

Language, Media and Economy in Virtual and Real Life

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New Perspectives

Edited by

Paola Cotticelli Kurras and Alfredo Rizza

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CONTENTS

Preface	vii
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Part I: Names in their Context

Multimodal Representations of Brand Names in a Literary Context.....	2
Dominik Baumgarten	

A City called <i>Otto</i> : How a Marketing Campaign became an (Un)Wanted Success	18
Angelika Bergien	

From Siberia - with a smile: Naming of Dental Clinics in the Region of Siberia	32
Oxana Issers	

Internet Name Contests as a New Means of Advertising Name Invention in Russia	49
Irina Kryukova and Anton Kryukov	

The Integration of the Brand Name in the Advertising Text.....	61
Antje Lobin	

Part II: Names as Markers of National/Cultural/Regional Identity

The Rhetoric of Pseudonyms in Virtual Language	72
Daiana Felecan	

What is “Europe” and “European”?	93
Marja Kalske	

“Following in the footsteps of names”: Commercial Ergonymia in Linguistic Landscape of the Baltic Countries.....	99
Solvita Pošeiko	

Advertising African Coffee: Branding Strategies between Pity and Colonial Fantasies.....	124
Marie Antoinette Rieger	
Non-trivial Urbanonyms in Moscow Commercial Space.....	143
Tatiana Sokolova	
Lexis with Ethnocultural Semantic Components in Moscow Restaurant Naming.....	160
Lyaysan Zamaletdinova	
Part III: Linguistic Features and Strategies of Names	
L'economia filtrata dal linguaggio politico. Dal funzionalismo organico della Prima Repubblica al popular chic.....	168
Massimo Arcangeli	
Bank Names and Success: A Statistical Approach.....	181
Iliia Baranov	
From <i>Reaganomics</i> to <i>Renzinomics</i> : The Puzzling Word Formations of the Type <Proper Name> + <i>-(eco)nomics</i> in German and Italian.....	201
Fiorenza Fischer and Holger Wochele	
A New Subcategory in Commercial Proper Names: Internet Plan Names in Russian.....	219
Sergey Goryaev and Olga Olshvang	
Naming and Marketing a Job Coaching Firm: Means and Strategies.....	230
Katharina Leibring and Anna Svedjedal	
Car Nicknames and their Relation to the Brand.....	241
Janne Seppälä	
Current Trends in Naming Romanian Travel Agencies.....	253
Adriana Stoichitoiu Ichim	
“ <i>Oh Lord, won't you buy me a Mercedes Benz?</i> ” Brand Names in Lyrics and Music Videos.....	273
Sabine Wahl	
Contributors.....	290

PREFACE

In a globalized world, a company may spread its message to every corner of the globe and reach lots of potential customers by resorting to multimedia advertising. These media can include, but are not limited to, television, radio, newspapers, magazines, websites and mobile digital devices.

Comparing the linguistic and the marketing perspectives in creating and conducting a multimedia campaign is nowadays a primary interest, in order to observe how the different levels (language, music, imagery ...) interplay in the communication process. Branding keeps being one of the crucial elements of contemporary advertising, since brand awareness is often one of the most important factors in the decision process of any consumer.

The present volume collects revised and selected contributions based on papers read in Verona (June 2015) at the conference “Names in the Economy”, the 5th of a series that started in Antwerpen in 2006 (s. Kremer & Ronneberger-Sibold 2007) and took place in 2007 in Vienna (s. Wochele, Kuhn, Stegu), and then every two years in Amsterdam (2009 by the Meertens Instituut’s colleagues, s. Boerrigter and Nijboer 2012), and in Turku 2011 (s. Sjöblom, Ainiala, Hakala 2013). The “Verona papers” investigate some new methods and approaches in describing and analysing the multimedia channels in the communication realm of economy. Furthermore they offer an overview on new kinds of corpora and data collections that take into consideration commercial, proper and common names not only in everyday life, but also in virtual life settings.

The volume is organised in four parts.

The **first part** (“Names in their context”) deals with marketing strategies and campaigns in different countries (Italy, Finland, Germany) and analyses advertising text with a special focus on brand names and on new strategies for advertising.

Dominik **Baumgarten** (“Multimodal representations of brand names in a literary context”) aims to bridge the gap between the linguistic approaches on textual as well as pictorial advertising language and the research on hypertexts from a literary point of view.

Unexpected positive effects are reported from city branding: Angelika **Bergien** (“A city called *Otto*: how a marketing campaign became an

(un)wanted success”) shows what makes city branding successful, and what happens when the residents themselves use the campaign for their own purposes modifying or reinterpreting the slogans.

Oxana **Issers** (“From Siberia - with a smile: naming of dental clinics in the region of Siberia”) investigates how new marketing strategies for dental services and clinics spread out in Siberia after the Soviet Union period and led to autonomous linguistic uses and developments.

Irina **Kryukova** and Anton **Kryukov** (“Internet name contests as a new means of advertising name invention in Russia”) show how internet name contests are an interesting sector for developing naming strategies.

Antje **Lobin** (“The integration of the brand name in the advertising text”) deals with some morphological, syntactic and lexical context in French, Spanish and Italian Nivea e-mail newsletters from 2010 to 2013 and tries to point out dominant patterns in individual languages.

