I. MEDIALITY: CREATIVE ASPECTS

SHOCKING CONTENTS IN SOCIAL AND COMMERCIAL ADVERTISING

Pavel SKORUPA

Vilnius Gediminas Technical University,
Faculty of Creative Industries,
Department of Foreign Languages,
Saulėtekio al. 11, Vilnius, Lithuania
E-mail: pavel.skorupa@vgtu.lt

The current paper presents an analysis of the concept of advertising and its functions in the present-day world. Three prime advertising functions have been singled out: the informative or communicative, economic and social. In addition, the impact of advertising on the consumer is discussed based on seven main appeals (fear, humour, sex, music, rationality, emotions, scarcity) used by advertisers when targeting feelings and emotions of an audience. Moreover, the paper presents and defines the concept of shocking advertising as well as analyses the aims of its use. One of the main purposes of shocking advertising is to draw the attention of the target audience to the advertising message. It is rather frequent that shocking content – disgusting images, sexual reference, profanity/obscenity, vulgarity, impropriety, moral offensiveness and religious taboos – is presented and described.

Keywords: advertising appeals, advertising functions, advertising message, commercial advertising, communication, shock appeals, shocking advertising, social advertising.

Introduction

Advertising has become an integral part of everyday life and the contemporary person is subjected to thousands of advertising messages on a daily basis. Advertising promotes, encourages, requests, announces, informs and attempts to deeply penetrate the human consciousness. Due to the affluence of advertising messages, it is practically impossible to pay attention to or recall them; thus in the course of time, consumers learn to ignore the myriad of advertisements they are exposed to. Therefore, marketing specialists have to violate the established social norms and moral principles more often so that their advertising messages break through the advertising clutter in the

media and reach the existing or potential customer. Usually, such violation of social norms and moral principles is considered taunting and often shocking.

Since the main purpose of advertising is to draw the customer's attention, many scholars (Sandıkcı 2011; Javed, Zeb 2011; Pflaumbaum 2011; Virvilaite, Matuleviciene 2013) believe that advertising with shocking content (appeals) (shocking advertising or shockvertising) is the best and the most effective technique to reach the target audience and break through the advertising clutter, as such a message infiltrates the human consciousness and evokes (usually negative) emotions and/or even fear. However, such shocking advertising campaigns cannot and should not be used for a long period of time, as the consumer gets accustomed to this kind of advertising and eventually starts ignoring it (Javed, Zeb 2011).

Although the shock tactics in advertising is not a new phenomenon and has been used for several decades, shocking advertising has prospered in particular after 1980s, when the Italian clothing distributor *Benetton Group* started to use provocative and shocking content for their advertising campaigns. Shock appeals are still being used in social and commercial advertising worldwide. Scholars are still investigating the effect of social and commercial advertising with shock-causing elements on the consumer and the consumer's susceptibility to such communication and are trying to identify efficient provocative elements in marketing campaigns. As maintained by Christine G. Pflaumbaum (2011), Muhammad Bilal Javed and Hareem Zeb (2011) and other researchers, the modern consumer is more susceptible to non-commercial shocking advertising. According to the research data, commercial and non-commercial shocking advertising is most effective with the young people (Javed, Zeb 2011; Virvilaite, Matuleviciene 2013). Although the research on the effectiveness of shocking/provocative advertising has been carried out all around the world for many years, up to now, little attention has been paid to the analysis of the concept of shocking advertising and the description of shocking content. In Lithuania compared with other countries, shocking advertising has not been much investigated and most publications on the subject are more of the journalistic nature. Among more serious outputs on the subject is Regina Virvilaitė's and Miglė Matulevičienė's (2013) article "The Impact of Shocking Advertising on Consumer Buying Behaviour", in which the authors explore the impact of shocking advertising on consumers.

Therefore, *the aims* of the current paper are: 1) to define the notion of advertising and analyse its functions; 2) to analyse and describe provocative elements in advertising as well as the impact of advertising on the consumer; 3) to define the concept of shocking advertising, to delineate the aims and purposes of its use; 4) to explore and define the shocking content (shock appeals) in print (social and commercial) advertising.

The object of the current research is the application of shocking content in the print social and commercial advertising.

The methods applied are the following: the review of academic literature; the content analysis of print advertisements to identify the elements and define the categories of the shocking contents in advertising.

