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**Michael Oklander<sup>1\*</sup>, Maryna Chaikovska<sup>2</sup>, Oleksandr Shkeda<sup>2</sup>**

<sup>1</sup>Odessa Polytechnic National University  
65044, 1 Shevchenko Ave., Odesa, Ukraine

<sup>2</sup>Mechnikov National University  
65044, 2 Dvoryanska Str., Odesa, Ukraine

## Framing as a tool of influencer marketing in the management of marketing communications and brand representation

**Abstract.** Topicality of the selected issue is due to the change in the orientation of brand communications in the information space from rational economic goals and values to behavioral economic ones, as well as the probability of incorrect decoding of the information message by the recipient of the information. The aim was to create a model of representative marketing communications transition from the formation of meanings to the formation of trends by using framing as an impact marketing tool. To accomplish the tasks set, the work uses the selection of general scientific and special methods and techniques of scientific research, such as the method of semantic, morphological, comparative and critical analysis, the ontology construction method, system-structural and functional approaches, simulation modeling, etc. The brand phenomenon is considered from the point of view of social constructivism, as a result of which seven principles of brand existence in the concept of communications with society have been identified. Two types of frameworks, which are used when building a narrative in the context of representative brand actions, have been substantiated theoretically. The methodology for using these frameworks is considered from the position of marketing, logical, communicative and social metrics included extensional and intensional equalities, as a result of which a model, that allows determining the transformation of brand communications into meanings or trends and its trendy potential, has been built. The following framing tools have been analyzed and adapted for marketing purposes: Overton Window, Hallin's Spheres, Opinion Corridor, Spiral of Silence, Echo Chamber and Epistemic Bubble. Reframing is considered from the point of view of culture, namely the processes of inculturation. The difference of approaches has been revealed and a model of the transition of using framing tools from constructing meanings to constructing trends has been built. This model allows to minimize the problem of incorrect decoding of information during representative and communicative actions of the brand

**Keywords:** branding, consumer experience, framing model, trend meaning building, digital brand capitalization

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### INTRODUCTION

The retrospective of the development of the information society and informatization as a whole has led to the fact that today the information component of economic processes is at the peak of its importance and relevance. The ecosystem, which serves as an area for the existence of both economic entities and economic relations (production, distribution, exchange or consumption of economic goods), is being

transformed and expanded [1]. E-commerce, digitalization of consumption, cryptocurrency, non-fungible token (NFT), the metaverse and much more are just a small manifestation of the future consequences of the processes have been already launched. However, today it could be definitely said with confidence that the key to brand capitalization (forming its value) is and will be its informational component.

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\*Corresponding author

This statement follows from an integral approach to brand interpretation. On the one hand, the brand is analyzed from the point of view of the ideas and goals of the company, on the other hand, it considers the consumer as a set of impressions, images formed in their mind and the result of consumer experience [2].

Neoclassical economic theory, in which the object of study is the behavior of an economic person (*Homo economicus*), in conjunction with psychological methods, sets the task for the brand, which is to represent and influence consumer behavior simultaneously. In addition to the obvious use of economic factors, the brand cannot exist separately from the social, cognitive, emotional and a number of other factors that determine the making of economic decisions by society and individuals based on the formation of an integrated marketing communications system in digital marketing macrosystems [3].

Digital transformations of communication processes, deepening of omnichannel integration in the hypermedia space requires an understanding of behavioral and informational trends in society in order to build an effective influencer marketing strategy [4].

Management of marketing communications, along with brand products or services, allows to influence the effect of the representative actions of the brand.

The Cambridge Explanatory Dictionary defines representation as 'the way that someone or something is shown or described; a sign, picture, model, etc. of something' [5].

Thus, speaking about the representation and management of marketing communications, it is clear that the informational processes determine the image of the brand in the context of behavioral economics.

New determinants of market development require new approaches and methods for implementing interactive networking opportunities, which significantly transform the traditional complex of marketing communications. The dynamism of the development of digital marketing tools, the features of modern omnichannel interactions, a personalized approach to the formation of effective partner networks as part of a common marketing strategy necessitate deeper research in this direction [6].

The problem a brand faces when building a communication strategy is the risk of the consumer decoding information incorrectly, which would lead to the unintended effect of representative actions. "Incorrectly" in this case means not corresponding to the meaning originally laid down by the brand. Thus, the brand is forced to influence consumers of information.

Since communication is impossible without the use of narratives, it makes sense to talk about brand representation from the point of view of storytelling. One of the constituent components of this approach, which is connected with influencer marketing, is expressed in the theory of frames.

Frame theory is a set of science-intensive concepts of perception (of phenomena, objects, people, ideas, etc.), which has found practical application in various fields of activity: psychology, pedagogy, sociology, political science, economics, communications, linguistics, etc. The basic concept of the theory is frame. It has many definitions that differ slightly depending on the field of application,

however, in all cases, the frame is an informational model, according to which the perception and interpretation of a specific context of events takes place.

This definition was introduced by the American cognitive scientist Marvin Lee Minsky [7]. He defines a frame as a data structure for representing a stereotypical situation. The information that is encoded in a particular frame answers three questions:

- In what situations and how should a frame be used?
- What is expected as a result of the execution of the frame?
- What actions will follow if the expectations from the frame are not confirmed?