The **second part** (“Names as markers of national/cultural/regional identity”) is dedicated to aspects of country identities and to the strategies to highlight them in advertising.

Daiana **Felecan** (“The rhetoric of pseudonyms in virtual language”) examines websites and considers that pseudonyms with sexual connotations are predominant on the basis of the fact that virtual space is free and uncensored, with norms of social, moral and verbal behaviour being neutralised.

Marja **Kalske** (“What is ‘Europe’ and ‘European?’”) overviews the denotation and the connotations of the label “Europe” and “European” in Finland from the ‘90s to our present days. The paper shows how they change over time from far ranging positive connotations to more and more neutral (or almost negative) reference to a generic “western world and values”.

Solvita **Pošeiko** (“‘Following in the footsteps of names’: commercial ergonymia in linguistic landscape of the Baltic countries”) shows how the names of local companies create a particular image of their city which differs from that of other cities. This plays an important role in the Baltic states where ergonyms are characterised by the use of national languages.

Marie Antoinette **Rieger** (“Advertising African coffee. Branding strategies between pity and colonial fantasies”) describes how nowadays goods from colonial countries (Africa) circulate in the market coming from fair trade. Due to political correctness, the linguistic dimension does not allow to give a complete and fair image of the countries where the products are from.

Tatiana **Sokolova** (“Non-trivial urbanonyms in Moscow commercial space”) focuses on names used for travel agencies, beauty salons and

shops. Some of them are made to sound foreign to Muscovites: they are typically Italian or Italian like, just to induce customers to associate them with Italian quality (and to justify higher prices for the sellers).

Advertising in Russia has also been examined: Lyaysan **Zamaletdinova** (“Lexis with ethnocultural semantic components in Moscow restaurant naming”) explains how the naming strategies of restaurants in Moscow underline the national identity. She investigates two trends in contemporary Russian naming, such as the use of lexis with ethnocultural semantic components (exotic vocabulary, precedent phenomena, and national onyms) and the introduction of creative linguistic techniques.

The **third part** (“Linguistic features and strategies of names”) is entirely dedicated to linguistic strategies for naming in very different sectors, so that the articles give an interesting view on modern life.

Some other aspects of the political language are analysed by Massimo **Arcangeli** (“L’economia filtrata dal linguaggio politico. Dal funzionalismo organico della Prima Repubblica al popular chic”). The author describes the changes in the political language in Italy since the 1990s, changes that begun with Berlusconi’s economic and financial vocabulary and end up now in the political language of Matteo Renzi. The latter “dematerializes” the political vocabulary in accordance to a strategy that adapts the political language to a branding campaign in order to diffuse ideological values as brand values.

Ilia **Baranov** (“Bank names and success: a statistical approach”) analyses the correlation between banks’ assets and name properties in order to explore the connections between the customer’s perception of goods or services and their names.

Fiorenza **Fischer** and Holger **Wochele** (“From *Reaganomics* to *Renzinomics*. The puzzling word formations of the type <Proper Name> + *-(eco)nomics* in German and Italian”) analyse some examples of naming strategies in the current economic and political press in Italy and in Germany. In particular, terms like “Renzinomics” which means and denotes “the financial politic wave by Renzi”. From such names a new suffixoid developed, i.e. *-nomics*, which is now building further forms, such as Soccernomics, Humanomics.

Sergey **Goryaev** and Olga **Olshvang** (“A new subcategory in Commercial Proper Names: Internet Plan Names in Russian”) analyse internet plans showing a current tendency to give them proper names. Some of them are abbreviated descriptions “Up to 5 Mbit/s”, “Suburban 499”, or give technical details, e.g. “Limitless”, “Online 879”, especially in the sphere of private internet providers.

Katharina **Leibring** and Anna **Svedjedal** (“Naming and marketing a

job coaching firm – means and strategies”) examine a sample of names of companies, which are dealing with job coaching and represent new enterprises in the Swedish advertising in order to find out if they employ new strategies to communicate their knowledge and products.

Janne **Seppälä** (“Car nicknames and their relation to brand”) examines several nicknames of some cars, deriving from the brand name (Chevy from Chevrolet) or from an existing word (Mitsubitchy < bitchy). From the analysis of 3500 Finnish and 600 Estonian car nicknames he argues that, at least in Finland, cars are metaphorically seen as humans, animals, boxes or machines.

Adriana **Stoichituiu Ichim** (“Current trends in naming Romanian travel agencies”) investigates names and patterns in naming travel agencies in the Romanian economic environment from the nineties to our present days. Most frequent strategies evoke shared historical and sociocultural values. Names of travel agencies are revealed to be functional to the westernization of Romania.

Sabine **Wahl** (“*Oh Lord, won't you buy me a Mercedes Benz?*– Brand names in lyrics and music videos”) points out an important aspect of the sound context of advertisement. The author collected multilingual song lyrics containing brand names in their title or text, and analysed the influence and interrelation between music and text as multimodal product placement strategy.

Finally, we thank all who made this volume possible: the Department of Culture e Civiltà of the University of Verona, the contributors, the collaborators of the Language Centre, the scientific board, and Cambridge Scholars Publishing for accepting our volume.

