

COLOUR IN ADVERTISING POSTER: STEREOTYPE VS. CREATIVITY (ON EXAMPLE OF RED)

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Abstract: The visual language of colour in Advertising is represented by the logical reflection of the sociocultural state of society during definite periods. *The aim* is to characterize problems of Media, such as the means of visualization, the visual stamps, and the stylistics of its contemporary development. The comparative study defined the following *scientific methods*: structural, semantic, sociocultural, art historical, and method of theoretical generalization. Colour is a component of global info space, therefore content-analysis of visual images in the Ad posters (commercial, political and public) was carried out. *The scientific novelty* of this article is the consideration of visual stereotypes in colour advertising posters. *The result* of our study is the assertion that advertising images in red colour as products of creativity have social meaning only in the systemic understanding of political and cultural processes. Communicative aspects of pictorial are presented in the sociocultural dynamics in accordance with certain stages of society's development. *Conclusions.* The Poster actively forms the mass consciousness, is included in the social sign system, has a powerful influence on public opinion, and represents past and present creative experiences. It is proved that the semantic space of the Poster is a visualization of a significant idea, a generalized reproduction of an object or phenomenon in form and colour.

Keywords: ads visualization, visual content, stereotype, colour, media representations.



Introduction

Visualization and strategic communication in design are increasingly relevant in European countries. Studies on the interaction of cultures show the multi-vector nature of this process, in particular, the exchange can take place not only in material, scientific or technological ideas but also cultural values, social norms and traditions, and art practices also. The language of colour is perceived by all segments of the population of different countries, so it becomes a metalanguage and improves cross-cultural communication. Advertising messages are a social matter. As images in vivid colours, they dominate the public space and influence us with their inevitable suggestions. This connection will be the focus of our article.

Sandra Moriarty and Ken Smith define particular aspects of Visual communications. Aesthetics of perception, media representation, visual literacy, cognition, semiotics, assimilation, narrative (historically and culturally based interpretation), ethics and cultural studies are on this list. Perception of visual messages transmitted through sign systems arises from a person's understanding of their codes. Semiotics became especially useful for researchers of Visual communications. Though, deterministic philosophy represents coding as the process of reading and censoring data and a set of features that represent certain objects. In different languages, signs are often clearly defined, and witness simply responds to them. But the process of decrypting meanings is more complex, especially for colour graphic signs with a wide range of visual perception and interpretation. The audience expands and fills the meaning with their own connotations (associations, views, emotions) in the integrated process, where information is actively decoded and synthesized (2005, pp. 228–234).

Almira Ousmanova distinguishes two paradigms: the first is based on the ability of visual images to construct social reality; the other interprets everyday life and appears as a sociocultural representation that reveals the ideology of the authors and involves some manipulations with viewers. She identifies three subject areas for visual appeals research (Ousmanova, 2006, p. 11):

- 1) Who created or implemented the image and why?
- 2) image meaning and what channels was it presented through;
- 3) image perception by the audience and further interpretations.

Advertising as Visual communications is a broad field, the study of which involves acquaintance with the laws of visual perception, including Gestalt psychology, colour theory, semiotics and aesthetics. In his book "Advertising. Scientific Approach", American advertising scientist and practitioner Claude Hopkins substantiated psychological aspects of advertising influence on different consumers and strategic approaches to planning advertising campaigns. He established a scientific system of argumentation, proved the importance of high-quality visualization of advertising proposals and emphasized the necessity

for creative approaches to success. Hopkins argued that in the early 1920s, advertising was not only a means of attracting attention, but also a form of communication between manufacturers and consumers, as well as a semantic space and a driving force that created new industries, changed traditions and fashion and influenced millions (Hopkins, 2000).

