
MARKETING CONSTRUCTION OF THE TELEVISION MESSAGE

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Abstract: To be heard by your target customer and consumer, your message and your campaigns must be clear, coherent, empathetic and impactful. Deliver a calibrated speech about the buyer persona and eliminate obstacles as well as comprehension bias... This is the challenge you will be able to meet by preparing your marketing message. This preparation is, in fact, essential to set up an effective campaign and thus increase sales. As its name suggests, the marketing message encompasses the company's communication elements about its identity and the value it brings. The consumer is the economic entity (natural or legal person) who chooses, uses and consumes a service or goods and thus proceeds to their partial or complete consumption. This consumption is considered to be: "final", when the use of the consumed good corresponds to private personal use (drinking a glass of wine, watching a show, driving...); "intermediate", when the consumed good or service contributes to the creation of another good or service (a craftsman uses a car to travel to a client...). To construct an effective television message, it is necessary to take into account the particularity of this medium: the small size of the TV screen and the distance between the viewer and the image, spots often limited to 30 seconds, creative packages and signature restrictions, and a consumer who is often poorly engaged and pays little attention to messages, which you need to know how to interest them, surprise and seduce to convince.

Keywords: TV message, TV-spot, communication, marketing, advertisement

1. INTRODUCTION

There are six television communication mechanisms: 1.- problem/solution; 2.- demonstration; 3.- comparison; 4.- argument; 5.- staging of pleasures; 6. – brand atmosphere and universe and call to action. In order to make these mechanisms visual, eight vectors of communication can be used, namely: - a) the character/company; b) – the product that tells its own story; c) – the demonstrator/seller; d) – the consumer representative; e) – the piece of life; f) – the actual scenario; g) – the unrealistic scenario; h) – a visual jingle of the music video type. It is necessary to ensure a strong affinity between the mechanisms and vectors of the visual nition to make the parameters more effective. From a creative point of view, three key elements should be carefully considered: – the order of visual concepts; – the time allocated to each sequence; – the role played by sound. The dominant criterion of the choice by the marketing expert is the type of structure of the selected points, namely: – linear argument/demonstration point; – a place with a tension resolution scenario; – video clip with a questionable scenario; – multi-layer structured reflector; – multi-layer unstructured reflector. Each of these types of points is characterized by a combination in an optimal sequence, time, music. (V, Sacriste, 2011, 33)

2. BUILD THE TELEVISION MESSAGE

When the creative module, ie the basic creative unit of the campaign, is the TV spot, the range of expressive possibilities becomes much wider. The limits of printed communication are greatly limited. When faced with a screen filled with animated images and colors the challenge is different. They simply associate life. In television communication, it will be possible to dispose of a mix of soundtrack music, voice, sound effects creating emotion. It will be possible to use a "long" exposure: ten to twelve times longer than that of the press. (J-M, Ferrandi, M-C. Lichtle, 2014, p.65)

That is what the space offers. Marketing technicians will possess "obligatory" exposure "gatory" compared to what is offered to the hasty eye or the reader's involuntary stop on a magazine. This is about the attention of the audience. Faced with a wider range of possibilities, the advertising creator is aware that many may believe that anything is possible and that the doors of expression on the small screen are open. However, even in this sphere there are limits specific to television advertising. Those limitations stem from the particularities in the exposure of the TV spot. These limits are: a) "tunnel vision", b) the myth of available time, c) the transience of the message. (J, Walther, 2020, p. 2)