Verona, October 2016

Paola Cotticelli Kurras, Alfredo Rizza

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PART I:

NAMES IN THEIR CONTEXT

MULTIMODAL REPRESENTATIONS OF BRAND NAMES IN A LITERARY CONTEXT

DOMINIK BAUMGARTEN

Abstract

Literary texts are genuinely known for being an artistic and inspirational expression of the author's imagination. Given the current technical facilities of the 21st century and the ongoing need for cutting-edge innovative advertising, the printed book eventually became a new focus of the marketing industry. This paper puts emphasis on the current usage of literacy for commercial and advertising purposes and on the integration of literacy into brand campaigns.

Introduction

The academic discourse on names in the economy includes the economic positioning of names in a specific context. The phenomena of names and economy are related especially in the case of names that are meant to function in a commercial environment. These so-called brand names have been a common strategy for unifying commercial items ever since the opening of labelled goods to international trade. Ever since brand names have been popular institutions with not only commercial value but also social and cultural meaning, which can be significant for at least a specific period of time:

With the growth of industry allowing more production and the construction of transcontinental railroads and steamships making possible better distribution, more and more prepacked consumer goods came on the market, ready to be promoted through advertising. Among the first were patent medicines – manufactured remedies that often consisted primarily of alcohol and laudanum (opium). Instead of being shipped to stores in large containers and bottled at the point of sale, these products arrived bottled and ready to be sold to the consumer (Hanson 2014: 265).

The possibility of an overall “commercial turn”, an ever-growing omnipresence of advertising in almost every medium, challenges scholars from literary studies and linguistics with the need to investigate advertisements in order to elaborate on their own fields of study. In particular long and complex texts (such as novellas and novels) can contain numerous references to brand names and product placement, which demand further academic investigation. Even though (printed) books are not the advertising industry’s main platform for commercial display, the repetitive use of literary advertising in various languages over the last 10 to 15 years justifies a closer look at this interference (Baumgarten 2013a: 131). This article therefore concentrates on the usage of contemporary literature as a platform for showcasing and advertising brand names.

The origins of brand names in literature

Brand names are a part of everyday life and therefore of everyday oral discourse. Whether they establish a setting, like mentioning a supermarket, shop or other specifically named public space, or explicitly referring to items of all kinds, brand names cannot be avoided without losing concreteness. Furthermore, more and more brand names are lexicalized in a way that they are commonly understood as synonyms for an entire product group rather than referring to specific (commercial) brands. For example, the terms *Tempo* or *Uhu* are already accepted as established oral or orthographic representations for tissues or liquid glue without purposefully featuring the product labels or advertisers. Nevertheless, brand names contribute to the specific uniqueness (and customer awareness) of each product:

A brand name is a word or phrase attached to prepacked consumer goods so that they can be better promoted to the general public through advertising. In a highly mobile society, these standardized, branded products became a source of stability for consumers. The idea of stability coming from a brand-name product has persisted into the 21st century. For example, wherever they are, weary travellers are likely to stop for a meal at a familiar and comfortable landmark such as McDonald’s or Pizza Hut (Hanson 2014: 265 f.).

In a literary context, brand names are a rather controversial topic that still seems to be inconsistent with the artistic purpose of independent literature. Other voices claim the creation of a specific aesthetic and poetic fashion that enters literacy by inserting popular phenomena such as advertisements and product placement (Weyand 2013: 4 f.).

The term “product placement” originally arose from the growth of the film industry in the 1920s in Hollywood, where it quickly established itself as a lucrative possibility of dealing with the constantly growing costs of the booming industry. While the integration of sponsored product placement into the narratives (Bomnüter 2014: 63) of current productions, especially in the German market, count for around 2-3 billion Euros of annual turnover, the film industry is benefitting but not necessarily because it relies on this kind of funding. The first appearances of brand names in a literary context, which trace back to the late 19th century, on the other hand were never reported to have any commercial background at all. A growing presence could be seen in American literature from the 1950s onwards, where various novels such as Ian Fleming’s *James Bond* featured brand names in an almost film-like way.

Contemporary novels from the 1990s until today consistently deal with various approaches to brand names, product placement and advertising within a literary framework. The term “pop literature” defines a contemporary drift of literary style, which moves away from elitist spheres in favour of a concentration on popular narratives. The characterization of brands and brand names may vary from enthusiastic glorification to severe criticism, always depending on the author’s current political self-positioning. There is not one example of an author from 21st century literature, who was officially paid to go against this artistic or even political freedom.

The main change of the meaning of brand names and product placement for the literary industry came with Fay Weldon’s 2001 novel *The Bulgari Connection*. British author Weldon was reported to have signed a sponsorship contract with *Bulgari*, which led her to create a whole story around a piece of jewellery by the brand (The Guardian 2001). Weldon’s publication brought a blurriness to the border between literacy and advertising that questions the positioning of sponsored novels as still being a part of literary production or as complementing a multimedia advertising campaign. The 2006 novel *Cathy’s Book* by Sean Stewart, Jordan Weisman & Cathy Briggs took this development to the next level. Coming from the fields of creating virtual reality games and graphic design, the trio of authors agreed to develop a trilogy of novels to carry a multitude of product placement from the range of their sponsor *Procter&Gamble*. The further investigation will now lead to a closer look at the presentation of brand names in a commercially motivated literary environment.