The visual language of colour in Art was studied by Albers (2006), Alberti and Mori (2007), Almalech (2011), Biggam (2012), Heller (1995), Jones and Amaral (2018); in Design – Barnard (2005), Cross (2011), Heller (2000); in Advertising – Binder (1934), Biggs (1956). Joseph Binder wrote “Colour follows function”, and his book begins with the words: colour is the poster painter’s chief means of creating effect. It is his vital factor, but for that very reason, it is necessary in the first place to understand clearly what the laws of colour are. The little book is dedicated to clarifying the significance of colours in the area of applied graphics for ads (1934). Moni Almalech thinks that we are faced with colour dialects, with national and regional languages of colour. Its semiotics includes both visual and verbal colouristic aspects. Thus, we enter by the physical properties of colour, once – in the territory of natural language, and secondly – into the social and individual culture and tastes. This means that we can hardly find any specific colour grammar for the whole society (2011).

Major attention is focused on the activity and associativity of the red colour in advertising graphics, imagery and ambivalence of its perception, depending on the ideological guidelines of relevant political and sociocultural formations in different countries. The structure of the article reflects conducted retrospective analysis of ads consistently considering creative and semantic aspects of colour harmonization.

Methodology and theoretical framework

Malcolm Barnard proposed the interdisciplinary approach to understanding of visual culture. Style is explained as a form of communication, as homology and as signifying practice. Style is used by subcultures to create and communicate identity and a sense of difference from “mainstream” cultures and styles (Barnard, 2001, p. 187). Based on his research and on the research of other well-known authors, for comparative study of visuality defined the following methods: *structural* (Barthes, 2003; Barnard, 2005) to the consideration of many functional, technological, marketing, and cultural factors for their synthesis; *semantic* (Biggam, 2012; Krauss, 2013) to the analysis of art-aesthetic features the advertising products; *sociocultural* (Moles, 1973; Bralczyk, 2008; Sarna, 2021) to the definition of advertising as part of Mass Culture; *art historical* (Heller, 2000; Dydo, 2008; Preziosi, 2009) to understand the influence of art styles on advertising and

identify contemporary stylistic trends. The *method of theoretical generalization* was used to summarize the research and determine the further study of colours in digital media. The structure of this research reflects the conducted retrospective analysis of ads practice, considering all of the above aspects taken together. So, the object of our research is the visual language of colour in Advertising, the subject of research is the red colouristic in ads.

Since the 1960s, the study of Media has developed its own set of theories, facts, and analytical methodologies. The appeal of such a study is that it leaves the interpretation of the modes and forms of social interaction used in a certain era flexible and open. Media analysts today use a combination of ideas and techniques for diverse purposes. Research of M has thus, logically, developed into a highly interdisciplinary mode of inquiry, drawing from disciplines such as anthropology, semiotics, linguistics, psychology, sociology, and aesthetics also (Encyclopedia of Media and Communication, 2013, p. 9). But this Encyclopedia is missing an article about colour.

Richard Klyushchinsky expressed the opinion that the end of the 20th century marked a fundamental and unambiguously directed transformation of Culture. Contemporary Art finally abandons the trend towards structural and material homogeneity that dominated it until recently, which of course affects Media (Kluszczyński, 2005).

Rodney Jones in frame visualizing digital discourse says that Media invite users to constantly produce themselves and their experiences visually and construe meaning from the visual representations of other people's experiences, however, presents significant challenges to the "semiotics" and "grammars" of Visual communication developed at the turn of the century, forcing analysts to engage more fully with the ways multimodal meaning emerges not from "signs" per se, but from techno-somatic entanglements in which the most important communicative resource is not what is visible but communicators' embodied experience of seeing it (Jones, 2020, pp. 19–20).

Still, the term "visual communication design" has been subject to a series of interpretations. In the process of design development, various names restricted the precise definition of the designer's work. Design is usually understood as a physical product, and its interpretations in everyday use, such as "beautiful creation", "ornament", "pattern", "decoration" or even its application to the beauty of nature, certainly cause confusion. While society accepts design only as a reference to certain objects, designers focus on it as a conscious activity. Moreover, they see the product as the last step on a long path of production. The professionals do not associate Design either with reproduction of natural forms or with the recurrence of traditional ornament. Design is understood as a process with a sequence of idea, planning, drafting and coordination to the selection and organization of a number of visual and textual elements. The phrase "visual communication" deepens the essence of design and refers it to the design of visual objects

aimed at transmitting information by specific messages on the principles of relevance, arrangement, aesthetics and further evaluation of the effectiveness of these objects (Frascara, 2004).

Robin Cohen believes that posters, placards, advertising appeals are examples of creolization, as they combine the verbal part with the visual, which belongs to a different sign system than language. According to him, creolization occurs when designers choose certain elements of cultures, give them new meanings and creatively combine them to create new images that become products of Mass Culture (Cohen, 2007). The new book by Thomas Kacerauskas and Algis Mickunas helped us understand some aspects of communication, for example, Internet offers unlimited possibilities for communication, yet as a portal to the Internet the computer screen limits our view (Kacerauskas & Mickunas, 2020, p. 73). A team of authors is studying the relationship between the verbal component and their visual characteristics in Social Media, and note that in order to decode the full amount of information, knowledge of both the cultural background and the current social and national situation is required (Smirnova & all, 2021).

The state of scientific development of the problem indicates an insufficient level of research on the art-aesthetic aspects of Advertising. Scholars in Economics, Marketing, Humanities and Art studies don't reveal the determinants of colour form as a style element or its evolution. Their works are descriptive and don't give any idea of the patterns of the visual language of colour in Advertising.

Hess (1915), Beasley (2002), Earle (2011), Flath and Klein (2014), Kaf-tangiev (2012), Landa (2016), and Morra (2006) have criticized stereotypes in Advertising. Content analyses of general advertising stereotypes, conducted from 1978 through 2004 have been subject to a meta-analysis, providing a good overview of the use of such portrayals across several markets, including the United States, the United Kingdom, Turkey, New Zealand, South Africa, Japan, Zimbabwe, Mexico, Denmark, Singapore, and Serbia (Akestam, 2017). We have not found any analytical publications on the topic of visual stereotypes in colour ads, so, the scientific novelty of the proposed article is obvious.

1. Results of the colour research in Advertising

Colour encompasses areas of branding, promotion, product development, retail design, and online engagement with consumers. We argue for a way of creative thinking about colour in ads visualization – designers should choose colours based on a given context rather than in isolation. Hierarchy of colour functions in Advertising we present as:

- *expressive function* – at the first stage of attracting attention;
- *psycho-physiological* – at the stage of perception of objects and generalization of forms to simple geometric figures;

- *emotional* – at the stage of perception of straight and curvilinear silhouettes in colour and tone;
- *informative* – at the stage of forming the interests of consumers;
- *positive-aesthetic* – at the stage of getting ready to purchase (Pryshchenko, 2019, p. 313).

Colour cannot be perceived in “pure form”, colour is always and everywhere a manifestation, an expression of a certain idea, however, not a measure of quantity or form, but the quality of the property without which it is impossible to imagine creative human manifestations. Brayn Holme, on the basis of historical and cultural contexts, emphasized the conformity of colour-graphic means to the advertising idea and the integrity of its implementation (Holme, 1982). To understand colour as a multifaceted phenomenon, it is necessary to turn to cultural heritage. Colour organizes space and creates identity, that to promote a deeper understanding of its relevance in the overall design process and to establish a theoretical and practical basis for a transnational discussion concerning a cross-cultural appreciation of colour designing.

Chromatic graphic objects as components of Visual communication that comes from petroglyphs of primitive peoples to modern icons. It is a means of coding information into images and symbols. Symbolism differs from illustrativeness by the presence of additional meanings that can be perceived by a mass audience. Moreover, it is art-project activities to create a balanced and effective visual-informative environment that conveys innovations to the development of economic and sociocultural spheres of life. Throughout its existence, graphics has influenced consumers and persuaded them by using advertisers’ ingenuity and their personal tastes. Advertising often had unexpected, but sometimes highly artistic forms. In the early 20th century a new scientific method based on associative psychology was formed generating significant effectiveness of advertising. It was a transition from raising awareness to creating symbolic meaning for consumer goods. The symbolic meaning of the product for consumers, obtaining imaginary satisfaction of their own needs, is formed by values artificially combined into a holistic image. However, semiotic analysis of Advertising helps understand its language “aposteriori”. Sometimes, in the process of practical experience, the authors themselves are surprised by how many hidden meanings and allusions can be found in their messages (Dayan, 1993). Therefore, it should be noted that Semiotics is the basis of Advertising, and Semiotics of Advertising studies the semantic and symbolic influence of colours on consumers. Roland Barthes defines Advertising as an applied Semiotics. One of the examples is Branding as a unique communicative element that allows one to “tie” the product to a particular object of the symbolic world as in the case of Marlboro cigarettes that are associated to the cowboy. It is an interesting fact that the Marlboro Man is recognized as the most popular advertising image in the 20th century.

