters of the working image. Techniques for creating an advertising image. The composition in the ad. Composition as an effective co-placement of text and visual components of advertising. Composition as a method of attracting and retaining the audience's attention in visual advertising (static and dynamic)

An advertising text is a special text. It is unlike any other – neither artistic, nor journalistic, nor even agitational and propagandistic. First, this is due to the ratio of the volume of information contained and the length of the text itself. There should be many thoughts, and as few words expressing these thoughts as possible. Indeed, almost no one will read a boring advertising text.

Secondly, when selecting words, we must not forget that the advertising text not only informs and convinces, but also forms an attitude to the advertised object. This idea was already carried out in the previous chapter, when we used the metaphor with the ambassador. An advertising text is a suggestive text. What emotions will be instilled in the reader depends on the quality of the verbal material selected.

Based on the above, we can assume that it is necessary to select words in the advertising text not just as, but according to certain criteria.

1. The word should carry only positive associations, that is, it should mean something pleasant, good or, in extreme cases, neutral. The exceptions here are medical, environmental, social and advertising of hygiene items, because if hemorrhoids are called hemorrhoids, a disaster is a disaster, and drug addiction is a drug addiction, then you can not argue with this.

There are two reasons for this. The first one is the same as described in the chapter "Name" – the emotions caused by advertising are transferred to the object of advertising. The second reason is the "bad" semantics, which are easier to remember, faster and for a longer period of time.

From the standpoint of the above, we will analyze two possible advertising headlines:

Thanks to our product, you are slightly ahead of your competitors.

Thanks to our product, your competitors are behind you.

We see that the negative word "behind" has crept into the second text. Hence, from these two headings, we must take the first one.

More examples of texts with negative semantics:

The skin on the body can be 10 times drier than on the face. Physio. Let's turn the "crocodile" skin into silk (VICHY cosmetics ad)

Money sticks to your hands (Advertising self-adhesive film)

Clarins. Oily skin will no longer shine (CLARINS cosmetics ad) Aperfectly legitimate question may arise here: if bad semantics are so quickly remembered, why can't they be used as advertising material? After all, advertising should be remembered as best and as quickly as possible. Answering this question, we will determine the possible consequences of advertising influence. Advertising can promote fame, and advertising can form an image, create a reputation.

Only by clearly answering the question of what I need – fame or reputation-can I build my advertising policy.

If we choose reputation, then the next question will sound like this: how to do without negative words? Practice shows that "sick" (so we will conditionally call texts with negative words) texts can be "treated" in two ways: "amputation" and "therapy". The meaning of "amputation" is to cut off negative words and list positive ones separated by commas. It turns out a somewhat telegraphic style, but quite working options:

The thousand and one nights...Meetings, friends, seduction, unforgettable moments, body movements, rhythm, celebration, dancing, music, entertainment... Without stopping. Spain is a dream come true. (SENHORA Travel Agency)

The noble spirit of the old Moscow nobility, the warmth of fireplaces, majestic heraldry, exquisite Russian cuisine. (Club-restaurant CDL)

The owner of the opening nightclub with a striptease was warned not to use the words "naked" and "naked" in the advertisement. After that, the ad read: "12 most beautiful girls in the city! 11 gorgeous costumes!»

And the second method is therapy. The point of therapy is to replace the negative with the positive. For example, a seamstress gives herself an advertisement: "I sew outfits for women with a PROBLEMATIC (you are not called "overweight") figure. The perfect result." The meaning of both texts is the same, but the words have a completely different positive-negative polarity.

1. Our travel agency sends people to hot and cold countries. We're the oldest firm in town. Our guides will accompany you and will not let you offend. None of our clients have contracted cholera, malaria, or typhoid fever. Not one was eaten by a crocodile, not one was taken by piranhas, not one fell from a height, was not lost in the jungle, was not killed, was not broken in the rocks. COME TO US!

Note that the call" Come to us " here sounds alarming.

2. Our travel agency is the most experienced tour operator in the region. The geography of sending tourists is the widest. Our guides take care of you and your comfort. We guarantee health, a tan, fast movement, and the joy of communicating with the nature of other countries. We treat any of your wishes with great attention and understanding. COME TO US!

The same information is provided here. But in very different words.

I can't help but cite here as an example the text of the toilet bowl ad. Note that the advertising of hygiene items could not be shy. But here's what they write:

OFFICE. Jika products are so practical and convenient that you will be happy to spend more time in this special room than usual. So don't forget to bring enough

66

books, newspapers, and magazines to read. There's a place for them, too. Jika offers products of different models that are suitable for small spaces. They can be connected to any communication system. These models have many other advantages. For more information, call us and you will learn how jika products transform the surrounding space.

This text is accompanied by a visual next to the image of a closed toilet lid surrounded by stacks of books.

2. If you can do without negatives, it is better to do without them. Why? There are two reasons. The first is that the negative word takes longer to understand, which is unacceptable because ads are not read thoughtfully. It is usually viewed – what you have managed to read, understand and remember. And so it should be easy to understand and perceive.

How does the word "uninteresting" come to be understood, for example?

A person first understands the main semantic block of the word "interesting", and only then, as if building a second floor, understands that the word has a completely opposite meaning. And if you take a "three-story" word, a word with two negatives, something like "interesting"? Understanding it takes place in three stages:

1. Interesting.

2. Uninteresting.

3. Not uninteresting.

It is logical to assume that not everyone gets to the 3rd floor, a person may simply not have enough time to "run through the floors of your complex words". As proof: try to quickly understand the inscription on the door:

"Please do not knock. Do not enter without knocking."

Or such language constructs:

Anything can fail, but not the hair color from Belle color. (Advertising hair dye).

The smell is not without pleasant surprises. (Advertising of cologne).

67

If you can do without negatives, then you need to do it. It is justified NOT to use words with a positive sound – it is better to say "middle-aged" than "old", "inexpensive", not "cheap", etc.

THE MAIN ADVERTISING TEXT (ORT)

ORT is a detailed, concretized main advertising idea. The function of the ORT is one-to convince of the expediency of the action to which it calls (buy, vote, do not waste...).

Since the instrument of persuasion is one – argument, then the architecture of the ORT has an argumentative nature. That is, it consists of arguments.

As for the choice of arguments for the ORT of different goods, it seems to us that for high-tech goods and industrial goods, the role of fact cannot be overestimated. As for consumer goods, weak arguments are very necessary here – here emotion plays an important role.

Consider the strong and weak arguments separately.

Strong argument

It is one and is called the argument from the fact. A fact is an event that: a) is covered in the past tense; b) is presented in one of the forms of the fact.

As for the forms of fact, there are three of them. Let's list and analyze them in descending order of their impact strength.

The first form, the strongest-the number. If something can be expressed by a number, then it must certainly be done, since the mechanism of action of the number is as follows: if a person is expressed by a number, then he has measured, checked, calculated everything, and therefore is ready to answer any question.

Let's see what can be expressed as a number in advertising.

Vitalinia DANON. 0% fat content.

(The figure expresses the composition of the product)

4 stations from the Kremlin; 20 steps from the metro; evening for two – 50 rubles; tea room – more than 100 varieties of tea. Tea club "here and now" (Numbers are expressed: distance, amount and assortment)

54 meters (The name of the toilet paper)

My grandfather spent 72,358 hours in the Gulag. I don't want to!

My grandmother stood 64,245 hours in queues. I don't want to!

Advertising against the Communists, 1996 (the number is expressed in time)

Elite French cognac. Exposure time is 30 years (The number is expressed as age).

The washing machine is indezit. Sizes 85-40-60. Loading of laundry – 5 kg. The speed of rotation of the centrifuge is 600 revolutions per minute. 18 washing programs. (The numbers represent the technical parameters).

Just a number sounds convincing. If the figure is built into the plot, then this gives it an additional advantage. As in this example:

Did you know that one waffle in KITKAT chocolate is equal to 245 calories, or: 20 tomatoes, 4 cups of low-calorie yogurt, 12 tangerines, 49 grapes, 10 carrots, 8 kiwis, 16 rice crackers, 4 cups of skim milk.

The second form of fact is the term. There is probably a special definition of the term, but, in our opinion, it can be defined purely functionally: the term is a special-purpose word, a word intended to serve a special sphere of human activity.

Medicine has its own terms, geology has its own terms, and advertising has its own terms. The mechanism of action of the term is something like this: the one who says smart words, he is certainly smart and, moreover, knows the subject of the conversation well. Therefore, he deserves trust and attention to his words.

All terms can be widely known and highly specialized. Well-known ones – those that are clear to everyone. For example: deformity, immunity, therapy. Their use in advertising is only welcome – they add respectability to it. Note that recently there has been a trend towards the frequent use of such terms – all products that can be served as useful for health are served exactly like this – mattresses, chewing gums, cosmetics... And this is done exactly in the style of "smart words".

69

Example:

Beta-carotene, which is part of the drink, helps prevent cancer, cardiovascular diseases, hypovitaminosis. It stimulates the body's immune system, neutralizes the harmful effects of adverse environmental factors.

This is an advertisement for a carbonated drink with a small addition of beta-carotene. We see that gas-water becomes almost medicinal due to the use of medical terms. Note also that all the terms widely known and generally understood are used here.

Highly specialized terms are understood only by a narrow circle of specialists, therefore, used in advertising, they need to be deciphered, at the risk of otherwise becoming incomprehensible to most words.

For example: Nutrilogi. A deep-acting remedy for dry skin. The skin regains its ability to produce lipids. (A highly specialized term) The

feeling of comfort persists 24 hours a day. Nutriloji is a remedy that acts on the root cause (a well-known term), and not on the external signs of dry skin. Nutrilogi contains sphingoline (a highly specialized term).

A patented active ingredient that restores the skin's ability to reproduce its own lipids. (An attempt to decipher an incomprehensible term did not lead to anything). New generation texture, non-greasy, easy to absorb.

The third form of fact is the description of the event. A story about what happened in our business that can work for our image or sales. These can be the following facts: exhibited at the exhibition, participated in the competition and won, signed a large contract, set a new price... For example, the Perm Brewing Company writes about its beer varieties: Perm Gubernskoe beer won 4 silver and 1 gold medals at the most prestigious international fairs in Moscow and Sochi" (this event can have a beneficial effect on sales); and, further, another fact is described in the same booklet: The company has entered into a non-profit partnership for the protection of consumer rights "Perm Guild of Bona Fide Enterprises" (this can have a good effect on the company's image).

Weak arguments

All weak arguments can be divided into working and false ones. They differ in the fact that working arguments cause positive (or, in any case, neutral) emotions in the reader, and therefore they are quite justified in advertising. False arguments are unacceptable in advertising, because they cause a negative response to the advertiser. Let's look at them separately and in detail.

But first, let's say one more thing: weak arguments work better not by themselves, but after the argument from the fact. Example: we need to say that our hair dye is good. It's one thing if we write: HAIR DYE "N" IS WONDERFUL! And a completely different effect from such a statement: OUR PAINT IS KEPT ON THE HAIR (specify the period in weeks). THAT'S WHY IT'S WONDERFUL. I think no one will argue that it is much more difficult to object in the second case.

Let's first consider working weak arguments.

The argument from someone else's authority

"Authority is something placed above one's own understanding".

Alexander Kruglov

This refers to the trust that we have in those who are smarter, older, more experienced than us in any matter. Have you ever thought that we perceive medical cosmetics bought in a supermarket and in a pharmacy differently? That this product, displayed in a pharmacy kiosk, seems more effective to us? We place higher demands on it and expect almost a miracle in solving our problems. This is because medicine – in this case, pharmaceuticals-understands more about everything that concerns health. Isn't that why a person in a white coat is involved in so many advertising appeals-Orbit, Blend-a-Med, etc.?

Authority can by and large (given the subspecies of status authority) have different forms: the authority of the name and the authority of the professional status.

The authority of the name, if used in advertising, contributes to the wide popularity of the product – on the waves of the name's popularity, the object easily "floats" into the consciousness of consumers. If you rely on the authority of a well-

71

known name, then there is a risk to advertise this celebrity itself – it will be remembered, and the product will be forgotten. Many people remember that Yu. Menshova is advertising some kind of chewing gum. But here's what exactly, few remember.

Or another example of the VINORUM ad-a photo of the People's Artist Natalia Fateeva with a glass in her hand. And the caption: AN EXQUISITE BOUQUET AND A FESTIVE MOOD. To consider the artist herself is much more tempting than to consider the wine.

The name is usually valuable and well-known in itself, it does not carry any semantic binding to the product – it can be used in advertising any product. This flaw is corrected by the following form of authority.

The authority of professional status is the most important and diverse: it takes the form of a profession, title, origin, appearance.

It is no accident that wherever you can write "approved by the so-and-so Institute", it is written – in advertising for chewing gum Orbits, toothpaste Blend-a-Honey. This is evidence that professionals (status, of course) have made a thorough examination and came to the conclusion...

Titles, being indicators of a person's growth in the professional sphere, add weight to their owners, and to the product they advertise. "The doctor of the highest category", "the director of the cosmetic center", "the winner of the competition" will cause more confidence than, respectively, the doctor, cosmetologist and just a participant of the competition.

The authority of origin refers to a country, locality, or manufacturing company that is generally recognized as a leader in the industry. And indeed, French cosmetics are a completely different matter for us than English or any other. The vodka, therefore, must be Russian, the watch and bank Swiss, the cheese Dutch, etc.