Brand names and sponsoring

The growing presence of brand names in contemporary novels attracts the advertising industry, which is constantly looking for new and unconventional ways to feature commercial items. This potential opportunity to finance upcoming literary productions, on the other hand, attracts authors. The publishers of the teenage literature series *Mackenzie Blue*, which features the adventures of a youthful clique, advertise new sequels online before the stories are even written. During the writing process potential sponsors are invited to take part in the creative design of the novel's product environment (Jessica 2008). The main innovation in comparison with the previous popular novels before 2000 is the integration of product placement in a literary production without necessarily needing it for narrative reasons. Brand names in novels therefore are not automatically embedded in a framework they initially belong to – on this point, literary product placement matches its filmic origin.

Bigger conglomerates such as *Coca Cola*, *Nestlé* or *Procter&Gamble* each hold broad product ranges with a multitude of diverse products. These corporations come with enormous marketing budgets and an interest in advertising formats, which have the potential to cover many of their own-brands at the same time in order to create an entire product range. Literacy, on the other hand, usually needs an environment and a setting for its narrative – and not in every case can this environment rely solely on the author's imagination and fictional creation. Existing products can help to establish this framework by creating a kind of product environment the reader recognizes from the outside world. Similar to their real-world-equivalent, brand names in novels also have the potential to trigger specific emotions in the reader: while some brands stand for desirable luxury or healthy lifestyle, others may be connoted with a rather cheap or unattractive image. On the other hand, the representation within a novel and the affirmative contextualization of a brand name might help to improve on the product's prestige in real life. Sponsoring therefore becomes particularly attractive in the case of a novel series that already holds a broad readership and a classy reputation. Especially well-respected youth novels can serve as platforms to introduce specific brands to an audience that is just about to develop a proper shopping culture.

Artistic vs. commercial product placement

An important issue for the scientific analysis of commercially motivated product placement in a literary environment is its structural

similarity to non-commercial representations. Scholars currently have to trust the reliability of press coverage in order to identify product placement with a sponsorship background.

A possible indication for artistically motivated product placement might be the creative interlacing of brand names into a complex story line and the extensive examination of a specific brand or product. German author Matthias Sachau's 2011 novel *Linksaufsteher* caricatures the current cult around the brand *Apple* (Sachau 2011: 74 f.). Long passages of the novel comment on the so-called *iCult* and create not only a fictional item, the *iBag*, but also an entire fictional product environment including an advertising campaign. In this clear case of artistic product placement the featured product is not only fictional, it is woven into the novel's narrative in a creative and thoughtful manner. This kind of product placement could not easily be changed for other brands, because long passages are particularly designed to feature this specific item.

In artistic publications brand names are usually well suited to the general narrative. They supply the overall plot with a variety of symbolism and are placed precisely so as to create a specific flair or product environment. Individual brands are connoted either as positive or negative, they can carry certain information about the characters, settings or entire plot elements of the novel. Especially pop literature from the 1990s onwards uses brand names and advertising to discuss current social phenomena, often in a very critical and subversive manner. This approach to brands and products does not collaborate well with the aims of the advertising industry (which, of course, always aims to present commercial goods in the most flattering way possible); very rarely does a brand mock its own product range.

Sponsored product placement, on the other hand, is embedded in a literary setting in a way we already discussed in the case of *Mackenzie Blue*. The inherent product placement does not necessarily bond with the literary environment it is set in. As already mentioned in the previous chapter, sponsors are allowed to get involved in the book project at any time of the creative process. This means that specific items may also be inserted at any stage of the development of the story. Even complete issues of the *Mackenzie Blue* series would change their sponsors from one edition to another and change the entire product series without losing any plot element. Sponsored product placement can possibly embed exactly the same brand names and advertising topics into a literary context as the unsponsored pendant. The main difference to creative and artistic product placement can be seen in the relation between narrative and advertising. The narrative of sponsored novels does not rely on specific product

placement to create e.g. an atmosphere or to characterize a person. Moreover, situations are created to best present a brand. These situations are designed in such a general manner that the embedded product placement can easily be changed from one edition of the text to the next.

From 2000 on, an average number of 0.7 product placements per page of an entertaining novel was reported (Baumgarten 2013b: 158). This noteworthy quantity reflects the omnipresence of brand names not only in a literary but also in almost every context. Presumably, every concrete item can be named with a concrete manufacturer of the author's (or sponsor's) choice, and every brand names labels the brand with a specific flair or connotation. Therefore, commercial advertising can be placed at any point of the narrative, which makes this medium even more attractive for advertisers and even less transparent for readers. However, this inseparability is most likely limited to paper publications, which present all their content in one single medium. Whether or not brand names and advertising become more obvious in media combinations will be investigated in the following passages.

Modality, literature and brand names

Multimodality in the print versions of novels is usually restricted and limited to media forms that can be realized as two-dimensional and static. In novels and other book publications the content is realized in the form of text and image. This traditional modality is closely related to print advertisements, which build a key advertising strategy with the longest history in product marketing.

