

DOI: 10.12731/2218-7405-2013-7-20

COLOR AND ADVERTISING SPECIALTY COURSE: SPECIFIC FEATURES OF ETHNOCOLORISTIC INTERVIEWS

Kerimova A.T.-G.

In this article, the author describes the importance of color in advertising. The primary objective of this article is to provide further information on this topic to the students of the International Center for Modular Training System Enhancement. Drawing on the results of various ethno-coloristic interviews, the author identifies new opportunities for further research in social sciences, philosophy and marketing.

Keywords: color naming, special course on Color and Advertising, students, social studies, advertising, ethno coloristic interview, methods of sociological research.

СПЕЦКУРС «ЦВЕТ И РЕКЛАМА»: ОСОБЕННОСТИ ЭТНОКОЛОРИСТИЧЕСКОГО ИНТЕРВЬЮ

Керимова А. Т.-Г.

В статье раскрывается суть спецкурса «Цвет и реклама», проводимого для студентов Автономной некоммерческой организации «Международный центр развития модульной системы обучения». Раскрывая составляющую нового в социологии метода сбора этносоциологических данных – этнолористического интервью, автор анализирует новые возможности для дальнейшего открытия методов исследований и решения дискуссионных проблем в области социологии, педагогики, философии, маркетинге.

Ключевые слова: цветообозначения, спецкурс «Цвет и реклама», студенты, социологические исследования, реклама, этноколористическое интервью, методы социологических исследований.

A special course on Color and Advertising was developed by the author while conducting research on the use of color names in advertising. [2] This course was taken up in the educational program of ANO MTsRMSO (Autonomous Non-Profit Organization «International Center for Modular Training System Enhancement») for the academic years 2011-2012 and 2012-2014. The aim of this course was to provide students with an insight into the specifics of the use of color names for marketing purposes by manufacturers, service providers and others. It was also aimed to develop socio-cultural competences and gain experience in organizing sociological research using innovative methods. The effectiveness of the course was tested simultaneously.

The course consists of 34 hours. This includes 14 hours of lectures, 10 hours of workshops and 10 hours of practical – out-of-class – activities in the form of research excursions to different sites. Individual lessons and review sessions were organized to improve the knowledge, skills and abilities of the students. In the end, the students could implement their knowledge and skills in the sociological training module while conducting ethno-coloristic interviews in Russia (Moscow, St. Petersburg, Rostov-on-Don, and Voronezh) and Germany (Berlin, Frankfurt am Main and Giessen).

The aim of the ethno-coloristic interview is to collect primary ethno-cultural information through a direct contact between interviewer and respondent. Relevant ethno-coloristic information is mainly transmitted in the form of answers. The ethno-coloristic interview as a method to collect sociological data, therefore, suggests a structured talk based on a direct personal contact between the interviewer and the respondent. The ethno-coloristic interview differs from other types of

interviews because of its specific method of communication, which is based on a preliminary defined program or plan [5, p. 58].

The organization and conducting of ethno-coloristic interviews are characterized by the following structural and logical aspects:

1. Updating personal, creative, intellectual, emotional, aesthetic and socio-cultural experience of the students in question. This is necessary to understand and comprehend an issue of concern.
2. Presenting an issue of concern and suggesting ways to solve it.
3. Developing a socio-cultural analysis of the issue in question.
4. Defining key conclusions including a personal assessment of their effectiveness

The underlying objective of the course on Color and Advertising is to develop a positive attitude towards advertising among the population within the Russian Federation. This is done in a systematic and meaningful way by means of receiving an ethno-coloristic knowledge, establishing positive attitudes towards color semantics in advertising and cultivating ethno-coloristic needs for this type of professional activity.

The following aspects of modern life constitute important areas for the development and realization of a value-based behavior among young people towards color as an integral part of advertising:

- Ethno-coloristic specifics of social advertising
- Educational specifics of advertising
- The information value of advertising
- Advertising criteria for promoting a healthy life style
- Use of sociolects/ethnolects in the marketing language
- Development of a need for creative communication
- Others

Special video-coloristic means (of a photo- and video-factual nature) are used to help the participating students, better master the topics presented during the course. Examples are: *Impact of Color in Advertising Communication*, *Advertising and Ecological Culture*, *Color Preferences in the Sociocultural Advertising Field within the German-Speaking Countries*. In this way, students receive a visual and comprehensive insight in the use of color semantics in marketing. It also enables them to draw conclusions on the current trends regarding use of color names in advertising (Table 1).