If you fuse the authority of the name and professional status, you can double the result. For example, advertising of musical equipment " Toshiba»:

The authority of appearance is also a subspecies of the authority of status, a part of it. After all, the appearance indicates the profession, financial status, personal qualities necessary to understand this product.

Attributes such as status symbols are a common element of the authority of status and appearance – these are jewelry, cars, expensive clothing, expensive dog breeds, etc. When V. Listov advertised a tour of the Mediterranean at one time, a marble great dane sat at his feet in the frame. Why wasn't there a cheap breed dog or a mongrel dog sitting there? Because it wouldn't be a high-status symbol.

If an ad contains a threat, it can be understood in two ways – positively and negatively. It depends on the type of threat – direct or indirect. Direct threat directly calls unpleasant consequences for you if you do not use the product or do not listen to your advice. Indirect – hints at possible trouble. In the first case, the impact of advertising will be negative – the person will have a feeling that he is being intimidated, and therefore a direct threat is a false weak argument that is unacceptable in advertising. The exception to this rule is medical and social advertising. This is quite understandable – a person tends to be very sensitive to everything that happens inside him. In the second case, when a person has been hinted at, and he has already thought of it himself, the impact is positive – he gets the feeling that you are warning him in a friendly way, and therefore an indirect threat is a very weak argument.

Examples of using threats.

The text on the flyer that provides discounts to Yves Rocher cosmetics buyers:

Hurry up to take advantage of this offer when presenting the flyer at the Yves Rocher beauty center! Then it will be too late! (The threat is direct, not related to medicine). Probable reaction: find a place where it's not too late.

Wholesale of fish products:

We sell the latest sprats made in Latvia! (The threat is direct). Probable reaction: We will find sprats from another manufacturer!

Advertising of the newspaper "Moskovsky Komsomolets":

Reader-don't yawn! Subscription to MK is not infinite! (The threat is indirect). Probable reaction: But it may end!

73

The last phrase of the text advertising the method of treatment of varicose veins:

Before it's too late, we are waiting for you at ... (The threat is indirect, but medical). Probable reaction: we must hurry, or it will be too late.

Hepatitis B vaccination ads:

Hepatitis B kills 100 people every day. Get vaccinated. (The threat is direct, but it is related to medicine). Probable reaction: we must hurry!

The last phrase from the advertising of the Computer Club "Base 14":

True, there may be pandemonium at the entrance, but everyone has a hope to get inside! (The threat is indirect). Probable reaction: everyone needs it – and I'm interested.

Maybe it's better to strengthen your apartment before the theft? (The threat is indirect. Signal systems).

The argument from the promise

It can be stated that this argument is most common in advertising.

An argument to the masses

Everyone can't be wrong. If everyone thinks so, and I am the only one in the opposition, then I would rather doubt my own rightness than the rightness of the majority. There is a well-known experiment in which one group member was asked to leave the audience, and then two lines were drawn on the blackboard – one clearly shorter than the other. Under the conditions of the experiment, when the person who came out came back, the whole group was asked one question: "Which of the two lines is shorter?". Everyone had to point to the longer one and call it the shorter one. The person who came out was the last person to be asked. And he said the same thing! He didn't trust his eyes – he trusted the opinion of the whole group.

Examples of using the argument to the masses in advertising:

READER'S DIGEST advertising: One

hundred million people can't be wrong.

Probable reaction: There are too many of them to be distrusted.

Advertising of DOBRYNYA dumplings:

"DOBRYNYA dumplings are loved all over the Urals".

The likely reaction is the same.

False arguments

The first false argument – we have already discussed it and its mechanism of action-is a direct threat that has nothing to do with medicine, social advertising and insurance.

The second false argument is the argument from condemnation.

When we judge someone, we can not count on a benevolent attitude on his part.

The third false argument is an argument from one's own authority. This argument can be equated with a situation when a person runs out into the street and starts shouting that he is: smart, generous, kind, etc. It is clear that the reaction will be as follows: everyone will doubt not only the virtues declared by him, but also in general in mental health.

Example:

If you are not on our pages, you are not at all! (Advertising of the advertising newspaper "COMMERCE BUSINESS MARKETING").

Possible reaction: you can't be so cheeky!

In this way, you can imagine the structure of the advertising text, including the beginning, ORT, and echo phrase, as well as a panorama of the arguments that make up the ORT.

Questions for self-control

1. What is the significance of the system of selecting words in the advertising text?

2. What does the structure of the advertising text mean: the title, the main advertising text(ORT), the echo phrase?

3. The method of writing the title-intrigue.

4. The system of arguments that make up the ORT.

5. What are the requirements for the echo phrase?

6. What does the image in the ad mean?

7. The concept of the visual series.

8. What do the concepts of image-seller and image-model mean?

9. What are the main parameters of the working image?

10. What are the main techniques for creating an advertising image?

11. Composition in advertising.

12. What does composition mean as an effective co-placement of text and visual components of advertising?

13. What does composition mean as a method of attracting and retaining the audience's attention in visual advertising (static and dynamic)?

Section 7.

Skill in advertising

Use of signs and symbols. Game. Humor. Seriality in advertising.

Engaging in situational time

USE OF SIGNS AND SYMBOLS

Archetypes of the collective unconscious. Signs can be conscious and unconscious. Conscious signs are interpreted when reading, unconscious signs are not. Conscious signs and symbols make advertising easily and quickly recognizable due to the well-known nature of these elements. For example, an apple is a symbol of temptation or discord, a six-pointed star is a sign of Israel, the Eiffel Tower is a symbol of Paris, etc.

Looking for approaches to the psyche of the consumer, the creator of advertising is forced to rely on those symbolic correspondences and mental structures that a person lives by. Along with consciousness and the individual unconscious, according to the concept of C.G. Jung, there is a mysterious area in the human soul that unites all people. The collective unconscious is a repository of hereditary memory, fixed by thousands of years of mental evolution of images and symbols, the appeal to which causes people to have the same unconscious associations. By addressing these fundamental stereotypes, the creator of advertising can count on the deep penetration of the information he provides into the psyche of a potential consumer. Numerous studies of psychologists have convincingly proved the fact that the associations caused by contact with a particular archetypal symbol are the same for all people. These are a kind of "common denominators of the psyche", inherent in all of us and regardless of the will of the person living in the souls of people. Relying on these associative complexes, referring to the deepest "floors" of the mental, the creator of advertising immerses the advertising message in the "holy of holies" of a person and connects the information with what the mental activity itself is based on.

In order to use this technique purposefully and competently, you need to know the fields of values of the main archetypes and enter them as needed in the figurative and textual message. A brief description of the range of meanings of the most important archetypes of the collective unconscious is necessary for anyone who expects to receive the effect of psychological influence. The descriptions are correct for representatives of the modern civilization of Europe. They can be represented as follows.

An acrobat is a symbol of the rearrangement or total change of everything that exists, an image of subtle balance and virtuosity, a sign of crisis, change, reform or directional shift.

The diamond is a luminous mystical center, the radiance and brilliance of high craftsmanship, invincibility, luxury, a sign of high moral values and accessible intellectual treasures.

The alphabet is the universal code, the unraveled mystery of chaos, the key to universal secrets (especially when the dispersed elements of the alphabet eventually line up in the text of an advertising message).

The angel is a symbol of invisible protection, an indication of a close connection with everything higher and worthy, respect for the good power, purity, virginity, care for eternity, emphasis on spiritual and ethical values.

The harp is a link between heaven and earth, a sign of unity and proportionality, a special harmony, an elite circle, balanced sensitive tension, overcoming suffering with access to peace and beauty.

Architecture – organization, harmony, order, structure, a sense of reality, pragmatic sanity, reliability and earthly solidity, a sense of duty and responsibility.

Aura-an indication of the possibility of intervention of a supernatural being, the impact of an invisible force of good, hope for a miracle, confidence in salvation and timely help from above.

The butterfly is a symbol of the soul itself and the individual unconscious, a desire for light and perfection, a symbol of rebirth, eternal life, a sign of joy, refinement, proof of the possibility of marital happiness.

Bath – cleansing, rebirth, relaxation, comfort, comfort, well-being, the power of the primordial principle over cultural restrictions, bringing common sense into the hustle and bustle of everyday life, relying on the physical and the felt.

The drum is associated with the heart, a sign of aspiration to the future, a symbol of the awakening of deep power, interference in fate, an extraneous influence on the course of life, which there is neither the desire nor the strength to resist.

The tower is a height and elevation above the ordinary level of everyday life and above others with their petty concerns, a symbol of ascent, the possibility of solitude, peace, farsightedness and predictive gift, special security, direct connection with the sky, clearly vertical (spiritual) orientation, the rush up is accompanied by the strengthening of the depths of the foundation.

The gazebo is a symbol of virgin femininity and home elegance and comfort.

Bull – fertility, power, indomitability, determination, a symbol of the Father.

Vase – peace, immanence, focus on the inner, fragility, acceptance of harmony, fertility, bohemia, loftiness of thoughts and feelings.

Fan – airiness, high taste, belonging to the elite, developed imagination, consent to some changes, femininity, flirtatiousness.

Rope, thread-binding, fixing, connecting parts into a whole, anchoring on the earth if necessary to embark on an unsafe enterprise, the ability to surround yourself with a protective wall, the connection of times and generations.

Spindles, spinning wheels, sewing-transient, temporary, cyclically renewed, traditional, easily changed by conscious effort, home, prosperity, proximity to nature.

Vertical-upward movement, a sign of commitment, ethics and responsibility; an indication of decency and conscientiousness.

Libra is a symbol of justice, that is, the conformity of the sentence to the conditions and circumstances; a sign of attention to the needs of a person in compliance with cosmic laws; a symbol of objectivity, equality of guilt and punishment.

Branch – flexibility, vitality, connection with the whole (tree).

Wind-renewal, life-giving, synthesis, an image of a better future, a sign of spiritualization of dead nature, a field of creative possibilities.

79

Wine – sacrifice, ecstasy, the possibility of achieving a god-like state, intoxication with joy, a symbol of inner freedom and independence, liberation from the fetters of everyday life, temporary oblivion of guilt.

Grapes – fertility, abundance, prosperity, freshness, saturation.

Vortex (spiral) – development, movement into the future, the evolution of life.

Humidity, dampness-focusing on purely earthly problems, passivity, inertia, rejection of high tasks (the spiritual requires dryness and warmth).

Power (crown, scepter, power, throne) - a symbol of stability, invincibility, absolute confidence in the future, security and security; frozen harmony, the rigor of orderly relations.

Water – earthly life, the primary juices of nature, transitory, temporary, everyday, unreliable; a symbol of purification, deepening, relaxation, detachment from worries and negative thoughts, a synthesis of superficiality and profundity, a sign of the collective unconscious.

Aquarius (pouring water from a bowl) is a symbol of the new, a sign of the end of the outgoing cycle of development, liberation from the mistakes of the past, the end of the next stage of development, a break in gradualness, help from above.

Returning home is a connection of the soul with the spirit, disconnecting from the hustle and bustle and the present for the sake of relying on the past, guarantees of parental care, care from the powerful, a return to comfortable and reliable stereotypes.

Beloved – spring, revival, promises, hope, quiet joy.

Warriors-ancestors who are ready to help and protect from the waves of chaos; coming to the aid of Higher Forces; defenders of the foundations; heroes who sacrifice themselves for the well-being of others; hope for the intervention of higher forces.

War, battle, battle-disorder in the midst of order, chaos that has broken through the strengthening of culture, bitterness for the sake of achieving peace, restoring the

80

original order through the destruction of instinctive impulses, energetically nourishes self-respect and courage, strengthens the motive for achieving high goals.

The wolf is an incorruptible guardian, an evil force, a destructive chaotic beginning.

Waves – rhythm, peace, regularity, purity, depth, proportionality.

Hair-a symbol of spiritual power, a sign of the power of instincts, irrational positive (on the head) and negative (on the body) principle, holy or demonic (head or body), fertility, vital impulse, libido, joy of merging with nature, fire, expansion and riot of development, access to the surface of primary forces; color reflects the character of the symbol: dark hair – earthly, golden-sunny, red-demonic; a symbol of spiritual state, spiritualized energies of being.

Ascent – growth of quality, personal strength, resistance to chaos, improvement, continuous development in the chosen direction, healing through the effort of the spirit, growth of intensity, striving for a higher state, thirst for possession, desire to rule (mountain, ladder, tree).

Rotation is the creation of a new magical force, the introduction of a new force factor into life, the strengthening of defense, the protection of inviolable personal territory, the definition of the circle of life tasks, stability in motion.

The volcano-the idea of evil and destruction, the primordial forces of nature, the fire of life, the mixture of natural elements; passions and instincts that must be mastered at all costs; after a long period of hidden, secret work locked up, there is a sudden terrifying eruption, a release of tension in complete freedom of action.

Choice (crossroads, crossroads, unstable balance of principles) - an indication of the provision of complete freedom and the need to take a step in the chosen direction yourself and right now.

Hero – confidence in protection, a sense of security, victory over the evil force, the containment of chaos, a symbol of sexual creative potential, the power of rightness, the victory of conviction.