Orthographic representations build the core body of literature. Brand names are represented in writing. As opposed to their representation in print advertisements, brand names within an orthographic narrative are not separated from the rest of the text e.g. by a special typography or other graphic highlighting. In their orthographic form brand names build a complex word field with a constantly growing lexicon. Even though every single name has its own meaning, many brand names may be substituted by one another within a literary framework without losing the initial literary focus. To establish, for example, a character with an exclusive and luxurious taste and lifestyle, authors may mention brand names such as *Chanel* and *Gaultier* to establish the character's product environment, but they might also use *Cartier* or *Prada* without leaving the price category or the connotation of an exclusive and expansive brand on the reader's mind. Even though orthography best features brand names in their traditional form, this representation is the easiest to replace one brand name for

another. In case of a changing sponsorship contract authors can easily get in contact with other advertisers.

Visual representations are – apart from comics and similar image-texts – more on the complementary side and in most cases mirror content that has already been realized orthographically. Due to structural similarity illustrations in novels can resemble advertising imagery quite easily. In both cases the visual mirrors a key element or a valuable benefit of the (brand) narrative. In case of an advertisement, the product is usually represented in an attractive manner. Also close-ups of the key features of a product are possible. Illustrations of a literary narrative, on the other hand, pick up a specific moment out of a more complex narrative and highlight a representative outtake. This can be a main character or a specific situation.

Literature, especially in its digital representation, functions as a communicative medium (Ess 2016: 414). Mixed modalities, which combine orthographic and pictorial elements and create new media in-between, are constructed in the same manner as many contemporary print advertisements. Usually, these print advertisements play around with the relation between text and image to create a kind of dialogue that attracts the attention of the future purchaser.

Illustrations in novels potentially do the same, but they can also just represent a certain scenario that has already been introduced orthographically. In case of product placement, sponsored or not, illustrations can also serve as additional displays to best feature the items by presenting them in more than just one medium. Similar to the differentiation between artistic and commercial product placement the reader might be able to identify sponsored product placement by its lack of connection to the literary plot. While artistic illustrations will always pick up significant details from the narrative, sponsored imagery in books – just like print advertisements in newspapers and magazines – may feature brands that are not related to the plot at all.

Nevertheless, the reader would not be able to avoid these advertisements in novels and would automatically perceive them first before he/she gets the chance to judge the relation to the literary plot. This kind of advertising can therefore be seen as a very attractive way of reaching customers.

The expansion of modality in e-books

Whereas the print version of novels is limited to static text and imagery (and in most cases even restricted to a black-and-white colouring), the digital equivalent opens various possibilities for multimedia additions.

Possible (upcoming) e-publications may include, but are not limited to: moving imagery, moving editorials, URLs, hyperlinks, music, jingles, additional gimmicks, etc. An important fact for both authors and advertisers is the option of updating e-books constantly. W. James Potter even counts the computer as the currently most important medium – and therefore as an inevitable part of literary development:

Reading literacy, visual literacy, and computer literacy are not synonyms for *media literacy*; instead, they are merely components. *Media literacy* includes these specialised abilities as well as something more. If we do not know how to read, we cannot get much out of print media. If we have trouble understanding visual and narrative conventions, we cannot get much out of television or film. And if we cannot use a computer, we are cut off from what is growing into the most important medium (Potter 2005: 22).

Therefore, the combination of all sorts of media does not only gather various representations of more or less the same content, but further creates an entire “media literacy”, which attracts the reader’s attention via various senses at the same time. This multimedia usage involves the reader in a different way as print publications do, as the perception of a multitude of media simultaneously demands a lot more attention than focusing on one single medium in particular. Potter explains the usage of this media literacy as a very important strategy to trigger the readers’ cognitive involvement.

Media literacy is set of perspectives that we actively use to expose ourselves to the media to interpret the meaning of the messages we encounter. We build our perspective from knowledge structures. To build our knowledge structures, we need tools and raw material. These tools are our skills. The raw material is information from the media and from the real world. Active use means that we are aware of the messages and are consciously interacting with them (Potter 2005: 22).

Amazon holds the patent for advertisements in e-books since 2010, which from that point on informs the public on upcoming literary publications that are at least structurally open for product placement, if not even specifically designed for this purpose. Current press coverage from 2015 in fact points to the company *Landrover* as the first official client to openly advertise in an electronic publication of literature (The Guardian 2014). Expected publications may take huge advantage of the much broader media range e-books provide in comparison to print publications with the same content.

The representational media: books, paintings, photographs, writing, architecture, interior decorating, gardening, etc. There are numerous media that use cultural and aesthetic conventions to create a “text” of some sort. They are representational, creative. (Fiske 2011: 16).

This extension of the term “text” is traditionally very popular in the advertising industry – and becomes more and more popular for publishers as well. The reader’s acceptance of further media as part of a “text” is an important development for both advertisers and writers, because the success of new publications does not solely rely on the technical possibilities but especially on the willingness of potential readers (or consumers). Potter explains the importance of these cognitive media structures and the skill of picking up information from various media (simultaneously):

Media literacy is set of perspectives that we actively use to expose ourselves to the media to interpret the meaning of the messages we encounter. We build our perspective from knowledge structures. To build our knowledge structures, we need tools and raw material. These tools are our skills. The raw material is information from the media and from the real world. Active use means that we are aware of the messages and are consciously interacting with them (Potter 2005: 22).