Understanding of poster images is closely intertwined with social, political, cultural and technological processes. The dialogue between cultures is an exchange of meanings within a single semiosphere. It is a complex process of understanding the meaning of one's own culture, conveying it to other cultures and simultaneously searching for ethnic differences and specific mentalities (Lotman, 1992). But even Bense was looking for a semantic-mathematical model for describing the creative process and aesthetic properties of digital artworks (Bense, 1971).

Media has become a place where serious strategies are played out. In the current technological period, communication goes beyond traditional media, including posters. DiMarco (2011) considers the creative process, from project management to working with graphics to designing for Print and Web in frame New Media, and presents a wide variety of inspirational images from well-known designers. Among the visual elements, the author lists line, shape, font, and colour as an important factor in digital design, in particular contrast, and gives examples of colour schemes (types of colour combinations), in fact, without revealing the principles of application.

Let's examine the meaning of a poster in an artistic context. Poster does not lose its position as the main advertising medium in outdoor (especially city lights), interiors for various purposes, even as an element of decor (instead of paintings), virtual contests of various themes, and can be transformed into online ads banners. The poster is the most common type of graphics with artistic features that are determined by propaganda function. A poster is an artwork performed on a large piece of paper with or without a concise text carrying out social, commercial, cultural, political, educational or other purposes. An informative message should be perceived by a person in motion, defining the visual shape of the poster, its size, laconic image, clarity of the idea, easy-to-read font and vivid colours. The most spread one is a commercial poster, which often uses photography, symbolic elements, and associative-emotional methods of persuading potential consumers. An outstanding feature of the designer is the ability to see and reflect any idea in a poster and a poster wise way of thinking. The last one includes some excitement and passion in trying to convey a certain idea to the target audience. A poster artist must filter the idea through internal analysis in order to convey the image to the viewer simply and clearly.

A poster is the most effective means of Visual communication, it should stimulate, explain, provoke and persuade. It should be easy and coherent in its form, however, to achieve this is much more difficult than to express oneself as an artist in painting. Though, a significant disadvantage of advertising is the imbalance between its aesthetics and commercial effectiveness. There are a lot of examples, where an advertising message is built on the laws of composition, but a visual advertising idea is not solved, not positioned and motivational moments of persuading certain audiences are not found. As a result, it does not work and the product is not bought.

On the basis of conducted classification of advertising images, we defined regularity of a choice of pictorial means in disclosure of advertising ideas at the beginning of the 21st century. The art imagery, emotionalism and originality of pictorial means take first place. Special computer effects are added. In the period of hyper-consumption, designers are trying to find new means of organizing visual information. Nowadays, visual streams prevail over verbal ones. Though, a new, fragmentary “clip thinking”, based on emotional platform, visuality, big variability and perception of a large number of different visual elements enters the market. Advertising creates a different, aesthetically appealing mythical reality and becomes a sign system, and consumption becomes a sign. Thus, contemporary advertising has acquired the status of a fashion leader.

Advertising has a regional specific also: oriental motifs, colouristics and ornaments. Orientation of production to regional groups, a significant change of market policy presupposes a cardinal change in tasks and character of advertising: socio-psychological, cultural, and aesthetical indices become very actual. The definition of imagery as specific means of creating image from the point of view of definite aesthetic ideal is a key to understanding the process of projecting images in ads. Ethno is becoming increasingly popular, which brings to the urbanized standardized life a sense of artistic expression. Most often there are ads, furniture, accessories, stylized decor elements of East. It remains relevant and justified to use the ethno-art tradition to identify countries, goods, and services in the world, preserve national cultures. If in the printing and packaging of the early 20th century numerous designs in the “folk style” were built on the active use of ornamental motifs, today the innovative design ideas must be combined with the traditional features of mentality and folk art images.

2. Semiotic transformations of red colour

We follow transformations of red colour in advertising messages, which are most frequently found. Red is a paint, an emotion, a symbol. Currently, advertising is divided into commercial (profit), political (creating a positive image of management ideologies) and social (emphasis on social issues) by its main functions. Additionally, commercial advertising was the first to be founded and developed with the main purpose to promote goods and services on the market. The most active was the use of the red colour, because of the peculiarity of our visual perception – the retina is the fastest to perceive this wavelength. Knowing this, the designer *must think in colour*, that is, not to paint the image at the last stage, but consider the colour image of a given object at the stage of the idea. In other words, colour in Advertising should always contribute to the fulfillment of its communicative function. Together with trademark and font, brand colour is extremely important for the

identification of the company. It encourages the establishment of the contact between the company and the consumer.

It is a known fact that colour is perceived and remembered much faster than other pictorial and written means (Bovee & Arens, 1989). Modern practice proves that corporate colour is increasingly used as a factor of styling. Colour graphics is one of the main psychological factors of influence on consumer, as visual form of advertising is addressed primarily to human emotions. Contemporary advertising does not offer goods, but mental states.

Commercial advertising is a tool of competition. Commercial ads (commercial graphics/ commercial poster) are ranked first among other types of advertising. However, social areas of advertising cover not only economic relations (production, finance, trade, various services), but cultural events and even self-promotion. The art historical method is aimed at understanding the essence of psychological and cultural-aesthetic concepts of advertising and its long-term impact on different social strata, especially since the advertising process has national-specific features in the culture of different regions.

The development of graphic and poster design in Tsarist Russia is especially interesting and little documented (Aulich, 2014). The visual language of colour ads in Ukraine was based on stylistic tendencies of Art Nouveau (Secession/ Jugendstil/ Liberty), forming its own graphic interpretations in combination with traditional artistic motifs associated with national, historical and mythological figures. In this example (Fig. 1), we see the characteristic Art Nouveau restrained red, green and blue colours, the combination of plant and geometric elements, and also the interpretation of motifs of Ukrainian folk art. The red always had a positive connotation, but in ads, before the October Revolution of 1917, it was used very limitedly.



Figure 1. Wine list from Kyiv, Ukraine, 1930s. Photo from author` archive (S. Pryshchenko)

It is a very important point to underline the irrelevant role of advertising messages in the period of planned economy. In socialist countries,

advertising was an ideological enemy, and in the 1920s, commercial advertising actually ceased to exist. It was replaced by political propaganda and images of socialist realism. Small number of advertising products of the Soviet period promoted mainly goods for export or now and then reminded the population: “Drink tomato juice!” and “Have a rest in the Crimea!”. However, it is necessary to pay attention to high skills and ingenuity of Soviet artists. For more than 20 years transition to the market relations and advertising culture were formed in the post-Soviet area.

In the 1960s a Ukrainian advertising poster was very striking with its ethno-art traditions mainly in Ukrainian-speaking posters of movies, performances, concerts, exhibitions and cultural events. The artist Denysenko created poster “Exhibition of Ukrainian books” as advertisement of “EXPO-1968” for the Days of the USSR Culture, where the main element was an ornamentally stylized flower. During the 1960s and 1980s, a large number of interesting posters were created. Particularly, the poster for the film “Shadows of Forgotten Ancestors” with graphic drawings of rural life scenes on the black background developed by Yakutovych in 1964. In 1968 Ponomarenko created the poster “Exhibition Ukrainian graphics” with an ornamental letter, where red and black combination in the title of the exhibition on a white background was really significant. Chernyuk revealed the poster “Love, protect the fabulous native land!” with ornamental tree-bird in the same 1968.

Volodymyr Lesnyak designed the poster for the “Week of Ukrainian folklore” (1982), which became already the educational example. Red is kept in a contrasting combination with a black background. The poster “See, people, the Day has come!” with an extremely stylized image of a flower, linear space solution, and plane colours was composed by Vitaliy Shostya in 1986. The red flower is metaphorically opposed to the gray thistles of Totalitarianism, symbolizing the revival of Ukrainian art.

Colour semantics effectively contributes to the understanding of the product essence. Big companies have always paid great attention to the creation of a visual image of the product and the formation of certain psychological stereotypes — the most important means of sales promotion. Visual advertising aims at identifying the characteristics of a particular product, creating, as a rule, a very attractive image. The use of visual metaphors in advertising indicates that they have significant potential and persuasiveness on a subconscious level, and, as a result, have good financial effects (Semiotics of the Media, 1997, pp. 162-163).

On the one hand, due to the colour orientation increases the speed of recognition of the presented objects, on the other, it increases the demonstrativeness of their attractive qualities. Image-based advertising deals with pictures, where images closely related to the concept of brand should be obvious and clear with the aim to create a positive regular image of goods/services/companies in the minds of consumers. However, we see a lot of red colour in current advertising: it instantly attracts our attention, but is excessively present not only in

logos, signs and visual elements of images — now it often serves as a background in print, outdoor and online advertising (Fig. 2). The main aesthetic problem of Outdoor in Eastern European cities consist in extreme pollution of ads information. In contrast, in the central areas of many large cities of Western Europe, there are almost no large billboards and no “colour advertising noise”.



Figure 2. a) red advertising the Coca-Cola brand. The series “Plants make us happy”, 2014; b) red in Munich, 2015; c) New York, 2015.

Available at free recourse www.pinterest.com

The change in a sense of the red colour is especially visible in political and public advertising — from the clear sign of socialism and communism to the accentuated red colour in the most important elements of advertisements. The same can be said about the cultural-imaging poster.

Political advertising is an instrument of ideological struggle. Propaganda posters are political advertising that emerged as a means of propaganda during the First World War. Today it determines the level of the political culture of society and is one of the important factors in communication. If we consider political advertising in the mirror of culture, we can note several formative trends, determined by ideological platforms — the main thing should be the meaning and ideology, in order to properly translate them into the relevant poster images.

Events during the October Revolution of 1917 became the cradle of Soviet political posters, especially Ukrainian ones. It is difficult to imagine the walls and windows of houses in those years without propaganda posters. Extremely diverse, sometimes brilliant, and genuinely carried out, they were always imbued with the pathos of struggle. Created for people, especially for the illiterate masses of workers, posters of the 1920s were simple and intelligible in the form and content. Many of them looked like woodcut popular print pictures with folklore images, a live spoken text, folk humour. The significance of images, their solemn heroic character enhanced the emotional state of the works and their impact on the viewers. Ukrainian posters of the 1930s were laconic and characterized by the clear rhythm, solid line, symbolism and conventional colour. During this period, posters-splinters designed for the peasants gradually disappeared. The culture of spectators

raised, the professional skills of artists also increased, and the quality of printing was markedly improved. “Here, and there, and everywhere we are building Socialism!” – this is how the main slogan of the time was formulated. The black colour was used to depict everything old, and red meant to illustrate the new that will come (Fig. 3, b). The use of colour contrasting contours was widespread back then.

However, the method of “socialist realism” prevailed in all kinds of Art: there was an artificial introduction of Soviet attributes and plots of Soviet reality, strengthening posters, operating with available ideological constructions, and banning ethno-art traditions, which generally led to the disappearance of Ukrainian ornaments, the semantic significance of colours and forms.

The posters of the Second World War can be divided into two main groups: the first were heroic, which glorified feats of arms at the front and labor exploits in the rear, and second were satirical, which exposed fascism. A stable satirical image of Hitlerism was formed as an ugly swastika spider. Vasyl Kasiyan came up with the idea of using Taras Shevchenko’s poems in posters. Despite respect for this Ukrainian graphic artist works, we can give examples of tedious visual solutions. His poster “To the battle, Slavs!” (by the way, slogan was in Russian) revealed an uninteresting image of the defender, drawn with pencil-like in academic drawing. Additionally, it was too pathetic as the soldier appeared in Cossack clothes, a fur vest, with a machine gun, a grenade and a Soviet flag.