The giant is an image of the "terrible Father", a symbol of the collective unconscious, a sign of the invincibility of natural power, an image of the Collective Person ("together we are the force") and the life of the group; a synthesis of the wonderful and the terrible, a symbol of "incessant rebellion" and the impulse of dissatisfaction that independently grows inside and determines fate; a spirit that opposes instincts, guarding the treasure of understanding and the ability to behave adequately.

Garland of flowers-connection, fusion, ties, a symbol of brotherhood, a sign of the victorious growing flower, corresponds to the holiday of awareness of the forces.

The eye is the source of light and awareness, the spirit and the mind, vision as understanding, spiritual openness, high psychic receptivity, the mother's breast, a window into the psychic world.

The eye in the forehead is the supernatural, the destruction, the symbol of insatiability and the absorption of the surrounding life in predatory consumption, the inexorable absolute power of a soulless ruler.

Clay is an unconscious psychic material, a passive principle, an inert matter, a substance for building the world, a condition for self-active creation, a space for creativity.

The head is the mind and spiritual life, the heavens, the symbol of the universe as a living and intelligent whole, the sun as the center of radiation, uniting the beginning, eternity, the all-pervading vision of shortcomings ("Ruslan and Lyudmila").

A headdress is a sacred place, a temple, a commitment to a certain cultural tradition, an acceptance of the rules of the social game.

Dove-spiritual power, sublimated libido, soul after death, grace of the Holy Spirit, fire pouring from heaven.

Mountain – the inner height of the spirit, the possibility of development, royal power, the power of the will, the symbol of greatness, solidity, fundamentality,

aspiration, scale, unity, rebirth, antiquity, leadership, hierarchy, difficulty of achievement.

Graphics-opposites are indicated by a cross (a symbol of internal impulses) or a square; a circle symbolizes elevation above impulses; a triangle-direction: to the left-turn to the past, to the unconscious, to the depths of the hidden, to the source of origin; to the right-movement to the outcome, to the conscious, to the future; movement in both directions simultaneously-breadth, generosity, friendliness, expansion; movement to the center-concentration of forces, aggression, tension; vertical-a symbol of the important and significant, a sign of morality and high subtle energy.

Goose – prosperity, comfort, home warmth, earthly fate, sacrifice.

The door is an invitation to a mystery, a premonition of the solution of a riddle, a woman's receptivity, the possibility of free choice, the opening of space, the hope for the success of the enterprise.

Virgo – chastity, purity, the promise of paradise, caring, silence, peace, consent to cooperation, willingness to give.

The dolphin is an allegory of salvation, a symbol of openness, swiftness, and freedom.

Tree – integrity, rootedness, solidity, longevity, consistency, growth, immortality, center of the world, rhythm of life, reliability, confidence in the future, wisdom.

Savage, barbarian – the lower forces of nature, primitivism of passions, uncontrollability of impulses, anti-cultural principle, spontaneity, demonism, unrestrained.

The Sun disk is a symbol of perfection, sublimated libido, the result of a successful creative transformation of life, balance of forces, integrity of manifestations, fullness of acquisition, the promise of great benefits.

Rain is a fertilizing beginning, a help on the way, a bright hope for a happy outcome, the illusory nature of troubles, the earthly joys of being.

The house is a tradition, a repository of wisdom, a connection with the ancestors, physical life, security, warmth and comfort.

Precious stones – the highest knowledge, perfection, treasure, miraculous, intuitive perception, mobilization of reserves, durability, eternity.

Wood – maternal affection, baby nutrition, pragmatism, naturalness, wisdom, return to the source, connection with the natural beginning.

Antiquity – authenticity, authenticity, paradise, mystery, truth, the highest quality.

Oak – strength, longevity, health, strength, fundamental, reliable, loyal, consistent and thorough.

Breathing-rhythm and volume symbolically represents the state of mind and the state of mind.

Unicorn – the first-called purity, chastity, tirelessness, sublimation of libido, honor and dignity, nobility of the family, appeal to the opinion of worthy ancestors, reliance on ancient tradition.

Blackberries – virginity and purity, magic, childishness, pleasure.

Toad-infernal force, the inevitability of disease, the magic of the lower world.

Thirst – blind and passionate desire.

The magic wand – directivity, power, the possibility of arbitrary changes, the intensity of volitional pressure.

Woman-passive principle, earth, unconscious, seductress, representative of the collective principle, motherhood, material, homeland, siren, intuition, emotionality, inconsistency.

Crane – justice, smoothness, hope for a better future, longevity, righteousness, mercy.

The veil – breaking) - overcoming the limitations, moving towards the mystery, deepening into the essence, gaining freedom, long-awaited ecstasy.

Castle-security, individualism, elitism, privacy, power, power, escape from the hustle and bustle, the spirit of chivalry, the promise of mystery.

The bolt (unlocking) – the possibility of change, the dynamism of the winning desire, the exit to the necessary achievement.

Hare-impetuosity, nonviolence, virtue, creativity, ingenuity, spontaneity, sensitivity, femininity, compliance with external influences, vigilance to any changes in the situation.

The star is a symbol of a person in his bodily and spiritual integrity, shining in the dark light, unity in diversity, organic structure, expansion of influence, the promise of the best, aspiration, dedication, gorenje spirit.

The farmer – fertility, hard work, diligence, self-activity, merging with the soil, gaining the power of sprouts, collecting fruits, eternal cyclic order of life, a catalyst for rebirth and salvation from hardships, meaningfulness of existence, justification of work, optimism, hope.

The mirror is a symbol of the unconscious, the productivity of the creative imagination, self-knowledge, self-control, passivity, truth.

Snake-intelligent energy, luck, inflexibility, inevitability, hidden treasure, ancient knowledge, hidden wisdom, temptations and temptations, feminine nature, strength, precision of direction, secrecy, the unconscious, sexuality, determination, power.

Zodiac – the order of time, the legality of the course of life, the cyclical nature of changes, the power of objective law over vain opinions, trust in fate, the purposefulness of being, the fullness of perfection.

Gold – light, radiance, treasure, royalty, intelligence, consciousness, invincible will, nobility, generosity, elitism, spiritual discipline, moral determination, inspiration, creativity.

The golden fleece is a symbol of the conquest of the impossible, the highest spirituality, innocence, glory, purity of soul, popularity, heroism, treasure.

The umbrella is a father's symbol of protection, avoidance of unpleasant things, shelter from the power of the spontaneous, friendly support, worldly guarantees of prosperity.

85

Teeth – attack, aggression, activity, threat, sexuality, self-confidence, security, self-reliance.

Toys are a symbol of temptation and temptation, a sign of innocent joy, simplicity and freedom.

The Emperor – the principle of domination and voluntary submission, the splendor of absolute power, centrality, law, rigor of justice, sublimated sexuality, sense of duty, intense protection, active creative activity, maintenance of order, heroism, power.

Stone – strength, earthly existence, harmonious reconciliation with oneself, firmness, reliability, antithesis to change and decline, power, eternity, corporeality, magism, incomprehensibility of the simple.

The candelabra is a spiritual light, a hope for salvation, a search for perfection.

Dwarf-forces of the unconscious, inferiority, rejection, outcast, limited opportunities, ignorance.

Playing cards – foresight, expectation, crime, unpredictability of turns of fate.

Square – orderliness, strength, stability, constructiveness, arrangement, value of earthly life, solidity, certainty, material, tangible, material, accessible to the understanding of anyone.

Centaur-complete domination of base instincts, illegitimate generation, attraction without control, unconscious, pathology, natural force beyond the control of the spirit.

Clover – shamrock) - knowledge of the higher laws, the proximity of the Holy Spirit. Trinity, ardent aspiration, discipleship, striving for a higher quality of life.

Chess cells – the "streakiness" of life, perturbations, uncertainty, the desire to control events and irrational impulses, reason.

Klobuk – hood) - secrets, orientation to secret power, the ability to be invisible.

The key is mystical secrets, tasks that require a special approach, secrets, the threshold of the subconscious, caches and treasures, jewelry, secret knowledge of power, a sign of difficulties on the path of life, the possibility of guessing.

The book – protecting forces from evil spirits, crystallized knowledge, aristocracy, interest in the world, the possibility of knowledge.

Skin (skins) – rebirth, innovation, education, formation of the spirit.

Goat – shifting the blame on another, spy, demonism, symbol of the father.

Witchcraft – transformations, management, punishment, evil forces, infertility, retribution, disease, illegality.

The wheel is a symbol of completeness, integrity and breadth of coverage; sunshine, movement, the inevitability of the triumph of the law, the passage of time, the circulation of the juices of life, the harmony of peace and movement.

The bell is a creative force, the connection of heaven and earth, the coverage of the territory, publicity, danger to all, the power of the will.

The column is the impulse of self-affirmation, love, the heavenly, the tension of opposing forces, the unchanging stability, the idea of creation and responsibility.

The ring – continuity, guarantee, wholeness, completeness, infinity, cyclic repetition, eternal life, illumination.

A room is a symbol of individuality and secret thoughts; windows symbolize the possibility of understanding and going outside and beyond limitations (the idea of communication directed by one's own will); without windows-virginity, unsociability, protection, personal, intimate.

The cone is the inner solitude, the unity of the parts, the immutability of the situation, the indomitable striving upward and towards the future.

The horse is the blind force of primeval chaos, unbridled passion, unrestrained instinct, war, rush, cataclysm, unconscious power, aspiration to the future, forward movement, thirst for change, liberation, intuitive knowledge, the impetuosity of the search for new things, courage, despair.

The spear is an earthly power, orientation to a clearly perceived goal, high morality, purity of thoughts, chivalrous spirit, passionate desire, lust, thirst for achieving what you want.

The ship – joy, happiness, hope, freedom, life in its highest dimension, spontaneity of creative search, going beyond the designated boundaries, escape from

the hustle and bustle, return to the origins, the quest for mystery, the desire to resist the chaos of the subconscious, the struggle with destruction, the desire to transcend the limits of the ordinary, the idea of height, self-responsibility, thirst.

The box is the fullness of femininity, the idea of abundance, the depth of the unconscious, surprises, a symbol of unconscious and untapped opportunities, gifts.

Cow – vital warmth, natural nutrition. Home, reliance on parents, natural patriotism.

The king is a symbol of the universal man, endowed with irresistible magical power; following fundamental principles, the power of the supreme consciousness, self-esteem, sense of duty, fullness of personal responsibility, discipline, self-control, victory, fulfillment, fulfillment of desires, achievement of goals, successful disclosure of individual qualities, the common good, the ideal of security and immortality, the power of high love, the priesthood of marriage, the union of heaven and earth, spiritual unity, harmony of the conscious and unconscious, the symbol of supreme care, historical memory, the Father principle, the idea of the Hero, sacred power of the spirit.

Crown – superiority and exaltation, tangible symbol of success, spiritual enlightenment, sunshine, generosity, nobility of origin, spiritual fruit, achievement of the highest goal by one's own efforts, favor of the gods, attention of Higher Powers.

The scythe (maiden) is a symbol of intimacy, mixing streams, fate and the complete interdependence of people from each other.

The scythe is a self-flagellation, a symbol of the harvest, an idea of sacrifice, a synthesis of mutilation and hope.

Cat – marriage, comfort; black cat-mystery, darkness, death.

The cauldron is a vessel of the lower forces of nature, involuntarily transformed by external fire, containing boiling passions.

The cross is the mystical center of the world, the stairway to heaven, the fire of sacrifice, the symbol of eternal life, suffering in the name of an idea, a reminder of faith and salvation, the agony of the spirit and the pain of everyday vanity.

88

Crystal-a symbol of the spirit and moral intelligence, a harmonious symbol of opposites; removes the feeling of hardness, resistance and suffering.

Blood – passion, sacrifice, conscience, self-punishment, passionate feelings, war, battle, external pressure of life circumstances.

Crocodile – fertility, strength, secrecy, wisdom, bad temper, destructiveness, indomitability, waywardness, antiquity of origin.

The circle – sunshine, security, wholeness, completeness of the desired, unity of the heterogeneous, eternity, perfection, the universal beginning of life.

Wings – spirituality, imagination, thought, intelligence, sublimated and tamed energy of passion, wonderfulness, freedom, justice, mobility, enlightenment, activity, spiritual experience, moral ascent.

Rat-demonism, infirmity, disease, death, disgust, danger, hidden threat, pervasiveness, irresistibility of attraction, conductor of evil.

A goblet is a human heart, a receptacle of joy, a center of life force; a glass or crystal cup is a protective talisman.

A blacksmith-a magician, a wizard, a rejected prophet, a wizard who refused miracles, a conqueror of fire, a hero, a warrior for peaceful labor.

Labyrinth-incomprehensibility, subconsciousness, the test of wisdom and patience, immersion in darkness, the search for the right path, the only possibility.

Swan-sun, chaste nakedness, unblemished whiteness, complete satisfaction of desires, synthesis of contradictions.

Leo – feelings and emotions, the nobility of nature, high dignity, sunshine, centrality, the carrier of eternal power, the center of the male principle, fire, power, the delight of masculinity, hidden passions, the danger of being absorbed by the unconscious.

Ice-the paralysis of possibilities, the hidden potency of life, stopping, waiting, eternity, firmness, fortitude, contempt for everything inferior and unworthy, aristocracy.

Leopard – ferocity and valor, aggressiveness and dynamic power (but without the lion's sunshine and potentiality), active seeking instinct of predation, dexterity in waiting for the victim.

