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MARKETING E PROPAGANDA – FERRAMENTAS DE GESTÃO NA BUSCA DOS CONSUMIDORES

MARKETING AND ADVERTISING - MANAGEMENT TOOLS IN THE SEARCH FOR CONSUMERS

MARKETING Y PUBLICIDAD - HERRAMIENTAS DE GESTIÓN EN LA BÚSQUEDA DE CONSUMIDORES

Ricardo Costa[1], Márcio Magera Conceição[2], Joelma T. P. Conceição[3], Marcelo D. Sales

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ABSTRACT

This article presents a brief overview on the marketing aspects of communication, through the historical relationship of vehicles, definitions of concepts of marketing tools and their differences, reaching its applicability through the means of mass communication and its direct influence, as a tool marketing, in consumer perception of products and services.
Keywords - Communication, Advertising, Publicity, and Marketing.

1- Comportamento do Consumidor

The new Brazilian consumer has a constant mutation in his intrinsic characteristics regarding his choices. More and more companies focus their efforts on tools that can help them understand these particularities and thus try to reach their minds and desires. However, despite all the efforts and resources put in place, there is still a point that becomes a latent challenge for all who work in this field of knowledge: to reach this consumer through effective and direct communication to this new behavior.

Consumer behavior is an interdisciplinary area, as it involves psychological, economic, social, cultural, political, symbolic, historical, and demographic elements. And within the appropriation of this other knowledge, consumer behavior is studied from the perspective of some theories, one of the most used approaches in advertising activity comes from psychoanalysis, based on Freud's studies.

[1] Professor doutor na universidade UNIP
[2] Economista pela PUC- Campinas. MBA de Marketing - ESAMC, Sorocaba. Mestrado em Administração pela UNG - Guarulhos. Mestrado em Sociologia pela PUC - São Paulo. Doutorado em Sociologia pela PUC - São Paulo. Doutorado em Administração pela FCU - USA. Pós Doutor Unicamp - Campinas. Pós Doutor FCU - USA. Pós Doutor UC- Portugal. Jornalista e Escritor. Avaliador do MEC/INEP. Pró Reitor da Universidade de Guarulhos, SP. Editor-chefe da RECIMA21 – REVISTA CIENTÍFICA MULTIDISCIPLINAR e da REVISTA CIENTÍFICA RECISATEC.
[3] Professora universitária, avaliadora do MEC e mestrando em Geoambiental na UNG.



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> The pursuit of the happiness of beauty, the ideal body, status, and social acceptance of others, which is present in many marketing strategies today, owes much to psychoanalysis, making it be used when it is intended to plunge into the minds of consumers (PINHEIRO, CASTRO, SILVA, NUNES, 2006, p.19).

The social and cultural dynamics that govern consumption processes are also applied in the analysis of consumer behavior based on social and anthropological theories. Integrating product, consumer and environment, cognitive theory helps the study of behavior as a decision-making process, giving consumers the choice, "according to the influence of cognitive factors, such as perception, motivation, learning, memory, attitudes, values, and personality, as well as socio-cultural factors" (PINHEIRO, CASTRO, SILVA, NUNES, 2006, p.20).

Talking about behavior implies talking about needs, and when it comes to politics and its relation to advertising, the needs of the human being start from the concepts of Agnes Heller (1978) who explores the theory of needs in an extra-context economic, where needs are not understood as a simple object-subject relationship, is a manifestation of supply and demand, but human needs are also considered that cannot be met by purchase, by money, because they also express human feelings, "needs carry passions (Leideuscharften) and attitudes (Fahigkeiten) and, thus, also attitudes imply needs" (HELLER, 1978, p.45).

Consumer behavior can therefore be grouped according to psychological, socio-cultural, and situational factors. Personality, social and cultural systems, as well as situations, become conditions for the consumption of products and services.