Novels as the latest form of advertainment

Beginning with Weldon’s controversial novel, the phenomenon of sponsored literature began to grow in the consciousness of the advertising industry. In particular, this means not only the use of novels as potential platforms for advertising, but entire novels themselves as advertisements. Since 2001, press reports constantly comment on the release of sponsored literary publications, which are usually reviewed with closer regard to the sponsoring than focusing on either the content or the literary quality of the publication at hand.

Sponsored novels as part of an advertising or advertainment campaign become more and more attractive for advertisers as the trigger for various levels of involvement on the part of readers. These range from *pre-attention*, on to *focal attention* and finally *understanding* (Angermann 2005: 39 f.). This attention-trilogy by Frank Angermann stages three levels of attention, which range from a very superficial realization of content without further engagement in any deeper structure on to a more precise focus at least on details of content and finally ends with full understanding

and uninterrupted attention. Whereas for example print advertisements mainly reach only the first stage, the involvement of a reader in the narrative of an interesting novel can almost automatically be seen as ultimately focused. Furthermore, the coherent structure of a novel does not allow the reader to skip over the advertising parts. As opposed to a TV series, which includes advertising breaks, books do not specifically mark e.g. certain pages or highlight product placement. The reader automatically has to read the entire body of text of a novel attentively in order not to miss any important plot elements. Therefore, it is impossible to mentally blend out advertising parts of the texts. According to the individual choice of genre, certain readers might even expect literary advertising as a common part of the overall literary artwork – similar to the already socially accepted advertising block in cinemas:

The overlap between advertising and art is, however, no invention of the 20th century. This goes back even further all the way to the beginning of modern advertising and thus marks the advent of the newly established discipline known as graphic design or visual communication (Klein 2014: 64).

The narratives of novels may possibly deal with any issue round about advertising, whether they address the topic from a positive or negative perspective. But the traditional literary examination of advertising comments rather on the specifics of e.g. consumerism, product cult and product culture or pop culture in general. It is not common to use novels as vehicles for advertising, especially because literacy is traditionally known as a medium of elitist and independent culture.

According to Potter it is exactly this unusual combination of well-known and respected culture and product marketing that attracts the advertising industry. This is justified by the constant pressure on advertisers to come up with a multitude of new and unique ideas for entertaining advertising platforms. These platforms are necessary displays for every new product, especially when cross-promotion needs to be complemented with further advertising strategies:

There are times when it is not possible to present a message in an environment that will attract an audience of the full size wanted. In this situation, the company must do cross-promotion. [...] Starting a new magazine (as with any new media vehicle) will usually require a high degree of investment to place a promotion for a particular new message in front of an existing audience. For example, a television network must create an audience for its new shows, so it will place a promo for the new program in an existing show (Potter 2009: 78).

Product placement in books will in the rarest cases feature other literary publications like the campaigning of *Cathy's Book* does on the respective web pages. Much more likely advertisers can substitute any item from a narrative by a specific brand name from a sponsor's offer. Whereas TV and cinema productions are mandatorily advised to mark product placement of any kind (e.g. in the credits), novels are currently unrestricted by juridical control. With this lack of external limitation novels become an attractive equivalent to advertainment movies or other filmic features.

These movies (like moving editorials) are longer than regular advertising spots from TV or even from cinema. They can last up to five or ten minutes and contain a complex narrative that is suited to best showcase the advertiser's product or product range. While print novels can tell an advertainment story in a classic literary fashion, e-books may even show a structural similarity to an advertainment movie. In this case all kinds of media from an advertainment campaign might be integrated into the digital text, even existing advertainment can be added to the content of an e-book.

Hypertextual distribution of brand names and product placement

To carry out the names of their literary brands as well as to promote the sponsor's product range, "advertising novels" make use of the hypertextual possibilities that are provided on the internet. The online representation of novels may contain various multimedia features, which can possibly go far beyond the possibilities of the print versions. Furthermore, online publications provide much easier access to previously unknown texts and topics than their respective print versions. Even language barriers can be bridged, up to a certain level, by placing more visual than textual content (Ludes 2001: 60 ff.).

For example, *Procter&Gamble's* advertising publication *Cathy's Book* is complemented by a huge variety of media on the novel's online presence. Each novel of the trilogy holds a proper domain with individual multimedia offers for readers and fans.

The first part of *Cathy's Book* mainly reintroduces the key characters of the novel (*Cathy's Book* 2015). The webpage presents numerous sketches and drawings of all relevant characters as well as imagery of key elements of the narrative. These drawn features frame the centre of the start page, where the *Cathy's Book* app is prominently featured. This app was released after the publication date of the initial novel, which means there is no relation or link to the featured product found in the print version.

The first sequel of the series, *Cathy's Key*, also holds a proper webpage with a variety of additional features (Cathy's Key 2015). This site contains references to social media platforms such as *Facebook* and *YouTube*. These references on one hand clearly advertise further media platforms, but neither the main webpage nor the linked social media market or sell any products that do not belong to the *Cathy's Key* complex. The hyperlinks lead to other formats, but always keep the focus on the main brand name. As the advertised "brand", the novel's heroine Cathy Vickers is a fictional character and not concretely available for sale, there are no further traces of external sponsoring. The multi-mediatisation of the brand *Cathy's Book* (including the sequel) is a perfect example of self-marketing or self-branding. One could argue whether or not the references to the social media platforms *Facebook*, *YouTube* or *MySpace* can be seen as advertisements for these names, which are brands themselves. Especially *YouTube* can be a proper commercial source as popular accounts can serve as pay-per-click advertising platforms.