3.TUNNEL VISION

"Tunnel vision" results from screen size and viewing distance. The screen is approximately 50 cm × 40 cm. The distance is two three meters away. The combination of these elements makes the vision look narrow. The eye, with normal vision, can cover almost 180°. The TV covers 20 to 25°. The viewer cannot enter the action or the landscape as they do in the cinema. The large plan gives the eye the impression that we are very close. The general plan of the

television gives the impression that we are outside. Cinema on the big screen "brings" the viewer into the landscape and then focuses his attention on details through wide and close-up shots. He can do that because he has a huge screen and time that counts in minutes. This operation is not possible with the TV screen. The "action" of the place counts as second views from the end of a tunnel. It happens in close-up and close-up with a minimum of general shots to locate the action. The time available on television has turned into a myth. Indeed, the spot time, whether it is 8, 15, 20 or 30 seconds must be shortened for several reasons and that. The first is that the potential it takes a few seconds to "enter" the message, to "forget" the previous place that often ends with "packet-shot and signature" must be as energetic as possible. The second is that the package and the phrase or conclusion at the end of the message should be four to five seconds to be understandable. Thus, the 30-second spot is reduced to 23 or 24 seconds to convey the plot and influence the consumer. In addition, today the high prices of advertising space also condition this. That's why 30 seconds is not the most common format. We often choose shorter messages: from 20 or 15 seconds. Common practice consists of switching to a 30-second format at the start of a campaign, then synthesizing the spot for 15 or 20 seconds for subsequent iterations. The third dimension of the limitations of television consists of the possibilities of the listener. This may seem surprising because a TV spot impresses customers much more than a simple poster or magazine ad. But in the analysis, it should be known that the viewer is not glued to the screen, especially during the display of advertisements. However, possibilities arise: – viewing, vague interest, advertising screen that can divert his conscious attention to talking about the ad. In three or four of the five situations described, the viewer is inattentive but still touched by something that makes him (or her) escape: Is it the sound, the music or the voice? (P-L Dubois, A. Jolibert, 2013, p.47)

The specificity of the advertising spot

The final limit of the TV spot's expression comes from its ephemerality. There, TV advertising communication is communication in imposed rhythms. In television, the ad signature can only be instantaneous. It's like writing on water. As a result, a TV spot is totally different from a feature film or sales demo. The demonstration is a strong temptation, especially for beginners. They tend to exceed the twenty-five to thirty second time limits. A visual argument can last four or five seconds. All the advantages of the product with four or five arguments, which will achieve a concentrated sales presentation. (Ph. Villemus 2014, p.88)

For this purpose, the following dynamics are necessary: - movement around the room; – leave the room during the assumed time of the publicity break, – stopping, a behavior that is less destructive to the overall impact of advertising than you might think. tend to consider that there is a lot of space at the end within twenty-five seconds of thirty seconds. Television must add an appropriate dimension of direct and noticeable communication. This is where it has its full effect. It obtains it by rational demonstration or immaterial mythification.

This is where television has a significant additional advantage over other advertising spaces. It is mobile compared to other vectors of marketing communication and other media, which are more static and convey less emotion. Better than any other medium, television directs the life of the faithful viewer and it is able to - produce or construct a myth. Such an idea must have its own mission to communicate, to use the conditions of exposure (J. Bonnard, 2020p, 98)

Difference between TV message and written message

In the past, and recently, letters (figuratively advertising messages) were deposited in mailboxes less often. That message remains there, and in more developed environments it also represented pollution of the human environment, since those papers, prospectuses, advertising materials were scattered en masse on the street or in front of buildings. This is not the case with the televised message. It is a message that passes without a trace. It is placed in a box as if it were "bottomless letters". You can see the time that is spent and passes, but it does not stay there. She continues on her way and disappears. This is why the design of a television advertising message strives to fight against forgetfulness. But is the story with beginning, development, end, signature enough? Special devices must be included on the spot to combat forgetting the ad. Ad repetition is one of them. There are other methods. Many pages will be devoted to it.