The reception of advertising pieces is in a space of interaction and mediation because there is a negotiation of meanings for the appropriation of social products. Social relationships build the way we relate to the world and how we make these interactions and mediations happen. Randazzo (1996, p.37) sees the reception of advertising and advertising, "In advertising, what is perceived in the consumer's mind is the most important reality". Therefore, the mediation with advertising takes place from the external stimulus in interaction with the mode. And mediation forms this bridge, enriching the cultural repertoire in the construction of images and interpretations.

Thus, the idea of movement of communication is maintained because it is seen from symbolic representations, through which reality is produced, reproduced, and transformed. And the reception process is a social process that involves reworking by people, segmented into particular social groups. To produce forms of direct communication with this consumer goes through the challenge of the marketing professional in developing suitable content that can transform the ideas of the consumer through actions specific to this group. This is how marketing actions, in a broad sense that encompasses the set of all marketing actions, make use of campaigns to bring the consumer closer to their products and services.



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2 - Marketing, Advertising, and Publicity - Concept.

The words marketing, advertising, and propaganda often become synonymous and also carry the concept of selling. The word market means to market, and the ending *ing* suggests a dynamic in following the change that occurs in the habits, needs, and desires of the target markets, that is, characterizing a market in motion. "Marketing is an organizational function and a series of processes for creating, communicating, and delivering value to customers, and for managing relationships with them in ways that benefit the organization and its stakeholders." (AMA, 2004).

Derived from the Latin *publicus*, the word advertising intends to designate the quality of that which is public, the disclosure and dissemination. However, advertising today is much more than making public a product, an idea, or a service: aiming at increasingly well-defined and identified targets, advertising plays with emotions, longings, and needs, prejudices, and all kinds of feelings of the receiver. Man's dissemination of products, services, and ideas is lost in the origin of time. It is difficult to date the origin of advertising, but its development was contemporary with the birth of industrial civilization.

There is confusion in the use of the words advertising and propaganda. The word propaganda comes from the Latin *propagare*. According to Pinho (1990, p.20), the term, used for the first time by the Roman Catholic Church, dates back to 1633, when Pope Urban VIII established the *Congregatio de Propaganda Fide*, also known as *Congregation of Propaganda* or simply *Propaganda*. It was a commission made up of cardinals in charge of foreign missions and was only born when the church began to feel the impact of new doctrines and new lands to convert.

So, in the market they are used as synonyms, despite the technical differentiation and, despite being used as synonyms, one notices the differentiation as to the universe they explore "(...) propaganda would be focused on the sphere of ethical and social values, while commercial advertising explores the universe of desires" (CARVALHO, 2000, p.10).

Advertising is an important marketing tool, both in the presentation of new products and to establish links to the brand and the company's identity. Other tools must be combined, based on what was strategically established by marketing. Therefore, one cannot lose the context that the goal of communication has already been strategically determined by marketing. The tools, such as advertising, will elaborate the way this strategy will be communicated. And these combined tools establish the communication mix that includes: Advertising; Sales Promotion and Merchandising; Public Relations; Direct Marketing and SalesForce (including e-business), as well as Events and Sponsorships.



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For marketing to develop appropriate strategies that can reflect in communication concepts that serve the consumer market, through the communication mix, including advertising, there is the need for coherence between the policies adopted and that take into account the macro and microenvironment factors.

This coherence is based, in principle, on the "4 P's theory" (KOTLER, 1998), which was conceived by Jerome McCarthy in the '50s and popularized by Philip Kotler in the '60s and '70s of the last century. Robert Lauterbom (MUNHOZ, 2006) developed the 4C's theory, turning the context to the customer - groups and segments with diversified habits and interests. Both the 4P's and the 4C's that complement each other, in reality, must follow, the analysis of the internal and external environments, besides the analysis of the competition and the specific market and the general evaluation of all the stages, the so-called 4As, "concept created by Raimar Richers and that needs to be coordinated with the activities of other functional areas of the organization, besides following the objectives and goals established in the marketing planning" (MUNHOZ, 2006). In this context, we now have the 6 "p's" of marketing, FIA, 2021, according to table 1 below.