Cathy's Ring concludes the series with a digital media offer consisting of various social media references (Cathy's Ring 2015). Here, the advertising aspect of the book's webpage becomes more obvious. Buttons on the start page address the visitor concretely and suggest buying the print and audio versions of the whole trilogy. One click further concrete advertisers come into play: the audio books as well as the *Cathy's Book theme song* are available for download on *iTunes*. The printed novels are on sale at various online bookstores such as *Amazon*, *Powells* or *Books-A-Million*. The references of these book-stores can on one hand be reflected in the same manner as the social media platforms from the last example *Cathy's Key*. On the other hand – and more importantly – these virtual book-stores do not sell print, audio or e-books from the trilogy exclusively, but also a multitude of other products. The offer on these web pages might change daily, so the references do not even lead to a specific product or product range, but lead the reader (or online follower) to a more or less undefined commercial space. Sponsoring can in this case only be an attractive option for bigger conglomerates such as *Procter&Gamble*, because smaller brands or companies usually do not hold product ranges with a similar fast-changing variety.

The fictional character Cathy Vickers can further be found (and *friend*ed) on *Facebook* and *MySpace*. The complex also holds a proper account on *YouTube*, where among others a series of trailers or tutorials for other features – such as the *Cathy's Book* app – are on offer. Jannis Androustopoulos comments on the large amount of clustered media as well as the high level of involvement on the reader's side as follows:

What we see on any YouTube page is neither just audio-visual content nor just a thread of comments, neither just image nor just language, but rather a complex configuration of semiotic components. YouTube was the first digital environment that introduced a tripartite order of content that may seem rather common today, but revolutionized the structure of multimodal web platforms in its early days. Its centre part is a (usually short) video clip that is publicly available for users to watch, save, share and discuss. This central piece of content is complemented by audience responses, which are likewise publicly available and open to counter-responses by other users. Finally there is the hosting space, i.e. the individual webpage on which each video is framed by additional information, such as viewing statistics, recommendations of similar content, navigation bars and other elements (Androutsopoulos and Tereick 2016: 356).

The children's novel series *Mackenzie Blue* is featured online on the webpage of the publishing house *HarperCollins*. The respective subpage introduces comic versions of all relevant characters from the series (HarperCollins Children's 2015). Furthermore, additional information on the work complex of *Mackenzie Blue*, which is not necessarily mentioned in the book series, can be seen online.

The category *Blue Extras* invites readers to send e-cards to friends and share (positive) comments on the novel series. By sending these e-card the reader actively participates in the distribution of the brand *Mackenzie Blue* among his/her peer group and with this contributes to the overall marketing of not only the novel series but also all inherent product placement.

As opposed to the self-selling-strategy of the *Cathy's-Book*-complex the webpage of *Mackenzie Blue* leads to a hyperlink with the same title. This website does indeed contain a smaller section with drawings from the novel, but mainly features external advertising content (Mackenzie Blue 2015).

Around one quarter of all web pages for children contain an average amount of five advertisements (e.g. in form of sponsored posts or banners). In more than 50% of the cases these advertisements or even whole advertinments are not marked as commercial sources (Dreyer, Lampert, and Schulze 2014: 36). While paperbacks of course keep exactly the same format and status they were bought in, the additional online platforms can constantly be updated. Especially in the case of children's literature, current press coverage mentions the parent's serious concern with this fast-changing and therefore almost uncontrollable media-conglomeration.

Conclusion and outlook

Contemporary literacy in general follows the same intentions as traditionally delivered ever since the development of the art of writing: the author's central focus is set on telling an independently created narrative for academic or entertaining reasons. Nevertheless, the growing amount of sponsorship deals, which is constantly present in the feuilleton, marks the beginning and establishment of a literary sub-genre. As is notable with every upcoming trend, the development of an "advertising novel" by positioning brand names in novels in exchange for sponsorship deals depends on the reader's choice. If "branded books" fail to impress, the production of such publications might be discontinued in the near future.

Another component for the success of sponsored literature is the technical development. As web designers take responsibility not only for the entire setup and visual appearance, but also for the technical features of web pages, they automatically participate in the creation of a possible digital genre (Giltrow 2013: 717 ff.). Flexible online advertising is also reported to be one of the most challenging formats of contemporary product presentation (Ertel and Laborenz 2015: 412). The necessity of skilful technical construction changes the requirements for authors and might open a bigger market for publicists like Stewart, Weisman and Briggs, whose career background must not mandatorily be literary.

Last but not least the future development of literature-based advertainment depends on upcoming changes in the respective jurisdiction. Currently, there are now strict laws to prohibit advertising in books or e-books, but if juridical changes are brought up in the near future, these might bring certain regulations to the literary advertainment industry. Possible measures might include the duty to mark a commercial product in the same manner as seen in TV productions. In an extreme case literary product placement might even be fully prohibited, especially in the case of literature for children.