The typed message remains inside the mailbox and it has no extension. As a conclusion from the analysis of what we can state the principles of what should be: 1. communication of one message illustrated and supported in different forms; 2. communication based on a strong creative idea, visual and sound, capable of impressing itself on the viewer's mind; 3. communication where a certain amount of repetition produces a brand-message is provided in a natural way and in a given situation. These principles have been applied by many brands from imaginative construction, and aesthetic sense, to sensitivity, vision and effect. These are the principles followed by films that will mark the history of advertising creation such as Orangina, Omo micro, Caisse d'Epargne, Health Insurance ("antibiotics are not automatic") (J. Joffre 2019, p.3)

Constitutive element of a spot

While printed communication is a visual telegram where the eye of the viewer alone makes several movements, communication through television allows for sequences of concepts, cause and effect relationships, mechanisms of proof, waves of emotions, moments of beauty, collisions of concepts creating humor, etc. The study of thousands of spots leads to a structure of the universe known as "television spots" according to the classification of two sets of criteria. One is the communication mechanisms used; – the communication vectors that will implement these mechanisms. Mechanisms describe the series of concepts and the mode of pleasure of the viewer and that at a certain intellectual level. On the other hand, vectors describe physical elements, images, words that can implement these mechanisms. Television communication mechanisms are listed in the following list: Television communication mechanisms; the mechanism and principle of action, the problem and the solution We see how the center of gravity of the mechanism moves. That part of the product and its rational and demonstrable visible benefits to the consumer. The benefits he receives. The consumer, benefits that are sometimes concrete, but also emotional, aesthetic or embodied by a universe intangible that makes the brand to be placed at the center of the myth. Obviously, we find the first group of mechanisms through the communication of products that include rational and demonstrable benefits. For example, consumer goods, installation, maintenance, household equipment, etc.. When it comes to products that include intangible benefits related to aesthetics, luxury, emotions, social "appearance", then the effects are spectacular. The last mechanism, typical for promotion, is suitable for quite a variety of products: – important consumer products, well integrated in distribution networks, which allows them to go all the way with a promotional offer; – sometimes consumer products making a temporary promotion in connection with distribution; – services that practice direct marketing (insurance, exhibitions, etc.).

4. THE VECTORS OF TELEVISION COMMUNICATION

Communication vectors are the visual elements that carry the message by implementing the abstract mechanisms exposed earlier. These visual vectors require the following comments: there is a certain relationship between communication mechanisms and vectors. The vectors of communication are as follows: 1 The character/company This is a real or imaginary character: Example: A. Aphelu, Mr. Marie 2 The product that tells its own story The product itself is commented with a voice. 3 Demonstrator/Vendor. A salesperson or demonstrator presents: Example: The man in the white coat is advertising toothpaste. 4 The consumer representative: This is the testimony: – typical consumers; – from a famous person. 5 Slice of life Consumers experience benefits - products and consumer benefits. 6 The Real Script A script with a story relevant to the product. The setting and characters are real but idealized. 7 The Unreal Scenario In an unreal setting, many colorful characters play or dance or sing emergency situations. 8 The visual jingle or clip (S. Caute (2020, p.27)

To the beat of the music with sung choruses, a succession of impressionistic images punctuates the music and its choral slogans In this sense, a remark should be made: obviously there is no absolute correspondence, but similarities between some mechanisms and some vectors. The point of agreement is in the rationality of discourse (denoting the message) or seduction (inducing or connoting). The second note concerns the common thread of the reflectors. In case, the sequence of images is guided by a rational mechanism, it is an intellectual thread that will guide the succession of plans. 3.6. Building a TV message This topic is: – or the sequences of demonstration and argumentation; – or screenplay sequences provide a situation, and tension, a resolution that the viewer must understand and follow. In these two cases, there is a rationality that guides the sequences. In the second case, the images will no longer be trained rationally, the music that is played and sung will be the common thread of the images that will be connected, perhaps unrelated to each other: their connection will be with the music, the words sung, the rhythm of the images, the atmosphere. Here we find the distinctions already established for the community. cation printing: – on the one hand, the marked concepts, benefits-theft of consumers, product advantages; Affinity between mechanisms and television communication vectors The mechanisms of television advertising assume several significant processes and entities such as: 1 The spokesperson 2 The product 3 The salesman-demonstrator 4 The consumer 5 The slice of life 6 A more or less realistic scenario 7 The unreal spectacle 8 The clip or visual ringer 9. Problem/Solution 10. The demonstration 11. Comparison 12. The argument 13 Pleasure staging 14. The atmosphere 15. Call to action (S.Tantin, 2019, p.9)