Therefore, talking about marketing communication is to talk about previously established strategies, presented through advertising pieces, thus performing the propaganda and advertising and, inserting the popular nomenclature of marketer for the creator of this material.



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Table 01. The Marketing Mix in the Marketing

6 Ps	Product Price Place Promotion People Performance
6 Cs	Consumer Cost Convenience Communication Control Constant
6 As	Analysis Adaptation Activation Evaluation Amplification Self-regulation

Source: Lana Santos, with adaptation by the authors (2007).

It can be said that the emergence of the press and the mass media gave strength for advertising and propaganda to become springs of consumption, first in print (which for a long time was predominant in the dissemination of products, services, and ideas), then sound and audiovisual and, with the convergence of media, through tools that enable greater interactivity with the contents conveyed. Queiroz (2006, p.1516) divided the history of advertising and propaganda into five cycles: first of the oral tradition, second of the press with newspapers and magazines in the nineteenth century, third of the radio stations from the '20s and '30s of last century, fourth from



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the arrival of television in 1950 and fifth, from the convergence of media, through the Internet, allowing virtual ads to last for days, hours and even minutes.

The advertising pieces in their beginning brought miraculous promises, and advertising evolved as a tool of industrialization, announcing new products and services. The concern was to sell products and services without any questioning about the ethical posture in the construction of the messages, even because the receiver was seen as a person who would be willing to buy these products or use the services, as long as he knew them.

The magazine media appeared in Brazil in the late nineteenth century, arising from the almanacs and the journalistic press, and sought to incorporate literature, news, humor, recreation, and social criticism. Very different from the model we have today, mainly due to the deficiency of the national printing complex, the magazine as a means of mass communication gained strength in the years 1950 and 1960, with the magazines "Cruzeiro" and "Manchete". One of the great advantages of a magazine is its periodicity, that is because it is not daily like a newspaper, it can remain with the reader for a longer period. The magazine also allows segmenting the public to be reached, according to its cover price, circulation (period and regions), and main theme (editorial), and can be bought at newsstands or similar, or be acquired through the subscription system. This segmentation can influence the reading public, according to the profile of the magazine, about the subject addressed, for example, concerning women's magazines, Dimbleby & Burton (1991, p. 165) note: "they influence and cause millions to be spent every year on clothes, make-up, and popular music". The language used by the magazine medium aims to bring the reader closer to its content and, depending on the audience to which it is addressed, it can be generic or go deeper into a certain subject, using a more technical language. In the magazines' layout, the presence of images is almost mandatory to help in the transmission of information.

The newspaper is a means of mass communication, which aims to disseminate events, ideas, and general information in the form of news. According to Souza (1996, p. 17), "the function of the newspaper is basically to inform, to serve society, when it gathers, writes and disseminates news". The newspaper proposes, therefore, to process the information on an industrial scale and for immediate consumption. Covering a wider audience, its durability is restricted to one day, when daily, and sometimes, within the day itself, its content is restricted to hours.

The newspaper appeared in manuscript form and, despite Gutenberg's invention of the printing press with movable types in the mid-1450s, newspapers continued to be manuscripts and only one hundred and fifty years later began to be printed, but still with irregular periodicity. Spread throughout Europe in the 17th century and after frustrating attempts by opposition from Portugal, the first printed newspaper arrives in Brazil in 1808, through the Imprensa Régia, the Gazeta do Rio de Janeiro. Today, the five largest newspapers in the country are located in the Rio - São Paulo axis. Space in the newspaper medium is traded on a centimeter-per-column basis, and to



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reduce ad production costs and facilitate the programming of newspapers by media professionals, the ANJ - Associação Nacional de Jornais has created standard formats (ANJ modules as they are known) valid for all affiliated newspapers. Ad insertion prices can vary according to the day of the week, insertion on odd or even pages, use of color, and insertion in specific sections or pages.