In informational engineering, frames are actively used to automate processes and build artificial intelligence algorithms. In social engineering, "framing is a schema of interpretation, a collection of anecdotes and stereotypes, that individuals rely on to understand and respond to events" [8]. Based on this explanation, Erving Goffman assigns to the frame an understanding of the structural unit for organizing human experience.

The existence of a brand is impossible without consumers, and consumer behavior is determined by their consumer experience. The last one is the object of impact of influencer marketing tools [9].

The purpose of the paper was to build a model for the transition of representative marketing communications from the formation of meanings to the formation of trends through the use of framing as an influence marketing tool.

## LITERATURE REVIEW

In the literature, the marketing potential of framing technologies is described for specific marketing tasks: creating a favorable image of an enterprise in the field of hotel and restaurant business [10], a cognitive approach to the formation of an enterprise strategy [11], attracting support for crowdfunding projects [12], territory branding management [13], response management consumers on brand actions based on their self-interpretation [14], promotion of sustainable development ideas [15], ensuring involvement and consumer interaction for the purpose of long-term financial well-being [16], etc.

S. Tanford has developed the principles of effective social media marketing strategies (using Instagram as the main platform) for the sustainable promotion of the hotel and restaurant business. By adding tools such as affective priming and framing to the hotel booking scenario models, the author came to the conclusion that hints could be added to the online hotel booking service, which the consumer would be guided by when making decisions. It was determined that for a specific marketing task, positively emotionally colored frames have more weight than negative ones [10].

O. Kovtun has proposed and substantiated an interpretation of the company's strategy as a framework of a long-term behavioral pattern in a dynamic market environment. The strategy is depicted as a holistic decision-making support system, in which all its possible discrete components are organically synthesized and cognitively combined, describing (determining) core issues of the future functioning and development of the enterprise and possible ways of solving them [11].

Y.-F. Kuo identified the connection between the narratives used to describe crowdfunding projects and the intention to support them. The results turned out to be contradictory to Tanford's work, since it is precisely negative frames that cause a greater level of support. This provides an opportunity to redesign the approach concerning the representation of projects [12].

O. Chukurna, using framing methods, carried out a clustering of Odessa residents, on the basis of which she formulated the fundamental principles of sustainable development for territory branding. The division of people into clusters occurred depending on the frames they used when perceiving the branded territory [13].

S. Lee in the work about consumer self-interpretation through framing and narrative, draws a dividing line between internal and external consumer goals. The frames through which the consumer evaluates and defines themselves can be both a deterrent and a motivational factor in making consumer decisions and forming consumer habits. The results of the paper have practical application in communication strategies with consumers [14].

J.A. Kemper considers two frames of marketing processes. The first is aimed at stimulating consumption, while the main idea of the second is sustainable development. The author explains the background and consequences of the frame change at the individual and global levels. This work is of conceptual importance, but there are no practical application algorithms [15].

W. Eberhardt describes the benefits of formulating marketing messages based on reframing. By laying particular frames during the process of marketing communications with the help of narratives broadcast through a communication channel (the article gives an example with email-marketing), consumer behavior will be changed. This approach stimulates behavioral interaction, which is expressed in an increase of the level of involvement of participants. Moreover, it has a greater influence than the usual system of investment and incentives. The potential of this approach is not limited to the problems of long-term financial well-being presented in the article [16].

A systematic description of the use of framing in business communications was presented by O. Klaff [17]. He identified five principles of framing:

1. Everyone, consciously or not, uses frames.
2. During social interaction, different frames collide.
3. Frames cannot coexist for a long time in the same time and space. They collide and one of them takes control.
4. Only one frame survives. The rest are destroyed or absorbed. Stronger frames always absorb weaker ones.
5. The winning frame determines the social interaction. In this case, frame control appears.

O. Klaff identifies three antagonistic frames: the frame of power; the frame of time; the frame of analytics and opposes them with three response frames: a frame that undermines power; a time limit frame and an intrigue frame. He also highlights a separate frame, which is the representation of a personalized brand as a prize or award.

Despite the fact that the purpose of using the mentioned technologies may be brand representation, the author talks more about framing in sales, attracting investments and negotiations, and not about brand communications with the consumer.

The problem of using framing in representative marketing communications aimed at consumers of goods or services remains unsolved. The marketing potential, which lies in the manipulation of consumer experience through frame technologies, although widely used, does not have a full methodological justification in the context of influencer marketing.

## MATERIALS AND METHODS

To accomplish the tasks set in the work, a combination of general scientific and special methods and techniques of scientific research had been used. The method of semantic, morphological, comparative and critical analysis was used to create and refine the conceptual and categorical apparatus of marketing frame technologies, as well as to integrate concepts from the sphere of narratology, culture, psychology, etc. into communication models that serve as influence marketing tools. Ontology building method, contextual and cause-and-effect analysis were used to identify the state of branding strategies that could be used to influence consumers. The method of institutional and system-structural analysis was used to determine the prerequisites and goals of the development of communication and information ecosystem, to study the dynamics and structural shifts of its individual components. The factor analysis method was used to develop tools for assessing the probability of optimal use of specific frame technologies.

The system-structural and functional approaches were used in the study of methodological support for the management of marketing communications and narratives that should be used in the construction of content, meanings and trends. The logical-comparative method was used to substantiate an adaptive approach to the formation of influencer marketing strategies focused on creating meanings or trends in the information space of society and, in particular, in the minds of consumers of a specific brand. The diagnostic approach was used to form a conceptual basis and methodological dominant on the issues of framing in marketing management. The empirical method was used to develop scientific and methodological support and the formation of influencer marketing strategies, taking into account the characteristics of society and the corresponding frame toolkit. The classification-analytical method and simulation modeling were used to develop a flowchart for transforming a brand message into a trend or meaning for the audience, as well as other models of information and communication processes that can be used to generate an influencer marketing strategy.

Also, the simulation method was used to build a model of conflicting frames, which complemented the existing concept of the Spiral of Silence and adapted it for the brand's marketing purposes. The methods of the logical-content approach and economic-mathematical modeling were used to develop conceptual models for the formation of collaborative interaction between members of social groups formed around the brand and the system model of framing presented in the article. The method of abstractions of equivalence and functional synthesis was used to form the methodological principles of the agent-dynamic approach to managing marketing strategies in the context of the stated goals, tools and technologies.

## RESULTS

### *The interconnection between branding and framing*

Frames as informational nodes that can be accessed are perfectly combined with the ideas of non-linear narrative, which corresponds to the features of modern naratology, namely, storytelling in cyberspace – a hypertext format. Brand communications constantly address the consumer and/or user experience of the audience through existing frames. Like a textual narrative on electronic carrier with a series of hyperlinks that can be activated, brand representation takes place in the context of already existing information in the minds of the audience. Often it is that these frames color the perception of information and affect the decoding of representative messages.

One of the classic brand definitions was formulated by K.L. Keller and reads as follows: 'a brand is a set of mental associations, held by the consumer, which add to the perceived value of a product or service' [18]. Thus, it makes sense to consider the phenomenon of a particular brand from the point of view of social constructivism. Since a brand is not a material object, but a set of mental associations, its representation is reflected in thought processes based on general ideas about the world. It is important to note that in this case the focus of the frame is not on specific individuals, preferring instead the whole society. A brand is a social construction. "A social construct or construction is the meaning, notion, or connotation placed on an object or event by a society, and adopted by that society with respect to how they view or deal with the object or event" [19].

As a result of communication studies of social constructivism, seven principles were formulated [20]:

1. Communication is the process through which we construct and reconstruct social worlds.
2. Communication is constitutive; communication makes things.
3. Every action is consequential.
4. We make things together. We construct the social worlds we share with others as relational beings.
5. We perceive many social worlds existing simultaneously, and we continue to shape them; Other people's social worlds may be different from ours; What we inherit is not our identity.
6. No behavior conveys meaning in and of itself; contexts afford and constrain meanings.
7. Ethical implications and consequences derive from Principles 1-6.

Given that a brand is a social construct, these principles also apply to brand marketing communications and brand representation. A special case of communication principles from the point of view of social constructivism, adapted to representative brand marketing communications, look like this:

1. A brand is a separate universe described by narratives that are encoded in brand communications with consumers.
2. The brand is not a full-fledged social phenomenon without communicative and representative actions.
3. Each participation (narrative), and sometimes even non-participation of the brand in communications with consumers forms meanings.
4. The original brand message, encoded in marketing communications, is kept or transformed through the social interactions of consumers of information.

5. Brand perception differs between communities, groups or individual consumers due to their different frames and experiences. A different attitude to the brand is possible not only at different times by the same individual, but also at the same time by different individuals. Brand image is formed through communications and social interactions, it is not inherited.

6. Brand actions that are not supported by information and communications components do not make sense. Meanings are formed within the context and its interpretation due to the frames that make up the consumer experience.

7. Narratives in communications and brand representation cannot exist outside of ethical issues.

Today, narrative psychology is actively studying the dependence of the quality of human life on the narratives that a person uses or receives in the process of communication. The scale of such dependence extends from the formation of a meaning on a particular issue to the global self-identification of a person. This once again confirms the relevance of using frames when building marketing communications narratives. An individual not only forms an opinion about the brand based on their own experience, but also identifies themselves as a consumer (for example, they refer themselves to a certain price segment).

It should be noted that frames are formed both on the basis of consumer experience, which is acquired as a result of interaction with the brand, and on the basis of user experience when the brand uses particular information systems in communications. However, a number of scholars, including Erving Hoffman, 'emphasize the role of cultural context as a shaper of frames'. According to him, 'the meaning of a frame has implicit cultural roots' [8].

Thus, marketing is inseparable from the culture of society, that is, the culture of the majority, that is, mass culture, that is, pop culture.

### *Two marketing strategy frameworks*

When integrating frames into marketing communications, a brand builds a strategy based on one of two frameworks: frame building or frame setting. In the first case, the brand interacts with frames, which remain dependent variables. Such frames are built under the impact of both the brand, and the social interaction. In this case, the future experience of the consumer is formed. In the second case, the frame is the independent variable, because its acceptance has already taken place in the past and is the part of the past experience. Frame building directly depends on the cultural context and its interpretation (cultural frame).

To determine what frames of society a brand will face with when decoding the narratives embedded in marketing communications, it is worth paying attention to existence of a frame in a certain context and to its binary indicator of applicability to the modern conditions of the marketing environment. If the frame remains applicable and the experience of the past is relevant, then the category of such frame is an independent variable. Using such categories, the brand is able to form meanings regarding its products with minimal risks of incorrect decoding of information or rejection of the brand representation as a phenomenon.



It is worth noting that the applicability of a frame has a stronger influence than its availability. Newly formed consumer experience is more susceptible to reframing because it is easier to refer to.