The forest – the freedom of the raging energy of life from all rational control and force influence, the primordial harmony of beauty and chaos, the earthly life, the feminine principle, the absorbing abyss, the hidden danger, the possibility of magic, mysterious forces, the dangerous aspect of the unconscious.

Ladder – ascent, gradation, hierarchy, the connection of many levels of the vertical; growth and material, and social, and spiritual; the connection of the worlds, the path to God; access to the invisible, hidden in the sky.

Lily-an emblem of purity and purity, primary femininity, a sign of belonging to a noble family, decency, responsibility for yourself.

The lyre is a harmonious combination of all possible cosmic forces, a soothing melody, poetry and musicality, high romanticism, a prophetic gift, the search for the best combinations of conditions and opportunities.

The leaf is an allegory of happiness, a symbol of human life, inextricably linked with the existing branches of the family and the trunk of the people.

The boat is the cradle, the mother's womb, the human body, the harmony of peace.

The lotus is an analogue of the rose, a natural evolution, a harmonious proportionality of parts within a single whole, the fullness of hidden potencies, the last revelation of the spirit, the activity of the inner world.

Bow and arrow – creative tension, readiness for action, dynamism of power, purification, fertilization, revival and awakening of the frozen.

The moon is the natural rhythms, the intermediary between heaven and earth, the patronage of the mother, the torment of forced transformations, death, ghostliness, variability, phobia, funerals, cemetery, oddities in behavior, unpredictability of fate, capriciousness, nonsense, riddles, impermanence, femininity in its biological aspect, euphoria, intoxication, dreams, the world of darkness, deceptions, transformations.

90

Mars-sacrifice, blood, wars, movement to detente, desire to sublimate criminal instincts, transformation of hatred in the interests of renewal of life, effective weapon, fighter.

Mask – deception, mystery, guilt, shame, subtext, hints, ambiguity, insecurity, ambiguity, uncertainty of the situation.

Honey – wisdom, personal development, healthy vitality, reserve of strength, higher quality, spiritual self-development, mysterious process.

Bear-primordial, deep power, the violence of instinct, the inevitability of violence, rudeness, cruelty, the dangerous side of the unconscious.

Minstrel – creative activity, creative principle, selflessness, hope for support from above, carelessness, skill, the invisible path of fate.

Meteor-the beyond, revelation, higher knowledge, heavenly being, higher possibilities, prospects waiting ahead, help from above.

Mercury-interpreter, messenger of the gods, mediator, diplomat, guide, mobility, transmutability, instability, possibilities and paths, fluidity and dynamism of search, speed of processes in the subconscious, unlimited ability to transform.

Mephistopheles – the infernal side of the psyche, rebelling against the Whole and leading through temptations and temptations to the self-destruction of man.

Mechanism (depends on the shape of the constituent parts, the rhythm and direction of their movement) - an analogy with the physiological functions of absorption, assimilation and reproduction.

The sword – protection from evil spirits and all kinds of misfortunes, power over oneself, conscious self-control, freedom as strength, determination, heroism, defender of the bright side of life, chivalrous spirit, purification from contamination, improvement of life, discipline, selflessness, spiritual activity, courage and valor.

The minaret is a synthesis of a tower (height) and a watchtower; a symbol of vigilance and conscious control over the situation.

The grave is the transformation of the body, the ancestral origin, ancestors, motherhood, the unconscious, heartfelt attitude to the past.

Lightning-purification, deterrence, shock, illumination, understanding, supreme creative power, unproven imperative, God's punishment, light, awareness, the beginning of the cycle of life, speed, future-shaping power of the spirit, direct intervention of the deity, the unquestionable supreme authority of the law.

Hammer – active principle, creative potency, power over matter, reliability, efficiency of direct action, strength, skill of labor.

Sea (ocean) – primordial matter, freedom, element, unconscious, eternity.

The bridge is the connection of the divided, the real path to a new quality of life, the transition to a different state, the possibility of changing the scenery, the unknown, the desire for fundamental changes, the danger of the transition process.

Ants – the fragility and weakness of existence, the insignificance of incoming life forms, cause mainly negative and sad associations.

Nakedness - either the innocence and virginity of purity, or voluptuousness and vain self-love-is not given a third; either it elevates human thoughts to the pure heights of artless bodily purity and to the identification of the beauty of body and spirit, or it has the irrational appeal of impulses that are beyond the control of the waking consciousness.

Anvil – earth, passive matter, substance, material; feminine, understandable, native, frightening in its accessibility and obvious power.

Neptune – freshness, promise of renewal, abundance, possibilities, symbol of the depths of the unconscious, the master of passions in their destructive form, sinful impulses, orgiastic permissiveness.

The thread is an essential, deep connection of phenomena of different quality, the association of people who think differently, the possibility of synthesizing plans into a project.

Foot – connection with the earth, support, support, resilience, self-confidence, reliance on the future, rootedness in the present, reliability, prosperity.

The knife is revenge, death, the primacy of instinctive forces, the inferiority of aspirations.

Night – the unconscious, death, potency, mystery, the capacity for inner growth, deep transformations, the promise of the day, the expectation of dawn.

The ape is the lower forces, the darkness, the activity of the forces of the unconscious, the dangerous side of unconscious psychic activity; the instincts and impulses that lead to the most complete dead ends, not captured by a disciplined will.

Clouds – changeability, concealment of truth, unreliability, ephemerality, elation, lightness, airiness, wandering spirit.

Rite – magical creativity, connection with the invisible, the obligation to fulfill promises, hope, thorough preparation, the fusion of heterogeneous forces, the interweaving of conditions in the circumstances of fate, interference in the course of World Laws, the use of previously accumulated energy, secret knowledge.

Aries – creative spirit, the birth of an impulse, integrity, aspiration, selflessness, honor and dignity, idealism, romanticism, pervotolchok, the beginning of a new cycle, dawn, spring, renewal, spiritual energy.

Sheep – sacrifice, virginity, comfort, gentleness, kindness, willingness to serve, meekness, consent to sacrifice for others, prayer.

Fire – life force, health, purity, bodily warmth, cordiality, enthusiasm, spiritual energy, transformation, fertility, well-being, victory over evil, conscience, elevation of thoughts, energy of creativity, central force, going beyond.

Fenced place – protection, protection, integrity, stability, care, care, defense, self-defense, security guarantee.

Necklace – connection, ties, continuity, unity in diversity, consistency, eroticism, energy.

Lake – interest, mystery, mystery, the center of vital forces, depth, inner space, hidden wisdom, revelation, contemplation, silence, prayer.

Window-penetration, opportunity, space, perspective, distance, earthly rationality, conscious understanding.

Deer – nobility, rebirth, purity, generosity, benevolence, self-sufficiency, unassuming, grace, dignity.

Ablution – purification, liberation from sin, unleashing the bonds of the past, relieving tension, freedom from compulsion.

Eagle – heights of spirit, inaccessibility to worldly temptations, warmth of life, consciousness, concentration, male activity, sunshine, fearlessness, nobility, asceticism, self-sufficiency, martial spirit, chivalrous manners, lightning, battle, divination, prayer, greatness of spirit, victory over the lower, freedom from the imposed, naturalness, freedom.

The orchestra is the total whole, the group coherence, the charm of the whole.

Weapons – conflict, aggression, strength, rightness, will directed to the goal, righteousness, selflessness, victory over irrational desires, service to the higher, sublimation of libido, salvation.

Father-masculinity, conscious will, creativity, social norms, rules of behavior, etiquette, power, domination, the power of tradition, the establishment of the family, moral precepts, personal obligations, duty, prohibitions on the riot of instincts, prevention of the danger of overthrow, order, rigor, thoroughness.

Hermit-mastery of the invisible, tradition, exploration of the essence, restraint, patience, hard work, self-discipline, isolation.

Hunter – excitement, search, aspiration, pursuit, ingenuity, surveillance.

Hearth – home happiness, the sun in the house, love as a synthesis of masculine and feminine principles, the continuity of personal habits and family institutions.

Peacock – supreme joy, immortality, multiplicity of manifestations, the idea of the whole, twilight, vigilance, devotion to the guidance of the teacher.

Palm – fertility, victory, fortitude of the soul, feminine principle.

Sail – creative breath, motivation to action, wind, freedom, hope, direction to a distant goal, non-attachment to worldly concerns.

Shepherd – wise authority, care, care, responsibility, service, sense of duty, guardianship, understanding of distant goals and ways to achieve them.

Crossroads – choice, free will, uncertainty of the future path.

Rooster-sun, consciousness, concentration, healing, awakening, enlightenment, turning point in fate, the beginning of a new stage of development, vigilance, striving for eternal values, idealism, primacy.

The oven – the mother's womb, natural creativity, bearing a fetus.

94

Cave-inclusion in the limits of the concrete, shelter from the weather, the spiritual center, the depths of comprehension, deepening into the mystery, the mystery of the unconscious, the birth principle, the mother's womb, protection from adversity.

Pilgrim-firmness of intention, non-attachment to the vain, the search for personal salvation, self-improvement, hope for achievement, self-reliance, self-confidence, striving for the intended goal.

The cloak is a sign of high dignity, separation from the mundane, power over the instincts, self-control of the sage.

The plough is fertilization, the union of male and female, the justification of effort, the hope for the fruit of diligence.

Staff – creative energy, faith, justice, discovery of the secret, support, power, connection.

Belt (sash) - protection of the body, protecting from evil virtues, moral strength.

Justice (scales and sword) – harmony, inviolability of the law, solemn ritual, strict rules of conduct, justice, foundations.

Grafting a seedling is an intervention in the natural world order, sexual intercourse, an act of life creation, control over the growth of the sown plant.

The buckle is the protection and patronage of earthly benefactors.

Bird-benevolence, spirituality, flight of fancy, freedom of thought, higher levels of being, happiness, paradise, freedom from conventions, soul, messenger, possibility of the impossible, awakening of power, purification, light, ecstatic state.

The desert is a divine revelation, a transcendent being, the height of the spirit, sunshine, asceticism, patience for the sake of achieving a high result.

Travel is an expression of a passionate desire for discovery and change, an unsatisfied desire, dreams, fantasies, novelty, the evolution of life, movement towards the light, the search for meaning.

Bee – creativity, organization, productivity, diligence, wealth, collective consent, work, obedience, self-discipline, perseverance, cooperation.

95

The child is the God within us, eternity, the future, hope, promise, fruit, the ever-young force, rebirth, renewal; the creative forces of the unconscious; protection from chance, the synthesis of consciousness and the unconscious.

Spring – salvation, purification, refreshment, higher aspirations, thirst for truth, contemplation, higher femininity, repentance, self-search.

Rose – completeness, completeness, perfection, paradise, happiness, joy, success, rebirth.

Rhombus – victory, excitement, desire, feat.

Dew-enlightenment, grace, harbinger of the dawn, the idea of light.

Ruins – oblivion, destruction, the power of time, the past, the ancient.

Hand – protection, work, skill, activity as such, creativity.

Steering wheel-safety, correctly chosen course.

Fish – unconscious, hidden meaning, mysterious dumbness, fertility, hidden being, invisible world, hint of the higher.

Knight-master, hero; consciousness that has mastered the instincts; authority, superiority, unselfishness, control of the world, hierarch, supreme goal, peak of achievement, quest for adventure, evolution of the spirit, loneliness, grief, remorse, trials, glorification, elitism, immortality, asceticism, ritual, etiquette, sacrifice.

Garden-subordination, cultivation, ordering, selection, fencing, consciousness, self-control, the opposite of the natural forest.

Locusts – destructive forces, torment, punishment, death, malignity, relentlessness, doom.

Saturn-inertia, the power of time over life, antiquity, stability, calm, invincibility, earth, suffering, limitation, design.

Light-spirit, superconsciousness, excellence, clarity, unity, promise of change for the better, illumination of the mind.

The lamp is the mind, consciousness, spirit, understanding, leader.

Candle (burning) – individuality, prayer, sacrifice, purity, repentance, humility, meekness.

Pig – impure desires, transformation of the higher into the lower, transformation of the subtle into the gross, carnal, primitive, profanation, moral corruption.

The axe is a synthesis of the sword, hammer and cross; the power of light, protection from injustice, lightning, punishment of the truly guilty, God's Judgment.

Seed (sprouted) - hope, renewal, invincibility of life, growth of light.

The heart is the life center, the basis of the soul, conscience, eternity, treasure, love, light, happiness.

The web – preoccupation, entanglement, the unconscious, cunning, fraud, the bonds of everyday life, worldly problems, intrigue, a sudden impasse in development.

Sieve-selection of qualitative elements, synthesis of the best components, test, exam, test of strength, purification of the necessary from the superfluous, selection of the useful, discarding the unnecessary, justice, self-knowledge.

Rock – constancy, firmness, integrity, focus, spirituality, the core of individuality, the steadfastness of moral principles.

Scorpio-threat of death, loss of spirit, secret enemies, executioner, betrayal.

Elephant – power, libido power, wisdom, calmness, eternity, compassion.

Resin-transmutation, spiritualization, bonding, consent, fertilization, the quintessence of life.

Sheaf – bundle) - attachment to the earthly existence, the unification of the heterogeneous, binding, multiplying power by merging directions.

Dog – masculinity, protection and management of the herd, priesthood, devotional service, forgetting one's own interests for the sake of others, a sense of duty.

Owl – death, night, passivity, indifference, inertia, coldness.

Juice – life-giving liquid, sacrifice, light, essence of life.

Treasure-sublimated libido, sunshine, fulfillment of earthly desires, rebirth, new life, security guarantee, promise of the future, love.

The sun-shining, heroic, victorious omniscience, insight, truth, heaven, spiritual, center of being, center of power, active principle, creativity, gorenje for all,

97

promise of protection and salvation, sanity, reflexivity, self-control, libido controlled by will, supreme value, glory, dedication, generosity, clearly formed consciousness.

Pine – immortality, durability, fertility.

Vessel-mixing of forces, uterus, reactor of interacting influences, synthesis.

Spiral-healing, development, ecstasy, center of the universe, increase (outward) or decrease (inward), movement, change, clockwise – agreement with the law, counterclockwise – proud will; the idea of progress and steady striving to change the current state.

Sleeping beauty – femininity, potency, deep forces, shining opportunities, intuition, passive reserve, privacy, subconscious, memory.

Steel – firmness of the all-conquering spirit, unambiguity of intentions, unyielding strength.

The elder – age-old wisdom, the collective unconscious in a positive sense, spirituality, clarity, understanding, ecstasy of awareness of perspectives.

Wall-fundamental, thoroughness, strength, elevation above the ordinary, passive force opposing development, accumulation of power, restriction, inability to go beyond borders, protection, impotence in front of an insurmountable obstacle, delay of execution, frustration, resistance of the external environment, the law as a limiter of individual arbitrariness.

Guardian-protection from the unworthy, protection from the invasion of hostile forces, the threshold of a new circle of opportunities, an opportunity for growth, a test.

Arrow – direction, aspiration, desire, passion, accuracy of the blow.

The Sphinx – wisdom, antiquity, eternity, the supreme law, the synthesis of knowledge and aspiration, peace, examination, execution, danger, contemplation, the beyond unknowable, a secret hidden from man.

Mystery – the power of the supernatural plane, the presence of invisible causes, great possibilities, a higher power, a guarantee of superiority.

98

Dance is a game of vital forces, transformation, creativity, transformation of potency into the actual, energetism.

Theater is an illusion, creation, ambiguity, an image of a vain worldly life.

The shadow is an invisible double, an instinctive side of nature, a simplification of the complex, a second " I "(more often of a negative nature).

Tiger – anger, cruelty, eclipse of the soul, strength, valor, passion.

The crowd is unconscious, spontaneous, amorphous, uncontrolled.

Swamp – swamp) - disintegration of the spirit, passivity, inability to bring the matter to a successful end, doom to fruitless activity,

Herbs – human beings, natural power, medicines, naturalness, witchcraft, solitude.

Trident – a vicious cross (distorted by passions), hostility, aggression, suddenness of attack, blows of fate, paternal power, triple sin (nutrition turned into possession, the desire to continue the race - into lust, spiritualization - into vanity), danger, threat, punishment, crime.

Triangle – directivity, changes, movements, movement, shift.

The throne is a synthesis of the mountain, the palace and the crown; the center of life, the axis of rotation of affairs, the realization of the desired, support, delight, balance, security.

Trumpet-the desire for fame, fame, vanity, popularity, openness, appeal to all, the rush of vitality, the drive forward.

Fog – uncertainty, ambiguity, danger.

Shoes – lower nature, plebs, poverty, contempt, lagging behind life, attention to the unimportant, entanglement in debt.

Darkness-passivity, potency, soil, chaos, primary waters of life, regression of life, decline, unsublimated forces, passions, permissiveness, demonism, lack of even the desire for control.

Node-connection, connection, attachment, net, loop, scythe, shackles, chains, dependence, slavery, subordination, fencing, limits of form.

Utensils – pragmatism, utility, ordinariness, necessity, clarity.

Torch-purification, illumination, consciousness, truth, clarity, courage, fearlessness.

Flute – eroticism, aestheticism, mourning, refusal of activity, contemplation, receptivity, inner peace, fantasy, dream.

Fountain – the beginning of a new stage of development, the source of life, the center of activity, the focus of forces, immortality, help from above, eternity, internal sources of power, intuition, revival, healing, sanctification of everyday life.

Cold – loneliness, isolation, freezing, cooling of passions, thirst for the spiritual, ruthlessness, insensitivity, inertia.

The temple is the center of life, the paradise gate, the highest values, justice, harmony of the world order, solemnity, spiritual wealth, sublimity, conscious mind, clarity, comprehension, synthesis, possibilities, heaven, divinity.

Heron-morning, height, perspicacity, fertility, good omens.

Flower – fleeting, spring, beauty, pleasure, pleasure, transitory joys, earthly impressions, the center of energy, tenderness and tenderness.

Chain – connection, composition, communication, communication, marriage ties, earthly duties, integration, kinship, strength, courage, inflexibility of will, guarantee and reliability of existence in the future, reliance on strength.

Compasses-calculation, creation, measurement, differentiation, thoroughness, justice, honesty, commitment.

The clock – the movement of time, the brevity of earthly existence, the creativity of everyday life, the incessant movement of forces, the progressive development, the possibility of systematic growth, the meaning of each step, responsibilities, orderliness of actions, balance, precise timing.

The skull – destruction by time, death, danger, superstition, lower influences.

Turtle-matter, development of natural forms, longevity, fixation of forces, inertia, involution of spirit, obscurity, stagnation, slowness, vague threat, low materialism.

Monster – unformed possibilities, elemental forces, unbridled power, ancient knowledge, sworn enemy, danger, aggression, ugliness.

The ball is the synthesis, the center, the fullness, the union of body and spirit, the treasure, the convenience, the absence of obstacles and obstacles on the way, absolute harmony.

Helmet – stealth, lofty thoughts, secret plans, readiness for battle, possession of secret power, concentration, discipline, consciousness, will.

Hat – cunning, evasiveness, trickery, concealment of true intentions, invisibility of activity, behind-the-scenes activity.

Scars – sins, curses, suffering, imperfection of the soul, bitterness, vindictiveness, rancor, anger, aggression, resentment.

Jester, clown-hints, frankness, sacrifice, irrational beginning, not fully sublimated instinct, energy not captured under control, suddenness, surprises, evasiveness, multi-knowledge, the bitter truth about the state of affairs hidden under the joke, recovery, fearlessness, knowledge of the unpleasant, demonstration of the vanity and frailty of worldly life.

Shield – spiritual protection, guarantee, armament.

Apple-wholeness, earthly desires, self-indulgence.

Egg-potential, seed of generation, immortality, hidden treasures, promise, care, beginning of the cycle, hope.

Anchor – salvation, hope, security, strength, strength of the foundations.

Hawk-transfiguration, sun, voluptuousness, executioner and victim in one person.

Yacht – lightness, lightness, wealth, freedom, health, confidence in a better future, the desire to escape from the vain and vain.

PLAYING IN ADVERTISING

The game, in whatever guise it appears to us, is an awakening of emotions, a distraction from everyday life and conventional wisdom. The game is a violation of the rules (meaning the stereotypes of thinking). The game excites curiosity and the desire to get involved in it. If the game technique is used in advertising, all these

101

emotions are addressed to it. It is clear that such advertising will stand out from the rest, since an individual emotional experience is always more significant than someone else's.

The game is a violation of the rules of ordinariness. When understanding game texts, a person has to make some effort to find out which rule of speech is violated and why. This kind of" decryption " of the text, even the simplest, is able to deliver a certain intellectual pleasure. Game techniques can be used not only in the content (text), but also in the form of an advertising message. Game techniques in advertising can be divided into meaningful and formal.

Examples of meaningful (text) techniques:

1. Postcards ON A love OCCASION (postcards);

2. Come, buy, sell BEER "Red East"!

3. Customer service rashilsyayaya, srki skrtils! (printing from "Domino")

4. Computers. Prices are below the grass. (Pentium).

You can learn more about the content techniques in the article by Yu. Pirogovoy in the already specified source. We will focus on the formal techniques that are associated with the genre or advertising medium.

TECHNIQUES RELATED TO THE GENRE

1. Intrigue. Intrigue "catches", arousing strong curiosity. Example:

Fifty thousand young Spanish women between the ages of 20 and 28 received anonymous letters on pink paper along the following lines: "I saw you on the street and noticed that you looked at me with interest. If we meet again, don't be in a hurry to pass by. I'll only need a few minutes. We have a little adventure ahead of us."

Several women filed complaints with the police. But four days after the first letter, all the Spanish women received the second and breathed a sigh of relief. The sender of the letters was the Italian automobile company "Fiat". So she decided to advertise her new model.

2. All kinds of puzzles, puzzles, crosswords.

TECHNIQUES RELATED TO THE ADVERTISING MEDIUM

These techniques make the advertising medium a toy.

1. Game booklets. The effect of their action is directly related to the actions of opening-closing, folding-unfolding the booklet.

2. Games with a reference. The reader is referred either to another page or to another source.

3. Serial game with packaging. This game is called serial due to the fact that it is repeated from package to package, often making it a collectible. In the chewing gum "LOVE IS" put the leaves with the continuation of the phrase "Love is...".

4. Engagement in advertising is an offer to the reader of the ad to immediately do something with it or with the advertising medium on which it is located. This technique is special in that the process of assimilation of advertising information includes both visual and kinesthetic channels.

Humor in advertising

Humor in advertising is limited to two points. First, humor cannot be primitive and vulgar, because it is likely to cause discontent among people with a high level of intelligence and will serve as anti-advertising. The second thing is that you should not joke about the audience in advertising, but together with it.

What can be regarded as advertising humor:

Violation of the forecast. Unpredictable behavior of the advertising image. For example, the girl who dried deodorant with gymnastic exercises.

A parody. The essence of parody is that advertising fills a familiar form with its content, while allowing viewers to recognize the original commercial.

Reinterpretation of words. Here you can find an unfamiliar meaning in a familiar word.

Focus on a different semantic accent. That is, not on the detail that the viewer himself would look at.

Breaking stereotypes. Viewers will look at the advertised product from a different angle.

Absurd. The bottom line is this-stupid, and therefore funny. However, this technique should not be abused.

SERIALITY IN ADVERTISING

Serialization in advertising is the stringing of new stories on one advertising idea. Seriality implies repetition without importunity. The repeated idea takes on a new meaning each time, so it doesn't get boring. One of the most famous – ads for ACE bleach. The idea on which the stories are strung in it is "Aunt Asya is an experienced hostess who chooses ACE bleach".

Questions for self-control

1. How does the skill in advertising manifest itself?

2. What are the rules for the use of signs and symbols?

3. Game and humor can be the regulators of creativity in the field of social communications?

4. How does seriality manifest itself in advertising?

5. What does the concept of "involvement in situational time" mean?

Section 8.

Communication design of advertising

Design functions. Design basics: gestalt, balance, contrast, harmony, proportion, rhythm. Select the font type. Basic advertising layouts. Production of printed advertising. Header functions. Header types. Variants of writing the main advertising text

Communication design is a discipline that has emerged on the borderline between the dissemination of information and design. The fundamental questions of theory and practice: how people perceive the way information is transmitted; how to compose, print or pronounce an effective message; what is best suited in a particular case: electronic, print media, outdoor advertising. The applied field of communication design extends not only to the aesthetic side of composing messages, but also to the establishment of new communication channels. Communication designers are looking for a way to attract an audience, inspire them, create demand, and motivate people to respond to messages. All of this can serve the purpose of increasing sales, increasing brand awareness, bringing a new product to market, and other marketing goals in various combinations. This process requires strategic thinking that uses the results of market research, creative ideas, and the ability to make decisions.

Communication design is somewhat broader than the terms that are synonymous at first glance: "visual communication" and "graphic design". Wider, at least, on the understanding of the audience, on the ability to control the voice, gestures, and even smell and taste... In addition, communication design combines visual design, advertising, illustration, font culture, printing processes, information architecture, animation, performance (theatrical performance), copywriting (writing texts), and editing, etc.

Initially, design is an applied art, a fundamental component of architecture, engineering, interior design, and other processes of making household items. The

105

etymology of the word goes back to the process of developing the structure of a product, system, or component. As a noun, "design" is the result of such work-both a plan, an engineering solution or a drawing, and its implementation. Recently, they have also been talking about process design. Initially, it was assumed that the design has one function — aesthetic. But later, the design also had a communicative function, as well as providing convenience, functionality and innovation.

Structure. Design development involves five processes.

1. Exploring opportunities, by critically analyzing and identifying problem points and unused opportunities in existing categories, or creating new categories.

2. Determination of specific solutions for the implementation of the plan.

3. Manage the process of researching, defining, and creating solutions and projects.

4. Development of trial layouts and models, testing.

5. Identify trends.

Design and art. From time immemorial, art has been divided into the elegant and the commercial. Design is an applied art form, where the form is always somewhat subordinate to the task (often-it is commercial): whether it is architecture (exterior and interior), graphic or industrial design. This understanding of design is attributed to Raymond Levy, the father of modern industrial design (Studebaker cars).

The main goal of commercial design is to create a product that is both functional, convenient and aesthetically appealing. A designer, for example, can develop an advertising poster with two goals: to convey the customer's message and to deliver pleasant emotions to the audience. It is not always possible to clearly distinguish between the functional and aesthetic components of the design. As in pure art, design is often based on the artist's intuitive understanding.