According to Central do Outdoor, the billboard is the main vehicle for outdoor media, providing freedom for creativity and versatility for advertising communication. Since its emergence, even with non-standard formats, this type of advertising has stood out for its simple and objective manner and its strong visual impact. With the creation of the Outdoor Center and the standardization of the 3.00 x 9.00-meter format, of the broadcasting periods, and commercialization, the market can now count on a vehicle capable of simultaneous and standardized coverage all over Brazil, according to Bauru Outdoor (2006). The commercialization in Brazil takes place in two-weekly intervals and may include images, objects, and other graphic elements that externalize the outdoor image, making the work go beyond its spatial limitations and even gain volume.

Scientific experimentation has always been a constant for the characterization of the evolution of the media. And these experiments were improved, through people who tried to unite art and science, discovering or inventing new ways to communicate, which, according to the historical context was applied to the new vehicles that emerged.

Thus, long before the universal character that the media have today, communication was united with science and, from electromagnetic waves, which allowed the principle of radio propagation in 1887, to the industrialization of equipment (with the first radio company in England) and, in 1916, in the United States, specifically in New York, the appearance of the first radio program.

In Brazil, although September 7, 1922, officially marked the beginning of radio transmissions in the country, with President Epitácio Pessoa's speech commemorating the centennial of independence, it was in 1923 that the first broadcaster was founded by Roquette Pinto and Henrique Morize, who founded Radio Sociedade of Rio de Janeiro. From this period on, we have seen an increasingly rapid evolution of the media, and from one medium to another, both time and the convergence between media, information technology, and telecommunications make distances shorter and shorter.

In its early days, radio did not allow the insertion of advertisements. In March 1932 advertising was allowed on Brazilian radio, through Decree 21.111, and during the 1930s the government defined the medium as a "service of national interest and educational purpose" (ORTRIWANO, 1985, p. 15). Decree 21.111 regulated the advertising inserted in the vehicle and limited it to ten percent of the station's programming, later changed to 20%. Currently, according to



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Baldo (2004) advertising can occupy up to 25% of the programming of any commercial broadcaster.

The introduction of commercial messages immediately transfigures radio: what was erudite, educational, and cultural becomes popular, geared toward leisure and entertainment. Commerce and industry forced programmers to change their lineup: to reach the public, advertisements could not interrupt concerts but began to dot the lineup between popular music performances, humorous timeslots, and other attractions that emerged and came to dominate the programming. With the advent of advertising, broadcasters organized themselves as companies to compete for the market. The competition originally had three phases

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The year 1950 would mark, after experimental transmissions, the arrival of television in Brazil, thanks to the boldness and entrepreneurship of Assis Chateaubriand, owner of a communication empire, later encompassing "3 newspapers, 25 radio stations, 22 television stations, 1 publishing house, 28 magazines, 2 news agencies, 3 service companies, 1 advertising agency and another of representation, 3 printing companies, and 2 record labels" (MARQUES DE MELO and ADAMI, 2004, p.85 and 86). The solid association between Brazilian television with advertising and propaganda appeared even before its effective inauguration, because Assis Chateaubriand to support his initiative, signed advertising contracts for one year with large corporations from various sectors, the so-called "support contracts".

The commercial breaks - *the reclames* - were as long as 40 minutes (the time needed to change program sceneries) and, in 1963, a federal law determined that TV should dedicate only 25% of its exhibition time to advertising, and the breaks automatically became 15 minutes per hour. The production costs of the commercials and the programs directly linked to them were paid for by the sponsor, and the most successful programs in the first years of Brazilian television were those already established on the radio.

With the arrival of videotape - the VT, there were major changes in production, programming, and advertising on television, such as, for example, the explosion of telenovelas that



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created a pillar of advertising support and caused a real fever for commercial insertions. Commercials began to be shot in 35mm, with a reduction to 16mm due to the increasing quality of television productions. As the interval became shorter, new formats were defined and each second on TV started costing more financial investment.

The inauguration of TV Globo in 1965 in Rio de Janeiro, which since its inception saw television as a commercial enterprise, consolidates its professionalization and its relationship with advertising.