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A CITY CALLED *OTTO*: HOW A MARKETING CAMPAIGN BECAME AN (UN)WANTED SUCCESS

ANGELIKA BERGIEN

Abstract

This paper examines linguistic and socio-economic strategies as they are used in city branding. The City of Magdeburg, capital of Saxony-Anhalt, serves as an example of how different media and different interactive techniques can be coordinated to increase the promotional effect. Since 2010 Magdeburg uses the slogan "Ottostadt Magdeburg", and therewith refers to its history, which is connected to two great men who were both called *Otto*: Otto the Great, who made the city his capital and from there ruled the Holy Roman Empire, and Otto von Guericke, who revolutionised the sciences in the 17th century by establishing the physics of vacuums. The campaign itself aims at raising the identification of Magdeburg's residents with their city as well as to raise national and international awareness in order to attract investors, tourists and students.

The aim of the study is twofold: firstly, to find out what makes city branding successful, and secondly, to find out what happens when the residents themselves use the campaign for their own purposes, e.g. by modifying, destructing or reinterpreting slogans. Is it true, as agencies do not tire to maintain, that a campaign is successful as soon as people start joking about it?

Introduction

Cities throughout the world are increasingly importing the concept and techniques of product branding for use within place marketing. As Kavaratzis and Ashworth (2005: 506) point out:

Places, especially cities, have long felt a need to differentiate themselves from each other, to assert their individuality in pursuit of various economic, political or socio-psychological objectives.

This trend raises the question how useful city marketing is as a method to attract residents, tourists and firms. City marketers frequently treat places as if they were consumer products. The usual result of this “commodification” (Hospers 2010: 183) is a marketing campaign with associated logos, slogans, adverts, brochures, exhibitions, displays, web sites, events and attractions. Slogans like *Scotland with Style* (Glasgow), *A Taste of Life* (Randers), *There is Nothing beyond Groningen* or *I Amsterdam* illustrate this development. Today, most German cities bear slogans, but not all of them are successful. For example, a survey among Berlin's inhabitants revealed that 60 per cent of all informants disliked the campaign *Be Berlin*, because they felt it had been dictated from above. Many inhabitants do in fact prefer Berlin's unofficial slogan *Arm, aber sexy*, “poor, but sexy” (See Lange 2014).

Since the mid-nineteenth century, cities have directed their marketing efforts not only at tourists but also at households and businesses. City marketing was used, for instance, to attract settlers to the American West and to entice families and firms to post-war towns and suburbs across Europe. Since the mid-1980s, however, local authorities started to use city marketing as part of their urban development policies. In particular, large cities use marketing in the hope to differentiate themselves from one another in order to compete, and to attract new investments, new companies or new residents. According to Lombarts (quoted in Hospers 2010: 184):

City marketing is a long-term process and/or policy instrument including all those different, related activities that are aimed at attracting and retaining specific target groups for a particular city.

Against this background, city branding is only one of the elements of city marketing, paying special attention to the analysis of a place's identity, image, brand values and the development of marketing communication strategies. In short, city brands are made of “promotional tactics and identity claims”, they shape a sense of place and “are better thought of as narratives or ‘place stories’ ”, as Ashworth et al. (2015: 5) observe. This includes a collective and interactive construction of the meaning of a particular city. The latter aspect was, for example, used in the Expo marketing campaign for Milan in 2015 (De Carlo et al. 2009), where, among others, personalization techniques were applied to ascribe human personality traits to the city. Participants were asked to imagine Milan as a person and to describe them, their gender, behaviour, clothes, characteristics, and lifestyle. According to De Carlo et al. (2009: 18), there was a high degree of consensus over Milan's personality. In many of these

personality profiles Milan is described as a “she”, a beautiful and successful middle aged businesswoman with a face-lift, intimately entwined with fashion, design and culture, and sometimes with a drug-addiction.

It is clear, of course, that city marketing is more complex than product marketing. One difference is “place fuzziness” (Hospers 2010: 185), that means, unlike products, the boundaries of places are often vague and overlapping. Another difference is that city marketing cannot control all consumer experience; in other words, we as consumers decide for ourselves what aspects of the place to consume. A third, especially important difference is the fact that places affect people more than products. Over time, most people develop emotional and socio-economic ties with a place. This is not always the case with products.

Instruments of city branding

In the course of the last 20 years or more, place management authorities have developed a tool-box of local planning instruments that are widely familiar. According to Ashworth (2009: 11), there are three techniques that are used, namely “signature or flagship structures”, “event hallmarking” and “personality association”, which may be combined in a campaign.

In signature or flagship structures the visual qualities of buildings and urban design are important to local planners. The process of using a flagship building to stimulate wider cultural and economic development is sometimes known as “Guggenheiming” after the tendency of this museum to house itself in distinctive and challenging modern buildings. (See Ashworth 2009: 15.)

With regard to event hallmarking, places organise and sponsor temporary events in order to obtain a wider recognition that they exist but also to establish specific brand associations.

The focus of this present paper will be on the third technique: personality association.

Personality Association

When they search for a unique identity, places associate themselves with a named individual in the hope that the unique qualities of the individual are transferred by association to the place. As Ashworth (2009: 11) puts it: