

УДК 316.774

DOI: 10.26565/2077-5105-2021-25-03

**Nadiia Lysytsia**

Doctor of Sociology, Professor, Department of Applied Sociology and Social Communications  
V. N. Karazin Kharkiv National University, Svobody Sq. 4, Kharkiv, 61122, Ukraine,  
e-mail: nmva0908@gmail.com, ORCID I <https://orcid.org/0000-0001-8726-1331>

**Yuliya Byelikova**

Ph.D. in Sociology, Associate Professor of Social Communications Management Department  
Simon Kuznets Kharkiv National University of Economics,  
av. Nauky 9-A, Kharkiv, 61166, Ukraine,  
e-mail: yuliya.byelikova@hneu.net, ORCID ID <https://orcid.org/0000-0002-8465-4495>

---

## FEATURES OF FORMATION OF ADVERTISING CREATIVITY

---

The article is devoted to the study of the peculiarities of advertising creativity. Creativity as a problem for analysis has always been of interest to sociologists, psychologists, economists. In recent decades, the economy of experience has been popular and has been in demand. The economy of experience involves the active use of emotions, emotional creativity, which is called to form an advertising message that is interesting to consumers. However, despite numerous studies of the problems of creativity by representatives of various sciences, some aspects of its use, for example, in advertising, are still insufficiently studied, which determines the topicality of the work. The aim of the article is to identify the features of formation advertising creativity. Measurements (indicators) of creativity (fluency, flexibility, originality, elaboration, semantic flexibility, figurative flexibility, spontaneous flexibility) and their examples in advertising are considered. Features of emotional creativity are analyzed, which may include the development or modification of standard emotions to better adapt to the needs of the individual / group or the development of new forms of expression of emotions. Examples of Ukrainian advertising practices illustrating the use of tools for formation of creative content according to J. Goldberg are given: unification tool, activation tool, metaphor tool, subtraction tool, extreme consequence tool, absurd alternative tool, inversion tool, extreme effort tool. The criteria of creativity are noted: novelty, efficiency, authenticity, and all three of these criteria work only together. The question of the efficiency of advertising creativity is considered: the most famous formula for the impact of advertising product AIDA provides answers to questions about the functions of creativity in advertising - to attract attention, create an emotional response and as a result interest, create a need, stimulate to action. This focuses on the emotional component, emphasizing that without emotion, the chain of effectiveness of the advertising message will not work. It is noted that at each stage of the impact of advertising, creativity can be both functional and dysfunctional. Functional, ie one that contributes to the ultimate goal of advertising – to sell a product / change the pattern of behavior (for social advertising) creativity may be under certain conditions. The conditions of functionality and dysfunctional creativity are indicated. Consideration of the conditions of functionality of the advertising creativity allowed us to highlight its features. These are: relevance of the advertised product; adaptation to consumer needs, namely: conformity with consumer values; heterogeneity: the type of creativity may differ depending on the target audience, the stage of the product life cycle and the advertising message; focus on ethical norms. The line between creativity and insults, discrimination can be sensitive. Emotional perception is a key factor in the communicative efficiency of the advertising message.

Keywords: *features of advertising creativity, advertising, emotional creativity, creative tools, Ukrainian and foreign advertising practices.*

## Introduction

Creativity as a problem attracts attention of scientists, who study ads, because it demonstrates dynamics of values of consumers. It has always been of interest to specialists from different spheres such as sociologists, psychologists and economists. In recent decades, the experience economy has been researched by many copywriters and has become popular and in demand. The experience economy is aimed at actively using values, emotions, emotional creativity to select a creative idea that can interest consumers. The creative economy is based on the information about values and is viewed by scientists and practitioners as a worldwide reality. "New model of the economy combines culture, society, technology and economy – both at the micro and macro levels. Central to this system is the recognition of creativity, knowledge and access to information. And here we have something new: creativity is finally appreciated. Improving things across the company can now depend on one idea. The profitability of creative contributions can reach incredible levels. Creativity and the ability to implement innovations, or in other words, to apply ideas in a business context, are becoming a major component of the newly formed creative economy of the 21st century" [1, p. 46]. Creative economy is: "1) a concept that evolves and is based on creative resources; 2) can potentially contribute to economic growth and development; 3) has the potential to stimulate income generation, job creation and export earnings, while promoting social integration, cultural diversity and personal development of a human being; 4) covers economic and social aspects together with technology, intellectual property and tourism; 5) is a set of innovative economic processes that involve the aspect of development and have intersectoral connections with the general economy at the macro - and micro levels" [1, p. 47].