In Brazil, differently from other countries, television came from radio, and, consequently, the texts were tremendously radio-like. With the evolution of the medium, advertising and propaganda also evolved and in a little, more than 30 years of television advertising has become considered one of the most creative in the world.

Some say that Brazilian television is the product of advertisers, others still say that the communication process via TV, in Brazil, gave strength to a great deal of business, and the above statement could be inverted.

As for cinema, even before the fusion between form and content presented today by the Internet, the Lumière brothers held the first cinematographic exhibition, on December 28, 1895, in Paris, presenting to the general public, cinema, the moving image, as verified by Beylie (1991, p.9). Still, without sound, documentaries and fiction are the first genres presented and the cinematographic language develops, creating narrative structures. Comedies, epics, westerns are genres that gain strength, mainly when Europe lost its concentration of production due to the First World War, which led Hollywood to become a pole for the great studios, which later on, joined the moving image with sound. In Brazil, even though the novelty arrived only one year later, in 1896, the greatest prominence goes to Companhia Cinematográfica Vera Cruz, the result of a union of businessmen from São Paulo, in 1949, whose slogan was "Brazilian Production of International Standard", but that, unfortunately, had a short life span and, in 1954, went into decline.

> After the end of World War II and the dictatorship of the Estado Novo in 1945, São Paulo is experiencing a moment of cultural effervescence. Art magazines, conferences, seminars, and exhibitions agitate the life of the city. At the end of the 1940s, the Museu de Arte Moderna and the MASP Museu de Arte de São Paulo were inaugurated. At the same time, Franco Zampari, a businessman of Italian origin, founds a high level theater company, the TBC (Brazilian Comedy Theater). Interest in cinema grows. Intellectuals founded film clubs and organized debate groups (NAVARRO, 2005).

Advertising investments in media for the cinema medium are not so representative, according to Rezende (2004), but the tendency is for growth. And, despite being a small niche for advertising, when compared to other media, it attracts the interest of large companies, since it can



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reach a homogeneous audience, even considering the differences of geographic regions and different exhibition theaters.

According to André Porto Alegre, general director of Promocine, a Severino Ribeiro group company that sells advertising space for Kinoplex movie theaters in Brazil (2007), only 10% of the available space for commercials is used. The inclusion of movie theaters in marketing actions and advertising campaigns is still small in the country. "The amount allocated to advertising in movie theaters represents less than one percent of the amount disbursed by advertisers in Brazil", says the executive (REZENDE, 2004).

Due to the growth in the number of movie theaters in Brazil and the resumption of national production, the cinema creates space for advertising and new forms of interaction with the public.

It is clear that the lack of regulations for the advertising activity, at first, made the advertisements, true pearls of the use of language, to persuade the consumer to buy, regardless of their real need. And also in political propaganda, abuses were rampant, ranging from fear to imposition.

Advertising has become, over the years, a relevant, controversial, and dynamic area of modern society, especially when the context of consumption is inserted, since, as stated by Giacomini Filho and Licht (2006, p.44), "every advertisement is an act of intervention in society and gives the sector extensive responsibilities, including those that emanate from ethical stances.

It is also worth remembering that advertising activity is always inserted in a historical, social, economic, and political context, and ends up reflecting in its form of communication, concepts, and values that come from society and, at the same time, return to it, because according to Ferrés (1998, p.203) "advertising does not sell anything other than projections of the subject itself.

The big and certainly the biggest question about this return to society is in the way advertising uses to disseminate its messages, since it selects the symbolic representations according to the interests at stake, cutting reality according to certain objectives.

Advertising, while reproducing social representations of the most varied groups, builds a society of dreams and enchantments. Moscovici (2001, p.63) says that "social representations replace myths in our society, being created by those who dedicate themselves to the dissemination of scientific and artistic knowledge, among them, media and marketing specialists. We have, then, the creation of representations as systems that guide behavior and intervene in social and personal processes, as seen in Jodelet (2001, p.22).