Design and technology. Engineering can be called the most practical implementation of design. Another point of view is that the design is part of the technological design, organically embedded in it. The American Dictionary of Cultural Heritage defines design as "the mental construction and modeling of an

106

object, the invention of a new one, the construction of a plan". And engineering-as "the application of mathematical and physical principles for practical purposes, such as production, operation, design, whether economic structures, machines, processes, systems or products".

According to such definitions, both are ways of solving practical problems that differ only in the fact of applying mathematical or physical principles. However, modern design sufficiently operates with mathematical data obtained from market research, as well as accurate ergonomics data.

Scientists at the Palo Alto Research Center have developed a definition of design as "working with consciousness", and engineering as "working with molecules".

Design and production. The design is related to the product at the planning and manufacturing stage. In the design process, practical problems are creatively solved, but in some cases, the designer should not be privy to the details of the production and product development process.

In many industries, design is inseparable from production, but the more high-tech production and the higher the price of a redesign, the more urgent the need to separate design from technology. For example, the price of a designer's mistake when developing a skyscraper project will be much higher than when printing invitation ads (flyers).

At the same time, the design does not always have to be incredibly creative, sometimes it is just an easy processing of an existing solution.

Process design. Process design is the planning of the individual stages of the process, and the planning is independent of the desired result of the process. This understanding of the process has its origins in industrial chemistry, where for the first time there was a need to develop some universal sequences of operations.

With the increasing complexity of organizational structures, the concept of business process design and production process design has emerged.

107

Design and message. A message is a unit of communication. It does not necessarily contain information in the strict sense of the word, as it is understood by the classics of the theory of cybernetics — as a factor influencing decision-making. The message solves a number of tasks in addition to informative ones — attracting attention, establishing contact, influencing emotions, confirming existing information, and even increasing uncertainty in the selection process. The message is not necessarily expressed verbally — it can also be an image or an emotional message transmitted by sound or video.

Visual communication is an important component of communication design. Basically, it operates with two-dimensional images — posters, video sequences, signs, graphics. The goal of visual communication is usually to maintain the text message, not to influence it independently. Separately, it is necessary to highlight web design, which is two-dimensional, but, just like industrial design or interior design, in addition to aesthetic tasks, solves the problems of usability.

A more complex area is the design of audio communications. It is based on the principle that the hearing of an ordinary person who does not have much experience with sound engineering or music is not capable of filtering audio information. Accordingly, the impact through audio channels is more likely to reach the subconscious. There are special sequences of sounds that are more likely to be captured by memory. This phenomenon is called "perseveration", the preservation and reproduction in the mind of a sequence. For example, it can be an advertising tune that "spins" in your head, or a slogan. Children, teenagers, and people with weak life orientations are most susceptible to this.

The most complex message that is conveyed by design tools is the brand message. Branding dominates all areas of design, defining a set of stable principles that govern visual, audio and print messages, the structure of the organization and its culture, even the production process.

Copywriting (preparation of advertising texts). Another type of information design is the writing of texts intended for reading or listening. Also in the field of

108

copywriting is the creation of scripts for TV and audio clips, slogans, headlines, messages for mailing by direct mail (advertising by mail), poetic texts of congratulations or advertising songs. In the field of web design, copywriting is very closely related to SEO-optimization of texts for search queries. Copywriting is used to promote a person, business, point of view, idea, product, brand.

Despite the fact that it is impossible to underestimate the creative component of the process of creating an original text, whatever its purpose, copywriting is subject to a number of rules and restrictions. Unlike a writer or a journalist, a copywriter has to take into account the specifics of the audience and subject matter.

Information architecture. The term "information architecture" first appeared in 1989. In 2002, the Institute of Information Architecture was formed, which defines its field of activity in this way:

- organization of the structure of the information environment;

- the art and science of organizing websites, intranet sites, online communities, software products, in order to improve usability and search performance;

- a combination of methods that allow you to transfer the methods of other forms of design to the field of digital technologies.

Information architecture became the development of the sciences of archives and sources, taxonomy, and practical methods of organizing library business. Information design, like its predecessors, is aimed at structuring information for ease of use and ease of perception.

The term itself caused some criticism, since traditionally "architecture" is associated with physically existing buildings and structures. In addition, the main property of the architecture of material objects is the relative immutability of the structure, which acts as one of the basic goals of the developers ' plan. Digital systems and knowledge systems, on the other hand, tend to evolve, and their architecture has the potential for development.

However, with the spread of the Internet, the term "information architecture" has gained a foothold in everyday life.

The following main elements of advertising image design as a technology can be distinguished:

- marketing;

- creative;

- sketch;

- prepress preparation.

The creation of an advertising image should be preceded by a marketing study of the order. It is necessary to: determine the target audience; identify consumer preferences; determine key priorities, based on the feelings that the consumer experiences when using the product. Determine the type of advertising campaign, the market situation, and the degree of brand novelty. The detailed formulation of the problem allows you to solve it as efficiently as possible and with minimal resources. Only an approach based on the principle: from the concept and ideology of a product or brand to the only possible visual embodiment-allows you to avoid mistakes and failures in advertising campaigns.

There is an obvious difference between a designer who has certain artistic data.

The role of the font in the design of the advertising image. In advertising, the font has a special role. It is difficult to overestimate the great importance that the character, form and artistic expressiveness of the font have in advertisements, leaflets, posters, panels, etc. A well-chosen, well-executed, easy-to-read font does not just carry information, but saturates it emotionally. Matching the character and pattern of the font to the content of the text increases the effectiveness of the advertising message. The psychological impact of the font is enormous. Experience shows that using a font can cause a person to have different feelings, associations. Visual associations play a major role in this process. That's why working with fonts is necessary to ensure that its drawing matches the content of the text, contributing to the creation of the desired impression.

The main types of fonts that are used in practice are:

- ribbon type fonts;

- varieties of the grotesque;

- group of bar fonts;

- a group of chopped fonts.

The role of color in the design of an advertising image. Color in advertising is widely used to form planned associations. It is known that there are stereotypes of color perception. Almost without exception, colors have a certain effect on the nervous system and feelings of people. Color-related associations first arise at the subconscious level, and gradually, as the exposure repeats, the person begins to realize them as symbolic meanings. Color often creates a certain image of the product itself. Among the manufacturers of luxury goods, for example, the gold color is popular, which means high quality, high cost, which is often associated with the prestige of the product or brand. The symbolism of color comes to us from the depths of time.

To attract the attention of the consumer, color contrasts are often used. The perception of color also depends on the context in which a particular color is used. One ad geometry emphasizes the color value, while the other reduces it. A rich color in a sharp-angled geometric shape enhances the inherent properties of the color (for example, yellow in a triangle). "Soft" colors (enhance their effect with round shapes (for example, blue in a circle).

In addition to the "pure" meaning of each color, there is its objective meaning. When choosing a color scheme in an ad, you should not forget about the color matching of the ad object. When creating advertising, it is necessary to take into account the habits and national traditions of using and perceiving color.

The role of the visual image in the design of the advertising image. Any advertising education, in addition to specific information, carries a certain image. This image is created by all the elements of advertising education. It can be perceived both positively and negatively at the same time. It all depends on which target audience the advertising expectation is addressed to.

The advertising image should evoke positive emotions in the target audience. This occurs when the advertising image meets the needs and desires of the target audience.

An advertising image can cause a very different range of positive feelings. These can be feelings of confidence, comfort, convenience, well-being, solidity, reliability, novelty, risk, and many others.

To attract attention to an advertising message, visual images are actively used in advertising design. It is the visual images that should create the necessary effect for the advertising message, for example, the image of the "lifestyle", the image of the presenter, the sexual image, the direct and associative image, the images of art.

The role of illustration and photography in the design of an advertising image. Research shows that the elements of an advertising message are perceived in the following order:

- illustration (photo, drawing).

- the title.

Text. The illustration in the advertising message should perform the following functions:

- attract attention to the advertising message;

- show the advertised product, its design;

- create a positive image of the product;

- arouse interest in the product.

It is generally recognized that they are most effective, they affect the audience more strongly than a landscape, still life, or a photo of the product itself.

The main expressive means of advertising image design. Before visually organizing information, it is useful to know what the words gestalt, balance, contrast, harmony, proportion, and rhythm mean in the design language.

Gestalt. In simple terms, gestalt is the idea that the whole is always more than the sum of its parts. If two objects are similar and are close to each other, we mentally reduce the distance between them and perceive them as a whole.

112

Balance. The balance can be symmetrical or asymmetrical. When combining layout elements, it is more difficult to determine their relative weight. Photos and headlines usually look "more weighty" than text or drawings. Usually, text is the lightest element on the page.

Contrast. Contrast can be used effectively by changing the dimensions, slopes, fonts, and weights. Another way to apply the principles of contrast is to vary the texture of both the image and the text.

Harmony is the opposite of contrast.

The proportion. The incongruity that occurs when we encounter disproportionate or unbalanced objects is known as cognitive dissonance.

Rhythm. Repetition creates rhythm.

Asymmetric balance and symmetrical balance presupposes the presence of static, or dynamics.

Visual style of the advertising message.

Fashion trends and stylistics of advertising image design. Fashion determines the style and graphic image in the design. Fashion affects the form as a significant and most aggressive environmental factor – the lack of fashion influence is perceived as disharmony and reduces the attractiveness of the image. There is no reason to neglect fashion considerations, successful design is fashion design.

Postmodernism. The concept of postmodernism, both in its semantic content and in the nature of its use, is extremely vague and ambiguous, which causes versatile criticism. It is used in significantly varying senses in historiography, literary and art studies, sociology, cultural studies, philosophy, and advertising.

Referring to the theoretical developments of I. Hassan, who reveals the specifics of postmodernism as a phenomenon, we can distinguish the following signs of postmodernism.

Uncertainty, which includes all kinds of ambiguities, ambiguities, narrative breaks, and permutations.

113

Fragmentation. The postmodern artist is engaged in the creation of structures, prefers collage, installation, using ready-made or dismembered text. De canonization, referring to all canons and all national conventions. Facelessness, surface.

Representation of the unrepresentable, the unrepresentable.

Irony, a grin.

Hybridization, or mutant change of genres, giving rise to obscure forms of "paraliterature", "paracriticism", "non-fiction" novel.

Carnivalization. Carnivalization means the centrifugal force of language, the "cheerful relativity" of objects, participation in the wild disorder of life, the immanence of laughter.

Performance, participation. The theater becomes the current norm of de-canonization of life.

Constructivism. Postmodernism constructs reality.

Immanence. With the help of new technological means, it became possible to develop human feelings-to cover the world from the secrets of the subconscious to black holes in space and translate it into the language of signs, turning nature into culture, into an immanent semiotic system.

Tactical creative. This is a creative way to solve a single communication problem within a limited time period for a single marketing communication. Tactical creative also solves problems in all types of MC: corporate design and packaging, direct advertising, Public Relations, Direct Marketing, BTL, P. O. S., Special Events, Internet, Exhibitions, Printing and souvenirs, new, non-standard forms of advertising. Tactical creativity is primarily about highlighting a product in a competitive environment. The effectiveness of the proposed creative solutions is ensured by the creative improvement of traditional tools and the rejection of the template, often ineffective practices that are established in a particular market of goods or services. Therefore, to create a tactical creative, it is necessary to understand the psychology of consumers in a particular market segment. Tactical creativity is aimed at improving the effectiveness of existing traditional marketing tools that are used by the customer.

114

Therefore, when developing a tactical creative, the opinions and wishes of the customer should be taken into account.

The work of a PR specialist is connected with the daily solution of creative tasks. Writing a successful press release, an interesting script for a special event, and developing a non-trivial press tour program require a creative approach. In the context of the ever-growing competition between news and events, the ability of PR professionals to creatively approach the PR support of organizations ' activities is becoming increasingly important.

There is a myth that creativity is the lot of only a few geniuses, inaccessible to the majority of people. In fact, you can use a number of techniques that allow you to develop creative thinking and apply a creative approach to solving various types of PR tasks. All the most successful ideas are not born instantly, but grow in the process of working from several small ideas. Therefore, the secret of creativity lies not in the ingenious ability to create global ideas, but in the ability to generate small ideas that can later be combined in such a way as to make an excellent PR project.

Understanding the creative method is based on the following topics:

Open and critical thinking

Creative process algorithm

Open thinking techniques

Critical thinking techniques

Structured brainstorming

Equipment of the nominal group

Level of competence and creativity.

Open and critical thinking

The creative process is based on a combination of open and critical thinking.

In open thinking, the emphasis is on actively encouraging as many of the most original ideas as possible, regardless of the possibility of their implementation and how well-reasoned they are.

115

Critical thinking involves a rational discussion of the developed ideas, taking into account such parameters as the orientation of the idea to solve the problem, time, budget, etc.

These two types of thinking have the following characteristics:

Open thinking:

Emotional and fully intuitive

Even the most delusional idea is possible

A combination of the most diverse new elements

Everything is allowed, there are no prohibitions

Critical thinking

Critical and analytical

Practical implementation of the idea

Functionality – will it work

Focus on political and economic realities

Creative process algorithm

The algorithm of the creative process can be represented as five consecutive stages:

- information;

- incubation;

- insight;

- integration;

- illustration.

Information. Any creative process begins with information. First, there is a task or problem that needs to be solved. Then you need to decompose the problem into fragments and collect additional facts relevant to the case. The better this preparatory work is done, the more likely it will be possible to discover the details and nuances that will later allow you to find combinations of ideas that lead to a solution. One of the most important tasks is to formulate the problem as clearly as possible. The practice of PR work proves that a clearly formulated problem is already half solved.

116

In the company's work with PR agencies, the definition of the problem and task occurs at the stage of creating a creative brief. A high-quality brief should fully answer the main questions – who - what-when - for what - why-by what means - in what time frame - etc. A detailed creative brief and a large amount of additional information collected on the problem are the first stages of a successful creative process.

Incubation. Incubation is the most important stage at which creative work takes place on an unconscious level, the essence of this stage is that after receiving a creative brief and collecting additional information on a PR project, it is necessary to postpone work on it for a while and switch to other current tasks. At this point, thinking about the project will be transferred from the active consciousness to the subconscious, which will allow ideas to move in several directions at once on the way to a new interesting solution. Scientists have not yet studied the detailed mechanism of the subconscious mind, but practice shows that the most interesting solutions appear during a pause in work on a project, for example, during a vacation in nature, in the car, in a business dinner, in the shower, etc. The human brain, by analogy with a computer, receives a certain task, and it takes some time for it to process it on a subconscious level and give out a set of ideas – sometimes at a completely unexpected moment. Some studies, for example, have confirmed that the brain on a subconscious level continues to work even during sleep. The moment of switching from active thinking on the project to other current tasks helps to abstract from the problem. A thought, similar to the seed sown, begins to sprout in the subconscious. A pause in the work on the project can weaken the role of stereotypical thinking in finding a solution. After all, every time a person finds himself in an unfamiliar situation, he tends to fit a new phenomenon into the already existing stereotypical framework. These false restrictions, sometimes based on inaccurate or incomplete information, are the most important obstacles in the creative process. Their negative impact can be overcome during the incubation period.

117

You can correctly use the effect of the incubation process in practice by following the following recommendations:

Before brainstorming sessions, negotiations, and presentations, read the creative brief in advance. Do not delay the preparation for the meeting until the last moment. Since you have already given your brain a task while you are doing other things, the incubation process will allow your subconscious mind to digest and transform the information.

Use the "weekend planning" technique. It is expressed in leaving creative reflections on projects for the weekend, when the active work of the brain switches to rest and solving everyday problems. During this incubation period, when the brain does not seem to think about work at all, interesting creative ideas are born in it. All new sensations or associations, any new information, become a kind of catalyst for the creative process.

An epiphany. The moment of insight, when ideas come absolutely spontaneously, as if falling from the sky, is the result of the stages of information and incubation.

Ideas don't come out of nowhere. A person first gets acquainted with the problem, studies additional information, then, disconnecting from thoughts on the project after some time, begins to think through certain solutions. This happens when the subconscious mind has already worked on the problem and, under the influence of life impressions, has brought to consciousness several possible solutions and new ideas.

Ideas are fleeting thoughts. They appear instantly and can also disappear instantly, like dreams that people forget a few minutes after waking up. Therefore, the main requirement for the insight stage is that the PR specialist must always be ready for the fact that an idea may appear, which means that it must be fixed so that it is not lost in the rapid flow of thoughts of a modern manager. Recording an idea on paper, in a pocket computer or on a voice recorder will allow the brain to more clearly fix the idea proposed by the subconscious mind, and fix it in the active

118

consciousness. Psychological studies have shown that the period of the most active release of new ideas by the subconscious mind into consciousness is during the first minutes after waking up or before going to bed. It is believed that at this point, the internal censorship is turned off, which prevents the access of new ideas to the consciousness of a person in a normal state, so you need to choose such a convenient means of fixing ideas that you would not part with even during sleep.

Integration. An idea born at the stage of insight is usually never the final product. On the example of writing a press release, it looks like this. In the morning, you studied the brief (information stage) and switched to other current affairs (incubation stage). When you come up with an idea (the stage of insight) and you start to fix it on paper, as a rule, new thoughts and nuances appear that complement, and sometimes change, the original idea. You can rearrange paragraphs, come up with different titles and metaphors, and change the design of a press release. Thus, when the subconscious mind offers an idea to the conscious mind (insight), the conscious mind actively engages in the work and brings the idea to its final form (integration), which may well differ from the original one.

Illustration. The illustration stage is the most important stage of the creative process, which determines which ideas will be implemented, which are destined to remain in the form of a Word document or a Power Point presentation. The illustration stage is essentially a presentation of your idea to a potential customer. At this time, the form of presentation of the idea comes to the fore and several factors begin to play a decisive role:

- legitimization of the source of the idea;

- time management;

- adaptation of the idea to the client.

Legitimization of the source of the idea. In the field of PR, very often the attitude to the idea is dictated by the source from which it is drawn. If the author of the idea is a junior employee of a PR agency, then the probability that it will attract attention is much less than when the author is, for example, a creative director. And

119

even more so, it does not compare with the probability of accepting the idea that the head of the customer company offers. Thus, with a relative equality of ideas, the winner will always be the one that comes from a source that occupies a higher position. This rule says that to implement an idea, you need to put it in the mouth of the most authoritative source. In business PR, these are partners of PR agencies, heads of PR departments of the company, and, at best, top managers or business owners. A successful method of solving this problem is to involve the client in joint creative work at the stage of project preparation, for example, during the "brainstorming". In the field of market research, this method is implemented by inviting the client's representatives to conduct focus groups.

Time management. Each idea corresponds to a specific time. Political, economic, and social realities must develop in a certain way in order for the idea to be realized. It is necessary to monitor the constantly changing business environment in order to have time to offer competitive ideas and sell them in time. Another aspect of the influence of time on the possibility of implementing an idea is the timing of the presentation. You should avoid presenting the idea on Monday early in the morning and on Friday evening.

Adapting the idea to the client. People buy ideas. To successfully sell the products of your creative process, you need to adapt your ideas to specific customers. As a rule, this is one or more people in the company or agency who will determine the fate of the proposed project and on whom, of course, you need to focus in your work. In the process of designing an idea for specific managers, it is useful to take into account their thinking style and personality type.

120

Questions for self-control

1. What is the meaning of communicative advertising design?

2. What are the functions of design?

3. What is the essence of such design basics as gestalt, balance, contrast, harmony, proportion and rhythm?

4. What is the role in choosing the font type?

5. What are the main advertising layouts?

6. How is the production of printed advertising performed?

7. What are the functions of the headers?

8. What are the types of headlines?

9. What are the possible ways to write the main advertising text?

Section 9.

Preliminary testing of creative developments

Methodology for evaluating an advertising message and its style. Protection of creative developments before the customer. Submission of the material. The basics of effective presentation. Possible errors. Advertising creativity and issues of legal regulation in advertising communication. Protection of intellectual property in advertising

Various research methods are usually used throughout the entire advertising campaign: from the stage of its development to summing up and evaluating the effectiveness. This allows you to strategically plan the main directions of the campaign, as well as quickly adjust advertising materials and evaluate the effectiveness of their impact on target groups.

Pre-testing of print, television, and audio advertising — newspaper and magazine ads, video and audio clips, and outdoor advertising layouts — is a widespread and very important area of marketing research. A preliminary study of the perception of advertising allows, firstly, to avoid obvious mistakes in the construction of the advertising image, secondly, taking into account the opinions of respondents — to bring the ad closer to the ideal, expected version, and thirdly, it really saves the advertiser a lot of money. In our research practice, we have often encountered such episodes when advertising was created based on the tastes and intuitive feelings of individual decision-makers, and without any orientation to the expectations of target groups. In these cases, advertising campaigns often failed, and to eliminate the negative consequences of such situations, it was necessary to re-develop advertising strategies.

Pre-testing is used for both conventional business marketing research and political marketing. Unfortunately, in the field of political advertising, pre-tests are not yet very common, so some television advertising campaigns during, for example, the parliamentary elections of 1999 had a rather negative impact on public opinion.

122

As such unsuccessful campaigns in terms of the impact on the voter, we can single out television advertising, which caused a rather negative perception among the target audience. And vice versa-some successful advertising moves, for example, the famous poster of Boris Yeltsin, where he is depicted leaning against a tree, can have an extremely positive impact on public opinion.

In order to avoid the failures of advertising campaigns, in the world marketing practice, preliminary testing of advertising materials is used. This type of research is usually used before launching an advertising campaign, when the target groups have already been identified and analyzed, and the channels for placing information and advertising materials have been selected.

The direct development of advertising materials is most often carried out using qualitative research methods. In particular, standard, mini - and special creative focus groups, in-depth interviews, as well as special techniques such as brainstorming and interactive interaction are actively used. Using the methods of analogy, association, personification and various projective situations, the search for advertising ideas is carried out, the development of an advertising concept is carried out, and additions to it are developed. Such preliminary research allows you to outline the main directions, determine the" style " of an advertising campaign, formulate key ideas, and sometimes build storylines and select advertising characters. This kind of research is very useful to conduct, because the ideas expressed directly by representatives of the target audience are extremely important in the development of advertising products.

After collecting ideas and opinions based on preliminary research, the researchers proceed to the stage of testing the advertising concept. It is possible to use both qualitative and quantitative methods of collecting information. Their combination makes it possible to get the most complete information about the attitude of consumers to the proposed concepts.

At this stage, it is possible to find out more specifically what the representatives of the target audience like or dislike in the proposed advertising concepts, how clear and unique the proposed options are. Concept tests also allow

123

you to assess the importance for potential consumers of individual elements of a product (service), the intention to purchase them (provided that you know the price and without it). In addition, this study involves studying the attitude of target audiences to the proposed information. Sometimes two or more variants of advertising concepts are offered for research. Then the main task is to compare the presented options and choose the most preferred option, according to the representatives of the target audience.

Then, after the concepts are selected, the test videos are filmed and recorded, the layouts of brochures and printed advertising are made, the period of actual testing of advertising materials begins. The analysis of the reaction of representatives of target groups to the developed advertising layouts is carried out both as part of a direct survey — for example, during a hall test-and in the process of conducting focus groups or in-depth interviews. If the target groups are heterogeneous, pre-testing helps to understand how different elements of the proposed advertising concepts affect each of the subgroups, and thus to make a more targeted "adjustment" of the advertising concept to individual target audiences.

The study of the perception of potential consumers of advertising layouts includes an assessment of the main idea of the ad; various parameters of the illustration — color scheme, characters; the entire text and, in particular, the slogan. If the product is not new to the market, it is also necessary to test the compliance of advertising with the brand image already established in the minds of the audience. There are cases when target audiences generally "do not notice" or reject video or print advertising because their own idea of the product does not correspond to the newly created advertising image.

There are many traditional techniques for working with print ad layouts. The latter can be placed by respondents according to the degree of attractiveness in the course of the study, and the method of pairwise comparisons can also be used. There are also such methods as "Imitation of the magazine" with control ads and "Portfolio assessment" - a comparison of two sets of the magazine, one of which is with a

124

control ad. This method helps to evaluate not only the layout itself, but also the impact on its perception of the surrounding printed materials.

In addition to choosing the most attractive advertising option, it is of great importance to study the reasons and motives for choosing or rejecting a particular layout or its individual parts. This information helps you "fix" existing options or create a new one. At the same time, the option that has received more positive responses is usually the basic one for creating an optimal advertising concept. By bringing together the positive features of all advertising concepts, developers will be able to get a "close to ideal" version. So, in the videos, the selection of actors, the mood of the advertising plot, the color scheme in the frame are of great importance — all this is the object of preliminary testing.

An example of testing advertising concepts. Recently, the independent research center ROMIR conducted a preliminary test of 4 variants of advertising concepts of NN eau de toilette in order to choose the most attractive of them. The hall test method was used. The sample consisted of 70 people. The target group is women aged 20-40 who use inexpensive toilet water at least twice a week. The main reason for choosing the winning concept, according to the study, is the presence of an image of the Eiffel Tower on the layout of a printed ad. Thanks to this, most viewers "have associations with France and Paris" and "in general with French high-quality cosmetics". The set of characteristics of the "ideal" version compiled according to the results of the survey also included the presence of a photo of a young, handsome man on the layout (which is interesting: more respondents approved of his presence in the ad than the presence of a completely pretty girl, especially for younger participants of the study). But such a characteristic as expensive jewelry in the photo of the girl, most of the participants did not approve. The study also assessed how well each of the presented options is suitable for advertising eau de toilette, how good an impression the product itself gives advertising, how great the incentive force of such ads, whether different options contain some new interesting information about the product and whether it seems designed specifically for the participants of the study. The severity of each of

these characteristics was assessed by respondents on a five-point scale. All advertising concepts received similar average ratings for all the considered characteristics. This means that, according to respondents, the statements considered are equally suitable for all advertising concepts.

Preliminary testing of advertising materials — be it video or audio clips, billboards, or printed products-is of great importance not only for the success of a particular advertising campaign, but also for the development of the brand image, as well as the final commercial success of the advertiser. A positive trend is that in recent years, more and more domestic manufacturers and advertising agencies are paying more attention to the preliminary testing of advertising products and improving the effectiveness of advertising impact on target audiences.

The effectiveness of an advertising text can be tested both as a whole and in parts, determining the effectiveness of its individual components.

Testing the entire text. If an advertising message is most often tested for the ability to stimulate sales, for the persuasiveness, recognition and memorability of a product or brand, then the advertising text is usually tested for persuasiveness. In such tests, attention is primarily paid to understanding the title, slogan, code, and keywords.

A convincing text should exclude misperceptions or unintended associations. If everything is done correctly, then the person should easily get involved in the perception of advertising, respond positively to himself "I can relate to this", "I can imagine myself doing this", etc.

Test takers are usually asked the following questions: What was advertised in the ad? What did this ad tell you about this product, about its seller? What did the text tell you? What price was indicated in the ad? Did you like the product in the ad? Is there enough information about the product and its seller? Are the arguments convincing? etc.

When selecting text options, ranking is often used. Representatives of the target group of consumers are asked to arrange the texts shown to them in terms of interest, attractiveness, persuasiveness, etc. Thus, the best option is found.

126

The texts are checked for "readability", for clarity, and test individual elements (title, arguments, keywords). In order to check the text for "readability", you can simply read it out loud: clumsy words, phrases, sentences, paragraphs, clumsy places, rhythmic errors are easily detected.

The text is tested for clarity using the method of Robert Gunning, who created the so-called "Fog Index" (Fog Index). Gunning developed it to help newspapermen avoid obscure vague wording and determine the level of difficulty for understanding the text they wrote. Here is how the copywriter D. Sugerman describes this test:

1. Take an excerpt from your ad message — start with the very first 100-125 words of the ad.

2. Count the number of words in each sentence. Dates and numbers are equated to one word, and compound sentences consisting of simple sentences that do not depend on each other are counted as two (or more) separate sentences (for example, "We have read everything and learned everything" is counted as two sentences).

3. Divide the total number of words by the number of sentences, and you will get the average length of the sentences.

4. Count the number of long words (words with more than three syllables), but:

- do not count words made up of two simple words, such as "tenant" or " whitetail»;

- don't count proper names;

- do not count verbs that have acquired an additional syllable, changing in person, number, tense, etc.

5. Divide the number of long words by the total number of words in a given passage, and you will get the percentage of long words used.

6. Add the percentage of long sentences to the percentage of long words.

7. Multiply the resulting number by 0.4, and you will see the desired level of difficulty in understanding your text.

Let's take as an example an excerpt from an ad…"I'm going to tell you the real story. If you believe me, you will be rewarded. If not, I will try to convince you, and

you will not regret the time spent. Let me explain everything in order. I have a friend, Len, who knows a lot about good things. One day he called me, all excited about what kind of glasses he had bought for himself. "It's just something implausible, "he said. — If you put them on, you won't believe your eyes".

"And what will I see there? I asked. — What's so improbable?"» Len continued: "When you put on these glasses, your vision improves. Everything you see becomes clearer, clearer. Everything takes on a distinct three dimensions. And this is not a figment of the imagination. This is all you really see with your own eyes."

The four longest words are highlighted in bold. In total, this passage contains 120 words and 15 sentences. This means that the average number of words in sentences is about 8.

The next step is to divide the number of long words (4) by the total number of words (120) and get the percentage of long words: 3.3 percent.

Now add the average sentence length (8 words) to the percentage of long words, and you get the number 11.3. Then multiply the number 11.3 by a factor of 0.4, and you get the number 4.52. In other words, the beginning of this advertisement will be understandable to a very wide segment of the market simply because it is accessible to every reader who has received at least five classes of education.

By the way, the following passage of the text of the same ad had about the same level of complexity. The difficulty level of the third block of text jumped to 7.2, but by that time the reader was already deeply immersed in reading. You can suggest taking different passages, consisting of about 100 words, from different parts of your advertising message, to check whether they correspond to the style you have chosen.

The more clear your ad text is, the more people it will attract and the more response it will generate.

When using the Gunning test, it should be borne in mind that this test is designed, firstly, to test journalistic texts and, secondly, for the English language.

As Sugerman writes, "Clarity is one of the most important factors in copywriting, and the nebula index gives you a clear idea of how important it is to use

short sentences and simple words. However, it is not necessary to turn the desire to achieve a low level of the "nebula index" into an end in itself, to the detriment of common sense. You need to vary the length of sentences and use words with more syllables when you need them, and always remember that all audiences are different."He adds: "If I wanted to reach the mass market, for example, I would try to make my ad as simple as possible, make my sentences as short as possible, and also try to avoid long words. And vice versa: if I were going to appeal to a highly educated and affluent audience, perhaps I would use more complex vocabulary and longer sentences."

Checklists for evaluating the effectiveness of advertising text in the media. An important, very simple, and most importantly — cheap means of checking the effectiveness of advertising texts are checklists (checklists of questions). The checklist can be of a general nature or aimed at evaluating a particular parameter, for example, the truthfulness of the content, sincerity, etc. So, the creator of the text can ask himself

Will I be able to say everything described in this ad to a person in a personal conversation, looking into their eyes?

Are the statements contained in this text true?

Can they be proven?

Are there any misleading claims?

Are the benefits or outcomes overstated?

Are there any misleading images? Is there anything missing that could make the ad untrue?

Are someone's opinions being passed off as facts? Is the product or service being advertised as a panacea?

Do the images match the text?

Are there any words or phrases that discriminate or disparage someone's dignity in the text?

Does this ad violate the rules of good taste? etc.

129

Checklists of questions by advertising researcher V. Schoenert. For example, it offers the following control questions for radio advertising:

Does the radio clip have a novelty and uniqueness, or is it just a normal, correct and "average" video?

Does the content of the video promote the sale of the product, or is it just an attempt to compensate for the lack of such content with acoustic "tricks"?

Is the video sufficiently entertaining, does it include musical accompaniment?

Does the video correspond to the concept of radio advertising, or is it just a reading aloud of the ad text with or without musical accompaniment?

If there is music in the video, how fully are its possibilities to influence the feelings used?

If the video does not use music, then should we check again whether the" musicality " of the video will increase the degree of its communication?

How "natural" does speech sound, does it not resemble reading aloud? Does the listener hear the person or the speaker?

Is the noise design of the video used for a deeper interpretation of the topic or just for clarity?

What is the degree of visibility of the video? Is it able to stimulate the imagination of the audience?

How "serious" is the topic of advertising, can it not be presented more humorously?

For the press, V. Schoenert offers the following checklist: Does the ad communicate something new to the consumer and how original is this message? Does the advertising differ from the competitors ' advertising, even if it is a similar offer?

Does the content of advertising promote the sale of the product and to what extent, or is there an attempt to compensate for the lack of content with the help of formal elements, for example, complex symbols?

Is the "tension" between the image and the ad text obvious, or does the text just repeat the image?

130

Is the title able to arouse the reader's interest? Can it compete with a good editorial headline?

Is there enough space allocated for the title, does it dominate the ad, is it immediately obvious, or is it "crushed" by other, equally important parts of the ad text?

Does the advertising text have credibility, in other words, does it use evidence, conclusions, visual examples, or does it consist solely of successive statements?

Does the advertising have integrity and visibility, or does it consist of many graphic and typographic elements, many images and fonts?

Does the printing solution of advertising exclusively serve the convenience of reading, does it adhere to reasonable norms, or is it used as a kind of expressive means?

In general, the proposed checklists by V. Schoenert reflect the general situation with control questions in the advertising environment: checklists are created on the basis of empirical experience, not systematic knowledge.

There are three main groups of factors that affect performance:

- initial marketing data (marketing context of the appearance of the advertising test);

- media planning parameters (media text of the ad text appearance);

- advertising text (as a whole and its individual components).

Checklists allow you to quickly and inexpensively monitor compliance with the basic rules when creating texts for various media. Based on them, checklists can be created to evaluate fully prepared advertising messages, including other types of text that use signs of other sign systems — sign systems of images, music, facial expressions and gestures, sign systems of clothing and architecture (interiors and exteriors), etc.

Among the objects of intellectual property, we will single out the objects that are most often either represented in advertising (trademarks, trade names, objects of patent rights), or used in the manufacture of advertising (works of science, literature

131

and art). A trademark is a designation that can distinguish homogeneous products from different manufacturers. In practice, it is usually the trademark that is the main object of advertising and, in the end, is imprinted in the memory of consumers. The owner of the trademark has the exclusive right to use and dispose of it, and he may prohibit the use of this mark by third parties. No one may use a protected trademark without the permission of its owner. As a rule, it is the advertiser who is the rightholder in respect of a trademark registered in accordance with the procedure established by the legislation on advertising and on the protection of intellectual property. However, sometimes in advertising there is actually an illegal use of a trademark belonging to another person. Violation of the rights of the trademark owner – any unauthorized introduction into economic circulation of a product marked with exactly the same or confusingly similar designation. If a product that is illegally marked with a trademark is offered for sale, then the rights of the trademark owner are violated. Therefore, if a trademark or a similar designation is used in advertising without the permission of the copyright holder, the advertising itself will be a violation of exclusive rights. This may result in civil and, in some cases, administrative and even criminal liability. The law will consider the advertiser as a violator, since he, even if he does not produce the goods himself, but introduces the trademark into economic circulation and is responsible for the information provided for the creation of advertising. It should also be recalled that if any designation was illegally introduced and appeared already in the process of creating advertising, then the possibility of bringing the advertising manufacturer to justice cannot be excluded. Given that the law also prohibits knowingly false advertising, that is, advertising that deliberately misleads the consumer. Therefore, the use in advertising (intentional or unintentional) of someone else's trademark or confusingly similar designation also misleads the consumer and falls under the definition of deliberately false advertising. A violation of the law will also be "mirror" moments: for example, if an advertisement indicates with a warning sign-the letter "R" in a circle – or otherwise, that the sign is registered, while it is not included in the State Register of Trademarks.

In accordance with the legislation, the patent owner has the exclusive right to use the invention, industrial design, utility model. At the same time, the law means the introduction of a product into economic circulation using an invention, industrial design, or utility model. Ultimately, the advertising of a product that contains an object protected by patent law may be a violation of the exclusive rights of the patent owner, if the advertising is carried out without his permission. The permit is issued by the conclusion of a license agreement. An indication in an advertisement that a product is protected by a patent is only possible if this is true, otherwise such advertising may fall under the law on the prevention of unfair competition. Note that advertising may be fully or partially subject to copyright and related rights. Copyright applies to works of science, literature and art that are the result of creative activity, regardless of the dignity of the work, as well as the way it is expressed. Accordingly, in advertising, as in other works, ideas, methods, methods, concepts and facts, as well as other non-original elements that may appear in parallel creativity, are not protected by copyright. Also, if the advertising message is not expressed in the original form, but only informs about the merits of the product,then it is accordingly not protected by copyright. The copyright holder in relation to an advertising work may be the author, his employer or other legal successor on the basis of a Law or contract. Usually, the copyright holder in relation to advertising is the advertiser. However, in order for the author to have a property right and be the rightholder, it is necessary that the author is his employee with the corresponding official duties, or a corresponding copyright agreement has been concluded with the author (or with the advertising company). Often, the advertiser is not interested in having an explicit mention of the author in the ad. In this case, it is recommended that the copyright agreement provide that the work can be used anonymously (without specifying the author's name). And the last issue that I would like to focus on is the use in advertising of works created by third parties earlier. Often, various works of science, literature and art are used in advertising. In order to use other people's works in advertising, it is necessary to conclude an author's contract with the owner of exclusive property rights to these

133

works. Therefore, it should be borne in mind that the non-contractual use of other people's works in an advertising product is likely to be a violation of copyright. The law in this case requires a clear and direct indication in the copyright agreement of all the rights that are transferred. It is also not superfluous to ask before entering into a copyright agreement whether the copyright has expired. As a general rule, their validity period is equal to the length of the author's life and fifty years after his death. If there is a violation of the copyright of third parties, then the responsibility that the advertiser bears is much greater than the responsibility that the advertising manufacturer will bear.

Questions for self-control

1. How is the preliminary testing of creative developments carried out?

2. What is the essence of the methodology for evaluating an advertising message and its style?

3. How is the protection of creative developments made before the customer?

4. How is the presentation of the material made?

5. What are the basics of effective presentation?

6. What mistakes are possible when presenting creative material?

7. What is the relationship between advertising creativity and issues of legal regulation in advertising communication?

8. How is the protection of intellectual property in advertising organized?

Conclusion

A creative is an original idea that distinguishes a customer, product, or service from a similar one. Creativity is what attracts the customer; what is interesting, original; what is consumed together with the product and meets the needs of the target audience. The task of creativity is to evoke emotions and desires in the consumer, or rather, to touch on those emotions that could serve as the basis for the desire to buy and the motive for buying. Creative solutions in advertising, design of places of sale, first of all, are a technology of visual, spatial and other impact on a potential customer. The signs of creativity are, first of all, imagination, innovation, originality, the formation of a new style, memorability and influence.

The materials of the textbook allow you to use the knowledge about creativity in relation to the peculiarities of professional activity in the field of "Advertising and public Relations" to improve marketing and social communications, which is of great practical importance.

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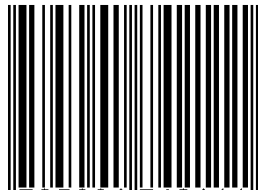
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