## Literature review

J. Howkins notes, that neither creativity nor economy is new to us. The only fact, that deserves attention of scientists and practitioners is the extent of the relationship between creativity and economy and how they combine to create extraordinary value and wealth [2]. R. Florida, an American economist, developed the theory of the creative class

and wrote that creative services, such as design, advertising and entertainment, not only add value to each product, but also drive innovation in virtually all industries [3]. The presence of creative abilities, which was previously only a supplement in the modern global economy, becomes decisive for further cultural, economic and social development [1].

The problems of the charismatic leader were the subject of analysis by M. Weber, W. Mommsen, and S. Eisenstadt. The desire to interpret human creativity on the basis of a relationship with one of the three ways of connecting with the world was also proposed by J. Habermas. The idea of expression describes creativity mainly in relation to the subjective world of the acting individual. The idea of production refers creativity to the objective world, the world of material objects, which are the conditions and means of action. Finally, the idea of revolution assumes the possibility of human creativity in relation to the social world [4].

H. Joas criticizes the theory of communicative action of J. Habermas because the characteristics of creativity in this case are limited by the concept of rationality, ie emotional and creative actions are ignored [5]. Thus, the concept of communicative rationality can be considered convincing only when it comes to the theory of rationality. To correct the mistake, H. Joas proposes to add a third model to the dominant models of rational and normative-oriented action, in relation to which we should talk about the creative nature of human action. Moreover, the researcher claims that this third model covers the first two [5], but also takes into account emotional actions.

However, despite the active study of the problem of creativity by representatives of different sciences, some aspects of its use, for example, in advertising, are still insufficiently studied, which determines the *topicality* of the problem. Existing works devoted to the study of creativity in advertising confirm the relevance of the study of this phenomenon and determine the main directions of this study. Thus the work of S Rosengren, M. Eisend, S. Koslow [6] emphasizes the need for empirical study of the mechanism of creativity in advertising through both originality and appropriateness. The works of M. Dahlén, S. Rosengren, F. Törn, T Modig, R Smith,

J. Chen, X. Yang [7, 8, 9] are devoted to the question of the influence of creativity on the effectiveness of advertising. The study of the national features of creativity in advertising were devoted the works of B. N. Kim, S. Han, S. Yoon, D. West, A. Kover, A. Caruana, L. Howe-Walsh, S. Turnbull, P. Budhwar [10, 11, 12]. Further areas of the study of creativity in advertising, such as digital advertising, targeting advertising in social media were presented in the works of D. West, S. Koslow, M. Kslgour, L. P. Wulandari, G. S. Darma [13, 14].

The aim of the article is to identify the features of formation of advertising creativity. To achieve the aim, the following tasks were solved: 1) the types of creativity were considered; 2) features of emotional creativity and creative criteria were analyzed; 3) types of creativity in advertising were defined; 4) conditions of functional and dysfunctional creativity were considered; 5) examples of the use of creative advertising tools in Ukrainian and foreign advertising were shown.

### Results

E.P. Torrance tried to describe creative thinking as the process of sensing difficulties, problems, gaps in information, missing elements [15] The Torrance test is one of the most famous because it reflects the diversity of the concept of creativity: Fluency takes into account the speed of producing ideas, Flexibility as the ability to put forward various ideas, move from one aspect of the problem to another, uses various strategies of solution, Originality as non-standard thinking and Elaboration as amount of detail in the responses.

Creativity as non-standard, the ability to differ from others can be represented in advertising / PR in two main dimensions: creativity of design, contained in visual images and copywriting creativity, contained in a verbal message – slogans, appeals, accompanying text. In our opinion, we could single out a third separate dimension – emotional creativity as the ability of an advertising / PR product to evoke an emotional response in the audience. It is clear that emotions are closely related to both visual images and verbal accompaniment of advertising / PR, but at the same time they are a separate component of influence.

Both creativity of design and creativity of copywriting do not guarantee a positive perception of the product and positive consumer actions.

The measurement creativity of Flexibility is important for advertisers and PR people, because different target audiences at the expense of the specifics of age, gender, lifestyle, values require a differentiated approach to creating an advertising message. A common mistake of advertisers is to try to make one universal message for everyone, but since the concept is very abstract, the probability of reaching the target audience becomes problematic, which once again emphasizes the importance of consumer segmentation and personal marketing. The personal marketing approach was implemented by Google through the contextual advertising service Google Ad, which not only demonstrates advertising that is relevant to the search query of customers, but also takes into account their demographic, geographical, social characteristics.

Measuring creativity of Elaboration can be important for advertisers to create a realistic, recognizable advertising image. However, it should be remembered that this requires experience in monitoring the audience of consumers, to monitor how customer values in relation to the product of advertising change.

Like P. Torrance, another well-known researcher of creativity, G. Guilford, linked creativity to divergent thinking, but emphasized that they were not identical. In his opinion, creativity consists of four components [16]: 1) originality; 2) semantic flexibility – the ability to suggest a new use of the object; 3) figurative flexibility – the ability to see new features in the object; 4) spontaneous flexibility – the ability to produce a variety of ideas in unregulated situations.

The use of semantic flexibility, figurative flexibility and spontaneous flexibility are quite common methods of producing creative advertising content. For example, inventions such as tea bags in the form of the pillow “Pillow tea bag” or the Mitsubishi Pajero advertisement where instead of comparing this car to another one, this advertisement is comparing this car to a rhinoceros are examples of semantic flexibility that uses familiar things to build familiar associations.

A good example of figurative flexibility can be the advertising campaign-winner of the “Cannes Lions” – “See sound”, which presents a mobile application combined with a smart watch for deaf people in order to better adapt them to life and create a safer space. The program identifies and transmits appropriate signals regarding loud sounds – a child’s cry, a siren signal, etc. An example of spontaneous flexibility in advertising is a commercial where a woman’s high-heeled shoes break, she takes a chewing gum, tears off her second heel and continues her journey.

Features of emotional creativity deserve a separate analysis. The most famous researcher of emotional creativity is R.J. Averill, who notes that creativity is highly classified in cognitive processes, while emotions haven’t been considered cognitive for a long time [17]. According to R. J. Averill emotional creativity should be considered as a consequence of the socio-constructivist view of emotions [17]. That is, emotions are considered as social constructs, because the expression of emotions occurs in accordance with existing social norms, which the individual learns in the process of socialization.

Emotional creativity can begin with a change in the rules according to which it is customary to express emotions. However, a non-traditional form of expression is not necessarily considered creative. Therefore, R.J. Averill emphasizes that: emotional creativity may involve the development or modification of standard emotions to better suit the needs of an individual / group or the development of new forms of emotion expression.

An important issue in the study of creativity is its criteria. R. J. Averill considers novelty, efficiency, authenticity as criteria of creativity [17]. Moreover, all three of these criteria work only together. That is, novelty that is not effective is not considered creative.

There is a question about the effectiveness of advertising creativity. The most well-known formula for influencing advertising product the AIDA provides answers to questions about the functions of creativity in advertising - to attract attention, create an emotional response, create a need, stimulate to action. AIDA also focuses on the emotional component, emphasizing that without emotion (it can be not only emotions

of interest, but any other) the chain of effectiveness of the advertising message will not work.

At the same time, it should be noted that at each stage of the impact of advertising, creativity can be both functional and dysfunctional. Creativity may be functional, ie one that contributes to the ultimate goal of advertising - to sell a product / change the model of behavior (for social advertising) under certain conditions.

The first and most important condition of a functional creativity is the relevance of the creativity to the advertised product. There are many cases when bright, non-standard advertising attracted attention and was remembered, at the same time consumers could not remember which product was advertised, ie creativity in advertising existed separately and did not contain associations with the advertised product. However, there are also successful advertising messages, when the connection with the advertising product is traced and the stages of formation of the need for the product during the period of primary and secondary socialization are demonstrated. Thus, the combination of first-order knowledge and second-order knowledge allowed us to trace the etymology of interest or motivation to buy a product and was appreciated as a memory of a happy childhood, successful deals, authoritative people who helped or appreciated consumer actions. The confirmation of this is the advertising of cheese for children, for example.

The second condition of functional creativity is conformity with consumer values. The point is that advertising can be creative, it can create associations with the product, but not coincide in value with consumer values. Value Mismatch is caused by a lack of understanding of the needs and interests of consumers. It can manifest itself as a generation gap (age gap), gender gap (mismatch with models of gender identities in advertising), behavioral gap (instead of praising the consumer those who are not consumers are humiliated), emotional gap (mismatch of emotional response to the needs of the audience). The emotional gap can be observed, for example, in the use of negative emotions in social advertising: an attempt to intimidate consumers to make them fasten belts in the car, instead of creating a positive emotional response to a positive pattern of

behavior. As a result, dysfunctional creativity is formed. By dysfunctional creativity we mean one that does not contribute to the goals of advertising as communication and business indicators: not relevant to the product, does not influence the purchase of the product, does not form loyalty (or even offends, repulses consumers), etc.

The third condition of functional creativity is the heterogeneity of advertising, ie its diversity depending on: 1) the target audience; 2) product lifecycle; 3) geolocations, etc. Creating several variants of advertising images and messages is the best solution and illustrates the principle of heterogeneity of advertising.

To reach the target audience, understanding the needs, interests and values of a particular group requires constant study of the audience, its behavioral patterns, habits, and allows you to create consumer-oriented advertising. It is no coincidence that such super-successful companies as Google, Coca-Cola, Procter & Gamble, Microsoft, General Motors create commercials that raise important social issues for their audiences, such as responding to and meeting the values of inclusion and diversity. Yes, Coca-Cola draws attention of consumers to the diversity of nations with the slogan "Together is beautiful." The advertising campaign Google Pixel 2 "The Picture Perfect Life", on the one hand, shows the diversity of people of different genders, ages, nations. On the other hand - draws attention to the problem of perfect life in the photo, which behind the scenes may not be perfect and may tell an incomplete story because perfect photos and pages on social networks caused suicide of their owners, when their lives did not "meet" the set standards, were at odds with reality. The advertising campaign Always #LikeAGirl was incredibly successful, which showed the insults of gender stereotypes and showed them unrealistic, that the phrase "like a girl" should get rid of offensive connotations and simply reflect their achievements, choices, life style.

The fourth condition of functional creativity is the focus on ethical norms, because the boundary between creativity and insults, discrimination can be sensitive, but at the same time quite measurable. Although there are no administrative sanctions for violating ethical norms, unlike violations of the law, their observance is important for building and maintaining the brand image and

reputation. A striking example of the change in the advertising model under the pressure of public condemnation for non-compliance with ethical standards are the fashion shows of the Victoria's Secret brand. For several years, the public has criticized the company's policy of selecting super-skinny models, demanding that they lose more weight before shows, subsequent disorders, and treating these models for actual violence against their eating behavior. The brand continued to cultivate ethically outdated standards of beauty for women: to present women as sexual objects. As a result, the brand changed its policy: the face of the brand became women who gained popularity due to their achievements, rather than appearance.

An example of creativity as a dysfunction in advertising is sexism. Discrimination on the grounds of sex, origin, social and property status, race and nationality, education, political views, religion, language, gender and occupation, place of residence, ie advertising that violates the standards of non-discriminatory advertising. Unfortunately, in the advertising space of Ukraine, cases of discriminatory advertising are not uncommon, for example in advertising where the image of a dark-skinned man with the inscription "Black Friday" is used.

The fifth condition of functional creativity - emotional perception is a key factor in the communicative effectiveness of advertising. Both "positive" and "negative" emotions in advertising can be functional, provided that they correspond to the audience and the product. The correspondence of emotions is provided by the situational context, which acts as a driver of emotion. According to P. Thoits [18] emotion consists of situational context, physiological changes, gestures of expression and emotional labels.

There is a problem of the mechanism of creation of advertising creativity. American researcher J. Goldenberg analyzed more than 200 award-winning creative advertisements and discovered common structural patterns among almost 90% of them. The results of this study and, accordingly, 8 tools of advertising creativity are presented in the book *Cracking the Ad Code* [19]. Let's consider these tools and try to give relevant examples of Ukrainian and foreign advertising practices.

1. The unification tool: This refers to delivering the message using perhaps

unconsidered existing elements of the medium or those indicated by the message. An example of this creative tool is a public PR campaign aimed at the problem of bad roads: when activists planted flowers in potholes on the roads, placed photos of politicians in these potholes.

2. The activation tool: Here the viewer of the message is a necessary resource for proper delivery. Physical activation involves an immediate action by a viewer directly in front of the ad to release its message. Examples of this tool are flavored pages in cosmetic catalogs, QR codes in flyers, brochures.

3. The metaphor tool: A single visual image is used to connect the message and product to known cultural symbols or cognitive frameworks. The symbol is visually manipulated in a way that subtly fuses it to the product and message. For example, tea “Lipton” in the form of pyramids. Or the advertisement of the tourist complex: “I washed the sky, ironed the roads, warmed up the sea. I’m waiting. Odessa Mama”.

4. The subtraction tool: Removing an essential element yet maintaining a strong message and product identification. Eliminating the text, image, or name of the product, with potentially varying emphases depending on the item removed, helps the message stand out. One instance could be the removal of a brand’s labeled name from an ad while displaying its visually familiar package shape. For example, in the Toyota # stay at home ad, we see the subtraction of half the image of a car – a semi-enclosed garage, which is used to increase advertising appeal.

5. The extreme consequence tool: The promise is replaced by the depiction of an often very negative or unexpected result of using the product and enjoying the benefit. For example, a promotional video for “Evian” mineral water under the slogan “Live young” demonstrates the super properties of water due to the extreme consequence: excessive rejuvenation until childhood, as a result of which only kids live on the island.

6. The absurd alternative tool: Highlights an obtainable yet clearly undesirable circumstance yielding a benefit that derives from a positive product attribute. For example, you can usually use a fan, but what for, when there is a refreshing chewing gum.

7. The inversion tool: In place of a focus on how great the world is due to a specific

product, the message is inverted to instead show how bad it would be without. For example, advertising “Dirol” “Charge the summer”: without the advertised product, the summer will be gloomy and sad, but with the product it is colorful, funny, bright.

8. The extreme effort tool: The group’s most common pattern, useful with unremarkable or generic products, it has two different categories of application. First, the company offering the product makes absurd efforts to please the customer. Second, a customer irrationally seeks to get hold of or protect the advertised product. As in the “John West” fish commercial, when a fisherman takes a fish from a bear so that it reaches the consumer.

### Conclusion

Thus, the tools for ensuring creativity of advertising content were considered and illustrated with examples of Ukrainian and foreign advertising practices. Analysis of the conditions of functionality of advertising creativity allowed us to highlight the following features: 1) relevance of the advertised product; 2) adaptation to the needs of consumers, namely: conformity with consumer values; 3) heterogeneity: the type of creativity may differ depending on the target audience, the stage of the product life cycle and the advertising message; 4) focus on ethical norms, as the line between creativity and insult, discrimination can be sensitive; 5) emotional perception is a key factor in the communicative effectiveness of the advertising message.

Emotions which arise in the process of perception of the information of the ad may be the cornerstone for the creativity of the advertising message.

In order to make consumers trust the advertising message one should appeal to positive experience of consumers, associated with the product of the advertising message. One more way to attract attention of consumers to the advertised product and suggest creative idea is to mention in the ad the perspectives of the use of the product in personal and professional activity. It may influence the consumer’s final decision making directly (when the quality of the product is perfect) or indirectly (when, for example, the image is improved when consumers buy the advertised product).

In the future, it would be useful to consider the history of current trends of advertising creativity, for example, by analyzing the ads of the winners of prestigious awards of recent years. A separate area of analysis may

be the study of the specifics of advertising creativity depending on the portrait of the target audience, which types of creativity are better perceived by women / men, people of different ages, education.

*Received by the editorial office 10.05.2021*

#### Bibliography

1. Саленбахер Ю. Креативний особистий брендинг / пер. з англ. В Стельмах. Харків: Ранок, 2019. 224 с.
2. Howkins J. The Creative Economy: How People Make Money from Ideas. London: Penguin Books, 2001. 288 p.
3. Mellander C., Florida R. The rise of skills: Human capital, the creative class, and regional development. Handbook of regional science, 2021. Pp. 707-719.
4. Habermas J. Theorie des kommunikativen Handelns. Frankfurt: Suhrkamp, 1981. Pp. 1049-1054.
5. Йоас Х. Креативность действия / пер. с нем. СПб.: Алетейя, 2005. 320с.
6. Rosengren S., Eisend M., Koslow S. A meta-analysis of when and how advertising creativity works. Journal of Marketing, 2020. 84.6. Pp 39-56.
7. Dahlén M., Rosengren S., Törn F. Advertising creativity matters. Journal of advertising research, 2008. 48.3. Pp. 392-403.
8. Smith R., Chen, J., Yang X. The impact of advertising creativity on the hierarchy of effects. Journal of advertising, 2008. 37.4. Pp. 47-62.
9. Rosengren S., Dahlén M., Modig E. Think outside the ad: Can advertising creativity benefit more than the advertiser? Journal of advertising, 2013. 42.4. Pp. 320-330.
10. Kim B. H., Han S., Yoon S. Advertising creativity in Korea. Journal of Advertising, 2010. 39.2. Pp. 93-108.
11. West D., Kover A., Caruana A. Practitioner and customer views of advertising creativity: same concept, different meaning? Journal of Advertising, 2008. 37.4. Pp. 35-46.
12. Howe-Walsh L., Turnbull S., Budhwar P. An investigation into on-sourcing of advertising creativity in an emerging economy: The case of the United Arab Emirates. Journal of Business Research, 2019. 103. Pp. 356-364.
13. West D., Koslow S., Kslogour M. Future directions for advertising creativity research. Journal of Advertising, 2019. 48.1. Pp. 102-114.
14. Wulandari L. P., Darma G. S. Advertising Effectiveness in Purchasing Decision on Instagram. Journal of Business on Hospitality and Tourism, 2020. 6.2. Pp. 381-389.
15. Torrance E. P. Guiding creative talent. NY: Prentice-Hall, 1964. 128 p.
16. Гилфорд Дж. Три стороны интеллекта. Психология мышления. М.: Прогресс, 2006. С. 11-17.
17. Averill R. James. Emotional Creativity. Handbook of Positive Psychology. Oxford University Press, 2002. Pp. 172-186.
18. Thoits P. A. Emotional deviance: Research agendas. Research agendas in the sociology of emotions. American Psychological SUNY Press, 1990. Pp. 180-206.
19. Goldenberg J., Levav A., Mazursky D., Solomon S. Cracking the Ad Code. Cambridge: Cambridge University Press, 2009. 168 p.

#### References

1. Salenbacher, J. (2019) Creative Personal Branding. Kharkiv: Ranok [in Ukrainian]
2. Howkins, J. (2001) The Creative Economy: How People Make Money from Ideas. London: Penguin Books.
3. Mellander, C., Florida, R. (2021) The rise of skills: Human capital, the creative class, and regional development. Handbook of regional science.
4. Habermas, J. (1981) Theorie des kommunikativen Handelns. Frankfurt: Suhrkamp.
5. Joas, H. (2005) Creativity of action. Saint-Petersburg: Aleteya [in Russian]
6. Rosengren S., Eisend M., Koslow S. (2020) A meta-analysis of when and how advertising creativity works. Journal of Marketing, 84.6.
7. Dahlén M., Rosengren S., Törn F. (2008) Advertising creativity matters. Journal of advertising research, 48.3.
8. Smith R., Chen, J., Yang X. (2008) The impact of advertising creativity on the hierarchy of effects. Journal of advertising, 37.4.
9. Rosengren S., Dahlén M., Modig E. (2013) Think outside the ad: Can advertising creativity benefit more than the advertiser? Journal of advertising, 42.4.
10. Kim B. H., Han S., Yoon S. (2010) Advertising creativity in Korea. Journal of Advertising, 39.2.
11. West D., Kover A., Caruana A. (2008) Practitioner and customer views of advertising creativity: same concept, different meaning? Journal of Advertising, 37.4.
12. Howe-Walsh L., Turnbull S., Budhwar P. (2019) An investigation into on-sourcing of advertising creativity in an emerging economy: The case of the United Arab Emirates. Journal of Business Research, 103.

13. West D., Koslow S., Kslgour M. (2019) Future directions for advertising creativity research. *Journal of Advertising*, 48.1.
14. Wulandari L. P., Darma G. S. (2020) Advertising Effectiveness in Purchasing Decision on Instagram. *Journal of Business on Hospitality and Tourism*, 6.2.
15. Torrance, E. P. (1964) *Guiding creative talent*. NY: Prentice-Hall.
16. Gilford, G. (2006) *Three Sides of Intelligence*. Psychology of Thinking. Moscow: Progress. [in Russian]
17. Averill, R. J. (2002) *Emotional Creativity*. Handbook of Positive Psychology. Oxford University Press.
18. Thoits, P. A. (1990) *Emotional deviance: Research agendas*. Research agendas in the sociology of emotions. American Psychological SUNY Press.
19. Goldenberg, J., Levav, A., Mazursky, D. and Solomon, S. (2009) *Cracking the Ad Code*. Cambridge: Cambridge University Press.

#### **Лисица Надежда**

доктор социологических наук, профессор кафедры прикладной социологии и социальных коммуникаций Харьковского национального университета имени В. Н. Каразина, площадь Свободы 4, Харьков, 61022, Украина, e-mail: nmva0908@gmail.com, ORCID ID <https://orcid.org/0000-0001-8726-1331>

#### **Юлия Беликова**

кандидат социологических наук, доцент кафедры управления социальными коммуникациями Харьковского национального экономического университета имени С. Кузнеца, просп. Науки 9-А, Харьков, 61166, Украина, e-mail: yuliya.byelikova@hneu.net, ORCID ID <https://orcid.org/0000-0002-8465-4495>

#### **ОСОБЕННОСТИ ФОРМИРОВАНИЯ КРЕАТИВНОСТИ РЕКЛАМЫ**

Статья посвящена изучению особенностей креативности рекламы. Креативность как проблема для анализа всегда была интересна социологам, психологам, экономистам. Последние десятилетия популярной и востребованной является экономика впечатлений. Экономика впечатлений предполагает активное использование эмоций, эмоциональной креативности, которая призвана сформировать рекламное сообщение интересное для потребителей. Однако, несмотря на многочисленные исследования проблем креативности представителями разных наук, отдельные аспекты ее использования, например, в рекламе, еще недостаточно изучены, что обуславливает актуальность работы. Цель статьи – идентифицировать особенности формирования креативности рекламы. Рассмотрены измерения креативности (беглость, гибкость, оригинальность, разработанность, семантическая гибкость, образная гибкость, спонтанная гибкость) и их примеры в рекламе. Проанализированы особенности эмоциональной креативности, которая может включать развитие или модификацию стандартных эмоций для лучшего приспособления к потребностям индивида / группы или развитие новых форм выражения эмоций. Приведены примеры украинских и зарубежных рекламных практик, иллюстрирующие использование инструментов создания креативного контента согласно Дж. Голдбергу: инструмент объединения, инструмент активации, инструмент метафор, инструмент вычитания, инструмент экстремальных последствий, инструмент абсурдной альтернативы, инструмент инверсии, инструмент экстремальных усилий. Указаны критерии креативности: новизна, эффективность, аутентичность, причем, все три указанных критерия работают только вместе. Рассмотрены вопросы эффективности креативности рекламы: известная формула рекламного влияния AIDA дает ответ на вопрос о функциях креативности в рекламе – привлечь внимание, создать эмоциональный отклик и, как следствие, интерес, сформировать потребность, подтолкнуть к действию. Это фокусирует внимание и на эмоциональной составляющей, подчеркивая, что без эмоции цепь эффективности рекламного сообщения не будет работать. Обозначено, что на каждом этапе воздействия рекламы креативность может быть как функциональной, так и дисфункциональной. Функциональной, то есть такой, которая способствует достижению конечной цели рекламы – продать продукт / изменить модель поведения (для социальной рекламы) креативность может быть при определенных условиях. Отмечены условия функциональной и, дисфункциональной креативности. Рассмотрение условий функциональности креативности рекламы позволило выделить следующие его особенности. Это релевантность рекламируемому продукту; адаптация к потребностям потребителей, а именно: соответствие ценностям потребителей; гетерогенность: тип креатива может отличаться в зависимости от целевой аудитории, этапа жизненного цикла продукта и рекламного

сообщения; ориентация на этические нормы. Граница между креативностью и оскорблениями, дискриминацией может быть чувствительной. Эмоциональность восприятия является ключевым фактором коммуникативной эффективности рекламного сообщения.