These systems work with the idea of culture as a set of symbolic representations, according to Geertz (1978, p.24), "socially established structures of meaning". And in these symbolic representations, in which social practices are reflected, there is a dynamic process of social interaction in the construction and reception of advertisements that, by formatting, their



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printed, electronic and digital pieces produce messages collaborating in the construction of social representations.

The dialogue between those who build and those who receive these symbolic representations takes place, therefore, through culture, through the representation of collective imaginaries and memories conveyed in advertising messages. Each campaign or piece, in its elaboration, seeks to meet the needs of both those who need to communicate and those who will receive the message.

And the needs, tangible or intangible, are met through the appeals present in the ads, rational or emotional, which relate to practical aspects of everyday life and with the satisfactions, sensations, or social projection. However, when these representations are associated with environmental preservation, we notice that they are usually stereotypes or reductionist interpretations of the real needs that sustainable development requires nowadays.

Advertising organizes the meaning process in its discourse, through social representations that, in turn, are given by culture, which, according to Hall (apud Gastaldo, 2002, p.67) (...) "is the sum of the meanings shared by the group that will allow its members to apprehend and interpret the world in a similar way". According to Gastaldo (2002, p. 86), advertisements are part of the discursive production system of our society and, as such, they carry social representations about the society to which they are addressed and in which they were conceived. According to Moscovici (2001), the reality presented by the advertising discourse is an unreal world, without conflicts or problems, because when these arise they are solved by the consumption of the product or service. Goffman (1987) mentions that there is always intentionality present in each element represented in advertisements. "The conveyance of social representations in advertisements collaborates actively in the constitution of a mediated consumer culture, reflecting, producing and reproducing social ways of being mediated by consumption patterns." (GASTALDO, 2002, p.7273). Gastaldo (2002, p. 72) says "that more than products or services, the advertising discourse sells lifestyles, consumption patterns, representations of society that go beyond, therefore, a mere marketing tool". "The advertising discourse will only refer, therefore, to what is already given and is hegemonically consensual in the context of the target audience" (GASTALDO, p.75). Jodelet (1998) mentions the interpretations of social representations, when conveyed in the mass media, feedback on each other, contributing to the maintenance or transformation, or even to the maintenance while they are transformed and to their transformation while they are maintained. According to Doise (1990, p.125), "social representations are principles that generate positions linked to specific insertions in a set of social relations and that organize the symbolic processes that intervene in these relations".

The advertising viewer needs to believe the ad for the life projected there to offer the sense of free and abundant consumption. The product enters the lives of the people projected by the ad, working like magic. It is unlikely that the ad poses any problem, question, and impasse that it



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cannot itself solve. It is a mark of the culture represented within advertising that consumer goods meet needs in the way they are designed to be met, Not to mention abstract needs like love, affection, affection, joy, and so many more that somehow end up also solved in there (ROCHA, 1995, p.203).

Hall (1997, p.2526) says that representation is a practice that "uses material objects and material effects, but the meaning depends not on the material quality of the sign, but the symbolic function. Thus, social representations are brought about by verbal and non-verbal language and are socially structured in a symbolic system, through the media.

3- FINAL CONSIDERATIONS

Although summarized, the historical context about the evolution of the mass media shows that each vehicle has important characteristics in the search for the consumers' minds. How the marketing tools try to translate these desires and longings, pass in several cases, by the search of "having" what the product can offer in terms of fulfillment of the inner "I" of each consumer. With the rapid technological advances, more and more accentuated, and with the ease in the search for information, the rapid transformations in people's desires become more and more evident. The access to the novelties that companies present, must have a clear interpretation of what this trend can offer people or the group they belong to. Trying to keep up with this search involves the great challenge of building an identification through a continuous relationship between the parties. This is where marketing and its powerful persuasive tools, such as advertising and propaganda, come in. In this context, the images created in the popular imagination, an idea of what the people are looking for. Many times the concept created by the advertiser is more important than the product itself because to own this product is to be able to enjoy the whole concept created by the advertisement and that should be recognized by the group to which it was destined.

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