Internationalism prevailed not only in the USSR but in socialist countries. Illustration is in posters of the Museum of Modern History in Leipzig, where images of German Democratic Republic period are strikingly similar to images of socialist realism with happy children, hardworking women, communism heroic men-builders. Posters, as inexpensive and effective media were widely used for state influence and control of East German citizens, as well as praise of the communist allies, reproducing historical and cultural images of that period.



Figure 3. a) Soviet Ukraine, 1930s; b) Soviet Ukraine, 1946; c) borrowed visual stylistics from Germany of the 1930s and in USSR poster of the 1980s.

Available at free recourse www.pinterest.com

Prominent Ukrainian philosopher Myroslav Popovych claimed to write a book about the red 20th century, as by his words, “it was mostly like that for us” (Popovych, 2005). Even after the collapse of the Soviet Empire, Ukrainian posters retained of “Soviet style” until the end of the 1990s with the red colour, communist symbols, epic images and patriotic slogans. Today, declaring decommunization and forming the national ideas, the former Soviet generation has not completely lost Soviet visual stamps. We know a few examples of exhibition posters showing artists and designers appealing to the Ukrainian ethnocultural heritage.

Public advertising is a tool for promoting socially significant ideas. Public posters, or public service advertising (PSA – advertising of public values) should become the amplifiers of state ideology as they are designed to create a state image by the perception of its residents and citizens of other countries. The purpose of this type of advertising is to change the attitude of the audience to any problem (lifestyle, standards of behaviour, abuse, environmental protection), and to create new social values in perspectives. Currently, boundaries between social and some examples of commercial advertising are blurred. Negative emotional means also attract attention, but the use of shocking techniques, inherent in social ads is almost never used in other types of advertising. It is very important for communicators to use coding systems for the main ideas in advertising appeals, available for understanding by a specific target audience. Critical analysis of the aesthetic level of public advertising in post-Soviet countries reveals the use of outdated stylistic devices, visual stamps (red flag, red star, red rocket, white dove), practically borrowed from political posters of the USSR, deficiency of original ideas, and more (Fig. 4, a-b). But with a red accent, just one letter changes the sense to the opposite (Fig. 4, c). One red letter completely changes the content (Fig. 4, d).



Figure 4. a-b) Soviet posters, II half of the XX cent.; c) Polish poster by Richard Kaya, II half of the XX cent. Available at free recourse www.pinterest.com; d) creative ads by Armando Milani, Italy. To the 60th anniversary of the United Nations, 2005. Available at free resource www.graphis.com

In the cultural-imaging posters, colour often acts as a visual identifier of the countries, on this examples there is red creativity presented in the national colours: France – blue, white, and red in three flowers (Fig. 5, a); Switzerland – red and white (Fig. 5, b); Lithuania – red and green with white outline because the flag of Lithuanian SSR was red-white-green (Fig. 5, c); Poland – red and white; red here is dominant, festive and emphasizes the importance of a cultural event (Fig. 5, d).



Figure 5. Red as a visual identifier of the countries: a-c) photo from Wikimedia Commons. Available at free multimedia repository www.commonswikimedia.org; d) Etno Krakow Fest 2020, Poland. Available at free resource www.etnokrakow.pl

Synergetics is a phenomenon in which the complex influence of the factors involved gives a total effect much greater than the sum of the effects of each of them separately (Smiraglia, 2014). For example, the concept of colour theory contains a new understanding of the interdependent processes of colour formation in Nature, the psychophysiological perception of colour by people, and its associative reproduction in Art, Design and Advertising. The synergy of intercultural and inter-stylistic dimensions of advertising requires rethinking and applying a contemporary integrative approach. Matthew Soar analyzes coding in Advertising and notes that scholars classify ads either on a historical basis or consider them in commodity, gender, ideological, or fetishistic categories, without delving into an important aspect – cultural coding or decoding of appeals. However, the production of Advertising is not so much an accumulation of values as a “creative eruption”, because the advertisement invents for the consumer a visualization of certain ideas (Soar, 2006, p. 210). George Panigyrakis offers a conceptual framework that integrates variables that historically have been considered independently in the use of colour in advertising literature. His study examines this question in relation to particular product categories and across cultures. The findings suggest that British and French advertising creative executives attach similar importance to different effects of colour use in print advertising per product category, apart from the case of speciality goods (Panigyrakis, 2015).