On the other hand, these intangibles are connoted concepts, induced concepts and benefits. These two systems will have their own consequences for the work of actual creation. In the first system, we can start with the design with pencil and paper. In the second one we must First, own the music, definitive or demo. It's a different design system. The third remark concerns the mixture of vectors. It is possible to mix to a certain point to effectively mix the systems. Thus, some pro-toothpaste films mix the presenter-argumentator, the product commented on in a voice-over, and the consumer brushing his teeth, drawn diagram of the protective effect of tris, to return to the presenter who concludes. It's that the eye of the beholder has been shaped by decades of television, advertising and clips. He accepts the mixture of visual systems without seeing any incoherence. What is important in points of this type is

conceptual consistency. Tuality and the connections made with the spoken comments and tape her. On the other hand, there are vectors that are not very compatible when we try to use them simultaneously in the same place. This is because these concepts belong to different genres. We cannot mix these genres without losing eligibility-membership. He is on the other hand a difficult example of mixing the 6th (a tense scenario with high fantasy and humor) with the 3rd (the salesman-demonstrator). This is not about intellectual coherence but coherence of tone. (Ph, Villemus, 2014, 26)

Mixing genres kills empathy for one and acceptability for the other. Within the vector of communication, the choice is less dependent on keeping it short and there is no more creative flair. This talent consists of embodying one or the other vector in a simple, understandable, impressive whole. All vectors, if used skillfully, can have a very powerful impact. Testimony can be considered trite and tired. However, the recent advertising campaign proved particularly relevant and innovative. (A. Martin 2023, p. 12)

A silent warning message appears on the TV screen: "We have detected traces of hydrocyanic acid, mercury, acetone and ammonia in a consumer product." For any information, call no. 0800 404 404." The consumer should dial the toll-free number. A few days later, the same text is recited to the smokers interviewed in micro-trot style. you. The interlocutors look at the camera, look very surprised and, confused, ask what kind of product it is. The spot reveals that it is a cigarette. The example of the anti-tobacco campaign was particularly successful in an area where it is difficult to convince. Start the campaign with a simple teaser warning message to create a rumor effect (also called "buzz"). On the evening of the first call, the toll-free number recorded 900,000 calls, saturating the system and amplifying the panic effect. Since then, the sector has seen the biggest decline in sales.

5. CONCLUSION: ADVERTISING MECHANISM

The advertising mechanism is in the first stage the incitement to action (call the toll-free number), in the second stage argumentation. The vector of communication is consumer testimonials. typical creators. The combination of mechanisms and vectors In the creation of the television communication module, there are two degrees of choice. First of all, the choice of the mechanism used is highly dependent on the copy-strata, ie. the nature of creative instruction. If we are in the rational, we will be in the zone of multiple mechanisms. If we are in the intangible, the symbolic, we will rather be in E or F. In these zones, it is the visual capabilities of the product that will influence the choice of mechanism. If the strength of the promise comes from what performance-product is visibly superior to that of an ordinary product, that is the comparison we will choose, if handling the product lends us visually to a spectacular result, we will choose the demonstration tion. This is not an automatic choice because many demonstrations are not spectacular in substance, but in their talent of staging. There is only one vector whose use is relatively limited: it is I, the employment of the head of the company. This man (or woman) can be invented. It must have presence, it must be credible, and it must agree to turn. We don't have Iacocca every day, Frank Pardew or Alain Afflelou. (E. Pierrat 2019)

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