Advertising and its functions

Advertising is an integral part of the capitalist consumer society and is most probably one of the most influential and powerful tools in the media. According to Kenneth E. Clow and Donald Baack, a modern city/town dweller is bombarded with more than 600 advertising messages through different media channels on a daily basis (Clow, Baack 2012: 132). In his book, Guy Cook maintains that advertising is not something that we scrutinise, is not something separate from us, but is a part of something we belong to, something that is a part of us (Cook 1996: 182). As members of the consumer society, we are surrounded with advertising and encounter advertisements almost everywhere: in the press, on streets, on TV, outside and inside the public transport, on the radio, etc.

The website *The Economic Times* defines advertising as a tool of communication with consumers of goods or services (*The Economic Times* 2014). *The American Heritage Dictionary of the English Language* explains the meaning of advertising as "the activity of attracting public attention to a product or business, as by paid announcements in the print, broadcast, or electronic media" (*The American Heritage Dictionary...* 2014). According to the definition presented in *Merriam-Webster Online: Dictionary and Thesaurus*, advertising roughly means the attraction of public attention by means of paid announcements (*Merriam-Webster Online...* 2014). As the definition in *Longman Business English Dictionary* puts it, advertising is "telling people publicly about a product or service in order to persuade them to buy it" (Murphy 2007). Barton C. White and N. Doyle Satterthwaite maintain advertising is "the conscious effort to spread information about a particular event, cause, or entity" (White, Satterthwaite 1989: 26). In fact, advertising informs people about a product or service supplied by a company wishing to sell it to the public. In his book, Darius Jokubauskas describes advertising as "short, emotionally coloured information, aimed at the potential customers, in order to entice them to perform different actions related with the purchase of goods or services" (Jokubauskas 2003: 7). According to Sally Dibb, Lyndon Simkin, William M. Pride and O.C. Ferrell advertising is a kind of non-personal communication that is transmitted to the intended public through various media channels such as television, radio, the press, mail, posters, the Internet, etc. (Dibb *et al.* 2012: 495–496).

All of these definitions are quite narrow, as, basically, they disclose only the commercial function of advertising, i.e. to encourage people to purchase goods and services.

However, there is a myriad of non-profit-making entities, which employ advertising for many social purposes; in such case, one of the main purposes is to inform the society about the most important social issues (Mažeikaitė 2001: 10). In his book, Jokubauskas compares the goals and objectives of commercial and social advertising. The scholar points out the following seven goals and objectives of commercial advertising: 1) to increase the customer flow, 2) to promote brand loyalty, 3) to change consumption trends, 4) to enhance demand for goods/services, 5) to inform about product features and quality in order to enhance the image of the product, 6) to inform the

public about the product, and 7) to remind the public about the precious purchase time. These objectives and goals are compared with seven goals and objectives of non-commercial advertising: 1) to encourage buyers, who want to get detailed information, 2) to promote social problems, 3) to change behaviour patterns, 4) to interpret political views, 5) to create a positive public opinion on a subject, 6) to inform the public about the new social cause (movement), 7) to remind people about another donation for non-commercial purposes (Jokubauskas 2003: 143).

The two lists presents at least three functions of advertising: informative or communicative, economic, and social.

Advertising is a form of conveyance (Mažeikaitė 2001: 5). Since the advent of advertising, its main function has been to inform the public: "typical information for consumers includes a retailer's store hours, business location, or sometimes more detailed product specifications" (Clow, Baack 2012: 144). However, as it can be seen from the list of advertising goals and objectives presented by Jokubauskas, social advertising also performs the communicative or informative function, informing the target audience not about a specific brand, but rather about certain social issues, causes, or the necessity of donations for non-commercial purposes.

The economic function of advertising is typical only for commercial organisations, as such entities employ advertising to balance the supply and demand of a product or service, for the creation and promotion of new needs and wants, the promotion of new products or services; to help customers in the market; to prepare the market for new products and services; to boost the number of customers, etc. (Jokubauskas 2003: 27–28).

The social function of advertising includes the following: expansion of horizons, enrichment with knowledge and information about scientific and technical achievements; nurture of aesthetic taste and formation of fashion trends; propagation of domestic culture, rational principles of nutrition, and contemporary, healthy and educated way of life (Jokubauskas 2003: 27).