Provided that the rules of the system of social interaction have changed, and the experience of the past, which still goes on influencing the construction of new frames, is not applicable in its original form, the brand is faced with dependent variables that are characterized by an extreme degree of instability. On the other hand, such frames are super-relevant, and the meanings that are encoded in brand marketing communications can become trendy. The risk of incorrect decoding of information increases.

Two additional concepts of equality to explain the influence of frames on the formation of trends are introduced in this paper:

Extensionality or extensional equality is the same assessment of different objects in terms of their external manifestations or the consequences of their activation.

Intensionality or intensional equality is the identity between the internal components of values, their properties, structures, and so on.

Creating new original meanings while building new frames, the brand is faced with the choice of interpreting intensionally equal narratives. Despite the stability of facts, ideas, products and services, the meanings that a brand generates in the minds of the audience may differ. Thus, there is the violation of the extensionality. The conflict of extensional equality in society gives rise to a trending newsbreak that could be used both for the benefit and to the detriment of the company's activities and the existence of the brand. The logical decline of the trend will be the resolution of such conflict. This is in line with the framing principles of O. Klaff, as well as the fifth principle of frame communications that we highlighted above.

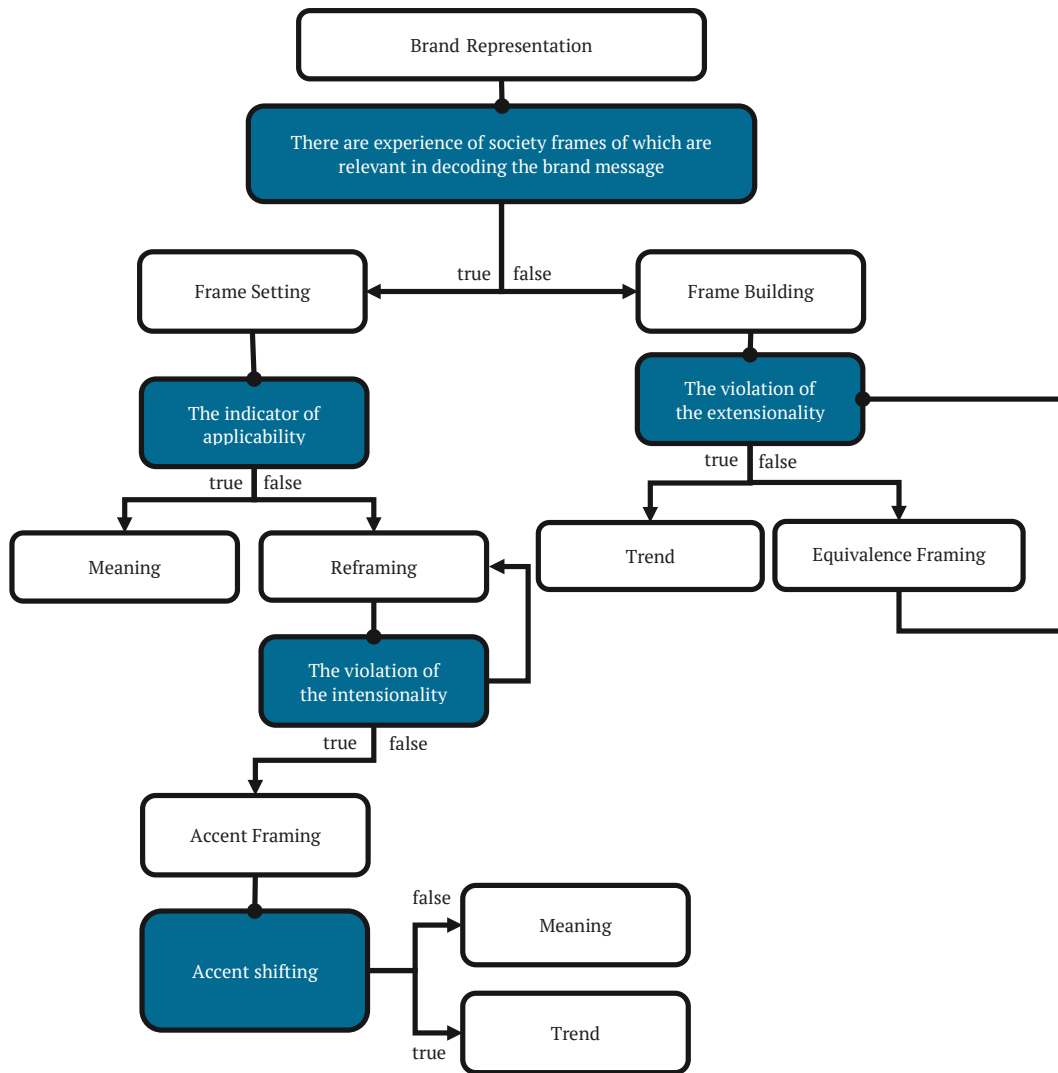
Creating a trend in conditions of frame setting is also possible, but only when rethinking existing frames in society. Reframing is the replacement of the existing informational model of perception and interpretation of the context with a new one. In this case, the task of the brand is to break the intensionality. Similar to the conflict of extensional equality, the violation of the intensionality also generates a trendy newsbreak. Rethinking frames is inseparable from the de-relevance of the indicator of applicability. Here the trend becomes a trend when the intension is transformed, and it loses its trendiness when this transformation is completed. The duration of the trend will be equal to the time interval from the moment when the

indicator of applicability has lost its relevance until the moment when society realizes it.