Table 1

**Combination of Paired Colors that Have a Stimulating Effect on Consumers
 Aimed at Developing an Increased Product Demand**

Colors combination	Associated emotions
Blue-black	perfect harmony
Gray- blue	calm, no engagements, no commitments
Blue-brown	physical need for pleasant communication, attention from other people, intention to achieve personal comfort
Blue- purple	drive for tenderness and delicate feelings, some idealized relationships
Blue- yellow	Intention to understand and to be understood, to be loved, to have emotional independence and usefulness
Blue-red	harmony and potency in cooperation, emotional satisfaction, cooperation and mutual understanding for the good of creativity
Gray-green	self-assertion and protective superiority of self-esteem, a sense of prestige, sometimes – extreme discreetness in everything
Blue-green	precision, consistency, accuracy, discriminating control
Green-red	activities and initiatives aimed at increasing individual authority and prestige
Green-yellow	selfish ambitions and activities aimed at receiving recognition of other people
Green-purple	intention to receive the goodwill of others and yourself

Green and purple	intention to receive the goodwill of others, without being bound by any obligations and without being charged with any responsibility
Red-yellow	need to explore, developing new areas, action for the sake of action
Green-black	pathological stubbornness and intolerance to outside influence
Yellow-black	sudden crisis, willful decision
Red-black	dramatization, excessive impulsive intentions
Gray- red	impulsiveness, passionate actions with the hope that no responsibility and no consequences will follow
Red -purple	enchanted by everything exotic that excites and awakens emotions
Yellow- purple	charm, eccentric imagination, yearning after adventure
Purple-brown	enchanted by something that gives pleasure (delicious food, luxury, beautiful clothes, etc.)
Gray -purple	aesthetic sensibility, a well-developed sense of beauty
Red-brown	self-satisfaction, all-permissiveness when fulfilling desires
Yellow- brown	unlimited freedom, living without any problems, complete internal security
Purple-black	need for imitation, desire to be a part of something
Gray and yellow	indecisiveness, uncertainty
Green-brown	need for rest, mental relief
Gray-brown	exhaustion, distress, need to receive attention from others
Brown-black	self-destruction, sense of having no purpose, rejection of everything but satisfaction of physical needs
Gray -black	unwillingness to have relationships with others

Note: see source [6].

Students were offered to get familiar with the table containing paired color combinations, using the research of the leading Russian marketing specialist, F.P. Pankratov, *Psychology of Colors*. These combinations refer to relevant psychological effects in correspondence to certain groups of goods.

Based on the information from this table, it was explained to the students that

the impact of color combinations on the human psyche can be multi-faceted. At the same time, it was said that the impact can have well-defined constraints. This is especially true for the pure colors of the spectrum.

When considering color combinations, it was found that the variety of impressions and emotions grows and deepens. At the same time, it was found that their variability increases as well. This is important to bear in mind when using colors in advertising.

In the studies of A.P. Vasilevich, S.S. Mishchenko and other researchers (see, for example, [1]) who investigated the role of color in designing trademarks, special attention was paid to the verbal form (mottoes, verbal symbols, slogans).

This was also examined by the students of the ANO MTsRMSO within the framework of the course on Color and Advertising. For the sake of convenience, we divided the data of their research based on the ethno-coloristic interview by color name. The results are summarized as follows:

Group A. Fixed phrases associated with cultural and historical traditions where the advertising effectiveness is based on the additional associations evoked by words and expressions in the minds of recipients sharing the same Russian culture: *Scarlet Sails (Alye Parusa)* eau de cologne, *Golden Key (Zolotoy Kluchik)* toffee, *The Golden Calf (Zolotoy Telenok)* restaurant, *Golden Ring (Zolotoe Koltso)*, *White Nights (Belye Nochi)* travel companies, *White Birch (Belaya Bereza)* café, *Black Cat (Chernaya Koshka)* betting company, *Silver Pine Forest (Serebryany Bor)* vodka, etc.

Group B. Color names in the name of the product, merchandise, good or company: *Silver Rain (Serebryany Dozhd)* Radio Company, *Silver World (Serebryany Mir)* jewelry store, *Golden Shoe (Zolotaya Kalosha)*, *Golden Microphone (Zolotoy Mikrofon)* contests, *Red Echo (Krasnoe Ekho)* weekly newspaper, *Blue Valley (Golubaya Dolina)* perfume, *Green Mark (Zelenaya Marka)* vodka, *White Wind (Bely Veter)* computer stores network, *Pink Flamingo (Rozovy Flamingo)* travel agency, *Green Door (Zelenaya Dver)* division of the Swiss children's center, etc.

Group C. The use of color names in winged words and expressions used in advertising: *Blue Flower* (the slogan of the Romantics, from the novel by the German Romantic writer Novalis (1772–1801), whose hero is a famous German Meistersinger (poet and singer), living in the XVIIIth century), *Green Friend* (from the article by L.M. Leonov *In Support of a Friend* published in the newspaper *Izvestia* on December 28, 1947, and calling for large-scale planting of greenery in towns and cities [3, p. 39]), *Golden Fleece* (the poet Pindar (518–442 B.C.) was the first one to present the myth of the Golden Fleece [3, p. 48]) *White Crow* (the 7th satire of the Roman poet Juvenal; after 127 B.C. [3, p. 12]), *Bluebeard* (from the old French *Tale of Bluebeard (Chevalier Raoul)* by Charles Perrault first published in 1697 [3, p. 76]), *Blue Bird* (play by Maurice Maeterlinck, 1862–1949), etc.