Ключевые слова: *особенности креативности рекламы, реклама, эмоциональная креативность, инструменты креатива, украинские рекламные практики.*

#### **Надія Лисиця**

доктор соціологічних наук, професор кафедри прикладної соціології та соціальних комунікацій Харківського національного університету імені В. Н. Каразіна, майдан Свободи 4, Харків, 61022, Україна, e-mail: nmva0908@gmail.com, ORCID ID <https://orcid.org/0000-0001-8726-1331>

#### **Юлія Белікова**

кандидатка соціологічних наук, доцентка кафедри управління соціальними комунікаціями Харківського національного економічного університету імені С. Кузнеця, просп. Науки 9-А, Харків, 61166, Україна, e-mail: yuliya.byelikova@hneu.net, ORCID ID <https://orcid.org/0000-0002-8465-4495>

### **ОСОБЛИВОСТІ ФОРМУВАННЯ КРЕАТИВНОСТІ РЕКЛАМИ**

Стаття присвячена вивченню особливостей креативності реклами. Креативність як проблема для аналізу завжди була цікава соціологам, психологам, економістам. Останні десятиліття популярною та затребуваною є економіка вражень. Економіка вражень передбачає активне використання емоцій, емоційної креативності, яка покликана сформувати рекламне повідомлення, що є цікавим для споживачів. Однак, незважаючи на численні дослідження проблем креативності представниками різних наук, окремі аспекти її використання, наприклад, у рекламі, ще недостатньо вивчені, що обумовлює актуальність роботи. Мета статті – ідентифікувати особливості формування креативності реклами. Розглянуто виміри креативності (швидкість, гнучкість, оригінальність, деталізацію, семантичну гнучкість, образну гнучкість, спонтанну гнучкість) та їх приклади у рекламі. Проаналізовані особливості емоційної креативності, що може включати розвиток чи модифікацію стандартних емоцій для ліпшого застосування до потреб індивіда /групи або розвиток нових форм вираження емоцій. Наведено приклади українських та іноземних рекламних практик, що ілюструють використання інструментів створення креативного контенту за Дж. Голдбергом: інструмент об'єднання, інструмент активації, інструмент метафор, інструмент віднімання, інструмент екстремальних наслідків, інструмент абсурдної альтернативи, інструмент інверсії, інструмент екстремальних зусиль. Зазначені критерії креативності: новизна, ефективність, автентичність, при чому всі три зазначених критерії працюють тільки разом. Розглянуто питання щодо ефективності креативності реклами: найвідоміша формула рекламного впливу AIDA дає відповідь на питання щодо функцій креативності у рекламі – привернути увагу, створити емоційний відгук і, як наслідок, інтерес, сформувати потребу, підштовхнути до дії. Це фокусує увагу і на емоційній складовій, підкреслюючи, що без емоції ланцюг ефективності рекламного повідомлення не буде працювати. Зазначається, що на кожному етапі впливу реклами креативність може бути як функціональною, так і дисфункціональною. Функціональною, тобто такою, що сприяє досягненню кінцевої мети реклами – продати продукт/змінити модель поведінки (для соціальної реклами) креативність може бути за певних умов. Зазначено умови функціональної і дисфункціональної креативності. Розгляд умов функціональності креативності реклами дозволив виділити наступні його особливості. Це: релевантність рекламованому продукту; адаптація до потреб споживачів, а саме: відповідність цінностям споживачів; гетерогенність: тип креативності може відрізнитися в залежності від цільової аудиторії, етапу життєвого циклу продукту та рекламного повідомлення; орієнтація на етичні норми, оскільки межа між креативністю та образами, дискримінацією може бути чутливою. Емоційність сприйняття є ключовим фактором комунікативної ефективності рекламного повідомлення.

Ключові слова: *особливості креативності реклами, реклама, емоційна креативність, інструменти креативності, українські та іноземні рекламні практики.*