The technology of the violation of the extensionality is feasible only when manipulating intensionally equal frames. An equivalence frame appears, which implies the use of a logically equivalent narrative, but which will cause a different reaction from the audience. This effect is achieved by shifting the focus from negative to positive consequences (or vice versa). "Good" and "Bad" frames are the easiest filters to perceive and therefore it is easier to use them. A classic example of an equivalence frame is described in an experiment by Amos Tversky and Daniel Kahneman [21]. The essence of the experiment was the hypothetically decision making during a pandemic that could claim the lives of six hundred people. In the first option, two hundred people will be saved, in the second, everyone will be saved with a probability of one-third, and no one will be saved with a probability of two-thirds. The first option was preferred by 72% of the respondents, and the second by only 28%. After replacing the narrative "will be saved" with "perish", the results changed. The first option, in which four hundred people will perish, was chosen by only 22% of respondents. The second option, in which everyone will perish with a two-thirds probability, or no one will perish with a one-third probability, was preferred by 78%. Thus, with logically equal intensions and the use of the equivalence frame, the violation of the extensionality was achieved. A new meaning has been formed.

When forming a trend based on reframing, the brand will use an accent frame. The violation of the intensionality technique is not identical to the approach described above, because the potential decision making would not be carried out in unfamiliar conditions. Society would not be able to accept a new frame without replacing the existing experience with it. This is possible only with the restructuring of the intension which is shifting the focus of marketing communications from one narrative to another. A classic example of an accent frame was presented in an experiment conducted by T. Nelson, R. Clawson and Z. Oxley [22]. Respondents were required to agree or disagree with a potential Ku Klux Klan rally. Those for whom communications took place through the safeness frame expressed intolerance towards such rally. Those, for whom the freedom of speech frame was used to communicate, showed greater tolerance. Thus, due to the shift in emphasis, the intension was changed.

The logical visual chain with which it is possible to determine the trend potential of marketing communications is presented in the form of a flowchart (Fig. 1).



**Figure 1.** Flowchart for transforming a brand message into a trend/meaning for the audience

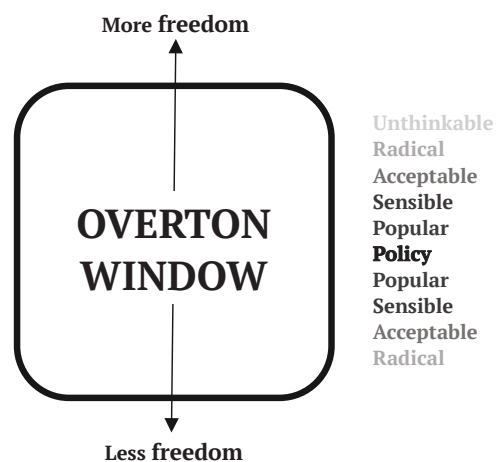
Source: compiled by O. Shkeda

It is important to understand that in case of violation of extensionality, the brand can act as an initiator, and in case of violation of intensionality, the initiator should be exclusively society. The brand in this case only reflects those values and ideas that have changed. This distinguishes marketing communications from propaganda.

**Trendy representativeness**

The tools could be used to build trendy representative marketing communications are considered below. The Overton Window is a gradation of the spectrum of society’s frames within which the messages that are contained in communications are admissible. The author of the model is Joseph Overton [22], but the methodology for its practical application belongs to Joshua Trevino. He developed Overton’s ideas into a six-step model of the acceptability scale for content categories in public relations.

These categories expand or constrict the degree of freedom allowed in society. Thus, a deviation from the current norm can have two vectors of development, allowing to expand the Overton window both to increase freedoms and to reduce them (Fig. 2).



**Figure 2.** Overton Window

Source: [22]

Today, the Overton Window model is widely used in political representation, generating meanings in the minds of voters.

Remaining within the Overton Window, the brand retains the status of stability and predictability, and communication frames work in accordance with the current norms of society. The further away the brand message encoded in marketing communications is from the Policy category, the more likely it is that meaning becomes trendy. At the same time, the further the communication stage of the Overton Window is from the Policy category, the more likely it is that society takes such a trend in a negative spectrum. An exception would be the violation of intensionality by society, which generates a request for a rethinking of the existing frame.

Another tool for determining the legitimacy of communication meanings that complements the Overton window model is Hallin's Spheres. The model presented by D. C. Hallin divides media messages into three semantic subgroups called spheres [23]. By its logic and structure, this approach also takes place when building a representative brand strategy. Based on the frames adopted by society, the following areas should be identified (Fig. 3).

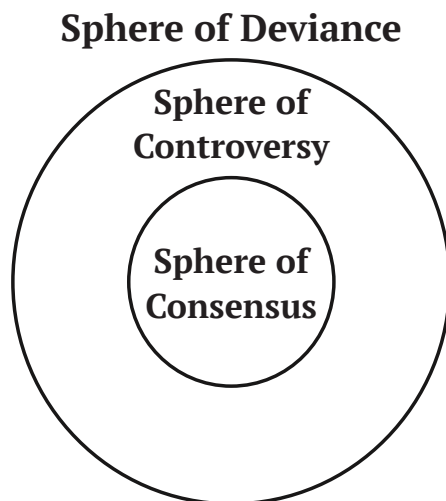


Figure 3. Hallin's spheres

Source: [23]

1. Sphere of consensus. Brand representation through this frame is the safest from the point of view of the perception of marketing communications by society. This is equivalent to the Policy category of the Overton Window. The potential for trending is extremely low, because such communications are likely to exist in a frame setting conditions, where the indicator of applicability remains relevant.

2. Sphere of legitimate controversy. Using this frame, the brand remains without a clear position, taking the side of the observer, which depersonalizes marketing communications. It is the point that distinguishes the Hallin's model from the Overton's model. Despite the fact that this sphere is moving away from the so-called acceptable norm, the likelihood of a trend within it is decreasing. This sphere includes all newsbreaks outside the sphere of consensus, which are not interpreted by society as deviance. Being in a public conflict, such newsbreaks will be in trends. However,

as soon as the brand takes a specific position on a specific issue (frame building), marketing communications will cease to be debatable, occupying an intermediate space of transition to the next sphere.

3. Sphere of deviance. This sphere includes newsbreaks that are considered unimportant, taboo, useless, dangerous, etc. in society. This sphere has the potential for trending. Due to the dynamism of social processes, moods, interaction, the permanent development of society and the world in which it exists, the boundaries between spheres are shifting. This happens all the time. As soon as a brand gets the opportunity to represent itself through a position that was in the Sphere of deviance yesterday, and today the society has a request to change intensionality, the brand becomes a cultural phenomenon, and its communications get into trends.

The concept of the Opinion Corridor, which appeared almost thirty years later, confirms the instability of the Hallin's Sphere. The author of the concept, Henrik Oskarsson, defines the Opinion Corridor as a buffer zone within which it is permissible to have an opinion, to broadcast it even if not everyone agrees with it [24]. This is comparable to Sphere of legitimate controversy. However, the idea of the author's research criticizes the Opinion Corridor existing in society because of its limitations and lack of freedom.

Relying on the position that the Opinion Corridor in society tends to expand, the brand has room for maneuver (the violation of the extensionality or the violation of the intensionality). By expanding the Opinion Corridor of its own marketing communications, the brand representation interacts (including forming) with new relevant frames, in other words, it becomes trendy.

The existence of frameworks that limits the Opinion Corridor is due to another concept of social interaction called the Spiral of Silence. Elisabeth Noelle-Neumann, the author of the model, defines the Spiral of Silence as the dependence of the willingness of individuals to express their opinion on the perception of public opinion (the opinion of the majority) [25]. The model describes the trajectory of development and decay of specific frames that are accepted in society. Depending on the resolution of the social conflict, the Spiral of Silence could be both a frame building tool and a reframing reflector.

The original model is determined by four processes:

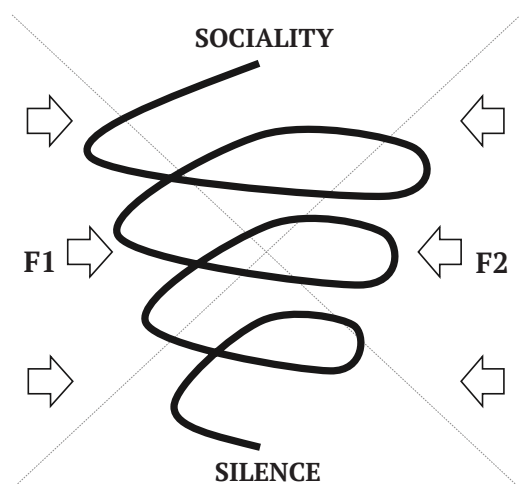
1. The desire of people for socialization, which is due to the fear of being locked in social isolation.

2. Opinion, which is inherent in the majority, is spread due to more statements and its public broadcast. A reinforcement effect is created that puts the majority opinion in a stronger position than it actually is.

3. Minority opinion becomes less popular due to restraint on expression and public broadcast. A suppression effect is created that puts the minority opinion in a weaker position than it actually is.

4. As a result of the spiral movement, one opinion becomes predominant, which is perceived as an imitative model. The opposite opinion becomes rejected, the expression of which is replaced by silence due to fear of social isolation.

The place of framing in this model is demonstrated below (Fig. 4).



**Figure 4.** Frame conflict (F1 and F2) in the Spiral of Silence model

**Source:** compiled by O. Shkeda

If there are two equivalent versions of the frame in society, marketing communications will be directed to frame building, and the brand will be represented in a social context, not a social conflict. Extensional equality is violated.

When the roles of the frame of the majority and the frame of silence change, the intensional equality is violated, where the brand, reacting to social processes, takes part in the replacement of the intension.

In the concept of the Spiral of Silence, marketing communications become trendy when a new frame is raising to the top of the spiral. The violation of the extensionality is an irreversible phenomenon in the conflict of two frames, which can both provoke such a conflict and be its consequence.

Intensionality is violated when the frame of society moves from the foundation of the spiral to its upper coils. Such a process is complicated by informational barriers, which could be Echo Chamber or Epistemic Bubble.

'Echo chamber refers to situations in which beliefs are amplified or reinforced by communication and repetition inside a closed system and insulated from rebuttal' [26]. Epistemic bubble is different because external sources of information are excluded unintentionally, and not because of the ban. Bubble members are open to new frames, while Echo chamber members respond to new frames with rejection or even aggression.

The opposition to this phenomenon is possible by encouraging society to go beyond. Today, this is manifested in partnerships with informational resources such as startups, which activities are aimed at taking society out of Echo chamber.

Since individuals within a closed informational frame are in fear of isolation, the logical manifestation of sociality is the formation of communities. Thus, marketing communications should be aimed at off-line and on-line public institutions. Outside the Internet, the manifestation of such communications could be participation in conferences, exhibitions, festivals of particular sub-cultures. While on the Internet, social networks could be used for the same purposes. Group subcultural interaction is possible within Internet communities (Facebook, Reddit, etc.).

Since in this case the brand's actions are aimed at changing the information structure within society, the brand's task is to provide access to alternative sources of information that are outside Echo chamber or Epistemic bubble. Overcoming the barrier of rejection occurs due to the representative actions of the brand as a source of information. The brand must take the role of an influencer.

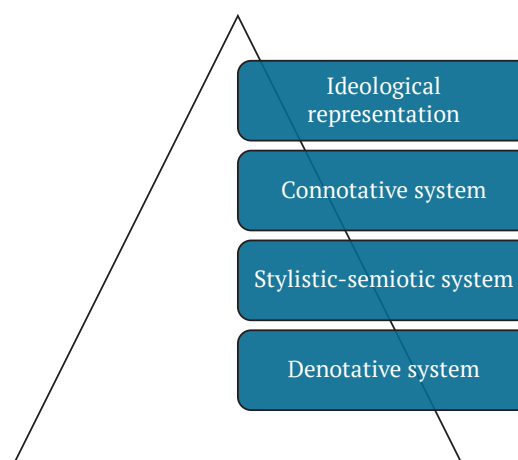
With the expansion of existing boundaries, the process of inculturation is launched. It is the change of one frame to another. In terms of marketing communications, inculturation is divided into three types:

1. Vertical – the process of inheriting the informational intension from the subject of communications, which has the highest social status.
2. Horizontal – the formation of a frame among subjects of communication equal in status (consumers of the brand, members of society, agents of a particular social group, etc.).
3. Diagonal – a mix of the previous two where the source of information is a socially status subject that is not directly related to the consumer of information (the brand is such an entity).

Successful reframing is possible only if there is a request to change the intension. When new frames are imposed, society will perceive brand representation not as access to information, but as the actions of an aggressor. Thus, vertical actions form meanings, while horizontal and diagonal actions can form trends. This is due to the desire and informational readiness of society to change the social paradigm.

Framing, like storytelling, is possible in the formation of not only textual meanings or trends. Because a frame is an informational model, it could be represented as a narrative in any informational format. Puzzling out the four-stage system model of visual framing, frames are identified as follows:

1. Denotative system. The semantic core of the concept, which can designate an object.
2. Stylistic-semiotic system. The symbolism of concepts, the transfer meaning from one object to another.
3. Connotative system. The principles of interpretation within which the frame exists.
4. Ideological representation. The fundamental principles of the frame (Fig. 5).



**Figure 5.** System framing model

**Source:** compiled by Oleksandr Shkeda



Since each level of the presented framing model builds on the successful implementation of the previous level, it makes sense to talk about a hierarchy of frames.

Based on the above, it becomes possible to determine approaches for using framing in the formation of meanings and the formation of trends (Table 1).

**Table 1.** Framing tools to create meaning/trend

Framing tool	Meaning	Trend
Overton Window	Policy	Popular – Unthinkable
Hallin's Spheres	Sphere of consensus	On the border between Sphere of legitimate controversy and Sphere of deviance
Spiral of Silence	The upper coils of the spiral	The lower coils of the spiral
Echo chamber/Epistemic bubble	Inside	Outside
Inculturation	Vertical, horizontal	Horizontal, diagonal

It is also worth noting that although the presented model refers to the visualization of frames, it could also be relevant to any other informational format.

## DISCUSSION

The problem of incorrect decoding of information contained within the message in the process of marketing communications is raised in the book "Marketing Communications" by Lynne Eagle [27]. The solution proposed by the authors comes down to the differentiation of communication models, as well as all its components (message, communication channel), depending on the recipients of information. This confirms the results obtained during this study about the dependence of the effectiveness of the integrated marketing communications system on the consumer's self-identification. However, this identification refers to the self-positioning of the consumer as a member of a general social group, and not a specific community around the brand. Thus, marketing communications will take place within existing frames without the reframing perspective proposed in this article.

In the works of other authors (A. Krizanova, M. Tairova) this issue is also investigated. However, framing tools are inferior to the ideas of improving the effectiveness of evaluating marketing communications within existing frames [28-29]. The authors support the idea that the Internet space globalizes the dissemination of information, but instead of the frame tools proposed in this paper to influence consumers, they propose to focus on the search for a universal frame within which the message decoding efficiency will be optimal.

The issue of brand intellectualization has also been widely studied. The novelty of the results of this article lies in the external processes of intellectualization associated with the consumer, society and the perception of the brand as a cultural or pop-cultural phenomenon. While in the works of other authors, intellectualization processes are reduced to enterprise management (O. Mezentseva writes about personnel management [30], X. Dong writes about operational management [31], V. Zadorozhnyi writes about logistics [32], etc.).

The use of framing in marketing and PR often comes down to analytical models of existing frames in marketing communications and society, and how they fit together. This can be seen in the works of S. Kureshi and M. Saari [33-34]. The results of this study allow not only to obtain information about the effectiveness of framing tools, but also to

influence consumers, create new frames, replace existing ones, and turn them into informational trends. In part, the idea of creating new frames (by positioning the brand's products as a new consumer experience) was explored in the work of I. Gallo [35], the results of which correlate with the results of this study.