Table 2

Groups of Color Names as Part of a Trademark

Color name		
<i>Group A</i>	<i>Group B</i>	<i>Group C</i>
30.2%	51.2%	18.6%

Table 2 contains data on the share of color names for each of the three groups as defined by the respondents. It is interesting to note that the use of a color name is not necessarily linked to the color of the product that is sold or advertised, for instance *White Stork (Bely Aist)* cognac, *Golden Peas (Zolotoy Goroshek)* canned food, *Golden Mayonnaise (Zolotoy Mayonez)*.

In total, there are 43 sample names. 34 names have a Russian or Old-Slavonic origin (a bag of Hyena-skin-color– tint of black, Lingonberry juice – green, before the 17th century the color of lingonberry leaves was used to indicate green [4, p. 35], etc.). Nine names were borrowed from other languages. (glossy magazine – clear shiny color (from the French word meaning «luster», «gloss», «shine»; Hydrangea

flower shop – a delicate pink color of hydrangea, of French origin, Ophelia hair salon – mauve, of English origin, etc.).

In his studies, A.P. Vasilevich noted that the colors «gold(en)» and «silver» are frequently used in advertising. [1, p. 78]. This was also confirmed by the results of our research. Most likely, this is linked to the fact that «gold» and «silver» are traditionally used to indicate rewards and prizes in competitions.

Color names can also be found in cultural expressions such as music and literature. Examples are:

Popular songs (*Blue Mist (Siny Tuman)*, *Orange Sun (Oranzhevoye Solntse)*, *Crimson Ringing (Makinovy Zvon)*, *Black Crow (Cherny Voron)*, *White Eagle (Bely Orel)*, etc.);

Literary works (novels, detective stories, etc.).

The use of color names in songs and literature usually serves to attract potential readers or buyers. Therefore, they can be considered as a form of trademark – or the product name. This is not necessarily true for work of fiction (*The White Guard* by M. Bulgakov, *Red and Black* by Stendhal, *The Golden Calf* by I. Ilf and E. Petrov, etc.) .

By analyzing the results of the research, it is clear that the absolute majority of students have reached the following stage:

- They have a socio-cultural knowledge on the specifics of advertising
- They are informed on color preferences and the different forms of their expression in the advertising discourse
- They demonstrate an intolerant behavior towards the advertisement of foreign goods, products and services
- They show a medium level of motivation
- They lack a strong desire to purchase home-made products
- They show a greater interest in social advertising than in political or other types of advertising

- They have a relevant knowledge of traditional specifics of their own culture, but weakly apply it when analyzing different types of advertised products or services.

References

1. Vasilevich A.P., Kuznetsova S.N., Mishchenko S.S. *Tsvet i nazvaniya tsveta v russkom yazyke* [The color and the color name in the Russian language]. М.: LKI, 2008. 216 p.
2. Zemlyanskaya A. T-G. *Tsvet i reklama* [Color and advertising]. М.: Granitsa, 2012. 208 p.
3. Nevmerzhitskaya E.V. *Tsvet v krylatykh slovakh i vyrazheniyakh* [The color in the winged words and expressions]. М.: Granitsa, 2011. 108 p.
4. Nevmerzhitskaya E.V., Dontsova M.A. *Etnokoloristicheskiy slovar* []. М.: Granitsa, 2011. 96 p.
5. Nevmerzhitskaya E.V. *Etnokoloristicheskoe intervyyu* [Etnokoloristicheskyy dictionary]. М.: Granitsa, 2012. 128 p.
6. Shamilova L.A. *Fenomen tsveta v kulture reklamy* [Phenomenon color culture advertisements]. Dedovsk, 2007. 169 p.

Список литературы

1. Василевич А.П., Кузнецова С.Н., Мищенко С.С. Цвет и названия цвета в русском языке. М.: ЛКИ, 2008. 216 с.
2. Землянская А. Т-Г. Цвет и реклама: учебно-практическое пособие. Серия «Изучаем этноколористику». М.: Граница, 2012. 208 с.
3. Невмержицкая Е.В. Цвет в крылатых словах и выражениях: учебно-практическое пособие. М.: Граница, 2011. 108 с.
4. Невмержицкая Е.В., Донцова М.А. Этноколористический словарь. В 3-х частях. Словарь основных цветов. Ч.1. М.: Граница, 2011. 96 с.

5. Невмержицкая Е.В. Этноколористическое интервью: учебно-практическое пособие. М.: Граница, 2012. 128 с.

6. Шаилова Л.А. Феномен цвета в культуре рекламы: дисс... канд философ. наук. Дедовск, 2007. 169 с.

DATA ABOUT THE AUTHOR

Kerimova Anna Tofika-Gyzy, PhD student

Moscow State Technological University «STANKIN»

3a, Vadkovsky per., Moscow, 127055, Russia

e-mail: anya.oanya@mail.ru

ДААННЫЕ ОБ АВТОРЕ

Керимова Анна Тофика-Гызы, аспирант

МГТУ «СТАНКИН»

Вадковский переулок, д. 3а, г. Москва, 127055, Россия

e-mail: anya.oanya@mail.ru