We use synergetics in the design of ads as a visual-verbal model, where the idea, forms, colours, materials and techniques of execution

are inextricably linked into an imagery. The synergistic possibilities of colour in ads designing are to find the original solutions to the visualization of advertising ideas. Colour combinations in Advertising must be focused on the target audience and adjusted to regional ethnic and cultural traditions. Advertising products for the mass market must have an aesthetic level and perform a cultural education function. New understanding of colour and the use of the term “colour synergetics” are well reasonable which we discussed in the previous article (Pryshchenko, 2014). As an alternative to Globalization processes with their aspiration to standardization and assimilation of cultural peculiarities, processes of self-identification of nations are actualized in Design and Advertising. One of the directions of design research is examining the influence of colouristic traditions in art-project culture.

The comparative method of studying the visual tension of red colour in Advertising allows us to notice significant dynamics in the use of its quantitative and qualitative characteristics. The 20th century turned out to be very rich in semiotic approaches, colour means in Art, Design and Advertising, technological innovations in Media, etc. In the first decade of the 21st century, there was a rapid increase in the red colour in Advertising communication, especially in posters. Online advertising also significantly reflects this trend. Red coding is becoming more active even in those advertising messages that are not directly related to social appeals. The red colour in Advertising is a logical consequence of certain ideological and stylistic constructions inherent in the periods of cultural development of Modernism and Postmodernism with their pluralism in ideological doctrines and concepts, multi-vector of directions, absence of system, continuous movement between aesthetic categories and styles, colour harmony and disharmony, construction and deconstruction, reality and virtuality, axiological meanings of previous epochs disappearance, new meanings appearance and new means of organizing visual information search. The scientific novelty lies in comparing the use of the red colour in commercial, political and public advertising, as well as emphasizing the need for and understanding of the colour synergetics in Advertising. We didn't find any new similar publications.

Conclusion

The study analyses colour in Advertising from the point of view of its art-aesthetic level and focuses on the creative aspects of colour as a means of Visual communication. An interdisciplinary approach to colour designing is proposed. The variability of red colour and its semiotic transformations in different sociocultural spaces are discussed: from positive to negative (and vice versa), from corporate colour to public appeal. Media and Communication reflect the influence of Art and Technologies on Advertising, on Poster, which remains relevant

despite rapid digitalization. The comparative analysis of cultural aspects of ads and, especially, visual stereotypes and functions of colour in Advertising are provided. It is obvious that colour images as products of creativity in Advertising have social meaning only in the systemic understanding of cultural and political processes. The advertising image differs from the artistic one by the emphasized non-standardish colour contrast, according to the status of the goods or service, intelligibility for groups of consumers of different cultures, and variability of visual language. Since advertising often borrows images from art forms, their creative interpretation and preservation of symbolic meanings are necessary.

These materials are included in the content of the integrated author's course "Design of Advertising", and can be useful for master studies, certificate programs, training of designers, and doctoral studies. Also, we are planning to include them as a chapter of the monograph "Poster and New Media" in 2023. The development of professional competencies should be aimed at analyzing and understanding the stylistic tendencies in Advertising, and the search for national identity, for example, designing advertising concepts and design elements that are relevant for the regional characteristics of Eastern European countries.

So, we tend to argue that the study of colour is complex and must be comprehensive. The interrelation between colour and society, traditions, culture, art, innovations and environment affects human perception and perception of the advertisements. Nowadays visualization of advertising ideas is represented as a synergy of colour, art imagery, and digital technologies. Creativity is the success factor for Advertising in the future, and we have a plan to study the visual aesthetics of colour in Media representations extensively.

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