The frame technology toolkit outlined in this paper traditionally resonates to a greater extent in political marketing and content broadcasting in the media. O. Karpenko considers the overton window as a manipulative mechanism for the transformation of public values on the part of the government [36], and G.-D. Bobric describes it as an instrument of information warfare [37]. A. Panievsky describes the use of the concept of Hallin's spheres as a reactive tool of journalism against anti-media populism, resulting in a change in political frames [38]. B. Ross, exploring the model of the Spiral of Silence within social media, came to similar results, confirming that the number of acting actors is capable of reframing [39]. M. Duncan, in turn, confirmed the validity of the mechanism of the model, but the prospect of reframing is not covered in [40]. The listed studies have similar results or confirm those described in this article, but do not reveal their marketing potential. This work reveals the potential of these frame technologies in traditional commercial branding.

The results that determine the approach to brand trend formation using frame technologies are not confirmed in the literature due to the novelty of the issue under study. Traditionally, trending correlates with the functioning of social networks, as well as psychological and anthropological mechanisms in the individual and society as a whole. It could be seen in the papers [41-43] of T.C.T. Dinh, R.M. Visconti, A. Hulubei.

## CONCLUSIONS

The use of framing is one of the options for solving the problem of incorrect decoding of information in marketing communications and brand representation. Intellectualization of the brand as a social object explains communication processes from the point of view of narratology and social constructivism. With the help of frames, encoded in marketing communications narratives, the consumer of information identifies himself as a consumer of the brand. The choice of the framework (frame building or frame setting) occurs due to the indicator of applicability. The likelihood that a brand will form a trend in the course of communication is much higher if the indicator of applicability

of particular frames is no longer relevant. The framing strategy involves the use of logical methods of intensional and extensional equality, which are violated due to accent frames and equivalence frames, respectively. The difference in the use of framing tools for analyzing the communication environment and formation of meanings/trends is presented. This demonstrates that a higher probability of a newsbreak being trendy corresponds to a lower probability of acceptance of information by the society. Brand representation through frame systems is carried out in stages through any format for presenting narratives.

Having an understanding of the principles and algorithms for using framing tools, it makes sense to focus

further development of the work on frame translators and influencer marketing agents. This will deepen received results to specific practical marketing tasks within the organization.

In addition to the vertical development of the ideas outlined, it is also possible to horizontally expand the use of framing in marketing communications in order to influence the consumer. This will manifest itself in the creation of analytical tools that track the dynamics of such interconnected elements as society's frames and popular cultural narratives, as well as what effect this interdependence has on demand and consumer behavior.

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**Михайло Анатолійович Окландер<sup>1</sup>, Марина Петрівна Чайковська<sup>2</sup>,  
Олександр Олександрович Шкеда<sup>2</sup>**

<sup>1</sup>Національний університет «Одеська політехніка»  
65044, просп. Шевченка, 1, м. Одеса, Україна

<sup>2</sup>Одеський національний університет імені І. І. Мечникова  
65044, вул. Дворянська, 2, м. Одеса, Україна

## **Фреймінг як інструмент маркетингу впливу в управлінні маркетинговими комунікаціями та репрезентативністю бренду**

**Анотація.** Актуальність обраної проблематики обумовлена зміною орієнтира комунікацій бренду в інформаційному просторі від раціонально економічних цілей і цінностей до поведінково економічних, а також вірогідністю неправильного декодування інформаційного меседжу зі сторони реципієнта інформації. Метою була побудова моделі переходу репрезентативних маркетингових комунікацій від формування смислів до формування трендів шляхом використання фреймінгу як інструменту маркетингу впливу. Для виконання поставлених завдань у роботі використовується підбір загальнонаукових та спеціальних методів та прийомів наукового дослідження, таких як метод семантичного, морфологічного, порівняльного та критичного аналізу, метод побудови онтології, системно-структурний та функціональний підходи, імітаційне моделювання та ін. Феномен бренду розглядається з точки зору соціального конструктивізму, в результаті чого виділено принципи існування бренду в концепції комунікацій із суспільством. Теоретично обґрунтовано два типи фреймворків, які використовуються при побудові нарративу в контексті репрезентативних дій бренду. Методологія використання цих фреймворків розглядається з позиції маркетингової, логічної, комунікативної та соціальної метрики та охоплює їх екстенсіональні та інтенсіональні відповідності. В результаті створюється модель, яка дозволяє визначити трансформацію комунікацій бренду в значення чи тенденції та їх трендовий потенціал. Були проаналізовані та адаптовані для маркетингових цілей наступні інструменти фреймінгу: «Вікно Овертона», «Сфери Халліна», «Коридор думок», «Спіраль мовчання», «Ехо-камера» та «Епістемічний міхур». Рефреймінг розглядається з точки зору культури, а саме процесів інкультурації. Виявлено різницю підходів та побудовано модель переходу використання інструментів фреймінгу від конструювання смислів до конструювання трендів. Ця модель дозволяє мінімізувати проблему некоректного декодування інформації під час представницьких і комунікативних акцій бренду

**Ключові слова:** брендинг, споживчий досвід, фреймінг-модель, формування трендів сенсу, цифрова капіталізація бренду