In summary, the main functions of advertising emphasise the importance of advertising in economic and social terms, because advertising provides information on goods or services, helps the consumer to choose an appropriate product or service, is a way of life, the model to enrich personal knowledge, develops the esthetical taste, etc.

The effect of advertising on consumers and provocative elements in advertising

The effect of advertising on consumer behaviour can be illustrated by most probably the oldest advertising model – AIDA, which was developed by Edward Kellog Strong, Jr. in 1925 (Fill 2011: 231). According to this model, advertising affects the customer through four successive stages: 1) attention (first, the consumer's attention is drawn by the advertising message), 2) interest (the customer's interest is caught and retained), 3) desire (the customer's desire to undertake certain actions such as the purchase of the product or service is promoted) and 4) action (the purchase of the product or service).

In the present-day world, flows of information are immeasurable; therefore, it is impossible to notice and perceive everything. Constantly bombarded with advertising messages, people learn to ignore them and only notice exclusive, original advertisements, which provide information about everyday problems (Mažeikaitė 2001: 68–69).

Jokubauskas has the same opinion and maintains that advertising has to draw one's attention undesignedly, because "the command of attention is the beginning of perception" (Jokubauskas 2003: 107). After that the attention either fades away or changes into the conscious attention. Usually, attention is drawn by certain elements of an advertising message: colour, image, text, unusual design, etc. In advertising, interest may be maintained by the advertised object or certain elements of the advertisement, such as a slogan or text, a celebrity featured in the advertisement (Mažeikaitė 2001: 71), or by drastic elements, such as excessively bright colours, indecent pictures, or extremely high colour contrast, etc. (Jokubauskas 2003: 124).

Advertising, especially nowadays, is driven by creativity; thus, often, if not always, developers of advertising and marketing campaigns employ representatives of the creative class to make their messages more outstanding and exclusive. The "creatives" are able to refuse routine thinking and climb out of the ready-made standards when dealing with various problems (in this case, advertising messages) and are constantly looking for new ways of working (Barevičiūtė 2014: 21).

The involvement of representatives from the creative class makes the development of advertising campaigns a product of the collective creation. As Tomas Kačerauskas believes, this stems from a great number of people involved in the development of an advertisement, starting from the generation of an idea to the authorisation of the final product by the art department, administration and the client (Kačerauskas 2014: 9). However, the scholar also suggests that creativity is not enough, and the proposition of a new idea is just a half way to success, as the ultimate goal is to persuade the customer that they need the product (Kačerauskas 2014: 10).

Since the purpose of advertising is to maintain long-term attention of the target audience, the creativity of advertisement developers, bright colours or unusual images are insufficient for the advertisement to be noticed. Therefore, marketing specialists often target the consumers' experience in regard to the advertised goods or services, and emotions caused by the advertising object. Most of the advertised products or services are not new to the consumer, who associates them with personal experience and emotions; thus, emotions and feelings play an important part in advertising, "especially when advertising is used to build awareness levels and brand strength" (Fill 2011: 240).

In their book, Clow and Baack (2012) point out the main tactics employed by advertising specialists that draw the consumer's attention to the advertising message. These tactics help advertisers to tackle positive and negative emotions of consumers, encouraging their interest in the advertising message and helping the message to infiltrate minds of subjects. These tactics are called "appeals" and there are seven of them: fear, humour, sex, music, rationality, emotions and scarcity. Definitions of advertising appeals and their objectives are presented in Table 1.

Table 1. Definitions of advertising appeals and their objectives (according to Clow and Baack).

Appeal	Definition	Objective
Fear	People often fear a variety of negative circumstances, such as health issues, death, financial problems, social alienation or poverty. Advertisements with fear appeals feature two main components: severity (the degree of possible negative consequences, e.g. embarrassment, death) and vulnerability (the likelihood or probability of the negative consequences).	To appeal to fears of the consumer in order to promote sales.
Humour	This appeal attracts attention and makes the consumer watch the advertisement, laugh and remember the message. Humour associates the brand with positive emotions.	To draw customer attention to the advertising message. To help memorise the message and remember the brand.
Sex	Sex appeals used in advertising are the following: a) subliminal cues (allusions or images that affect subconscious of viewers), b) nudity/partial nudity (products that have sexual connotations feature a degree of nudity), c) sexual suggestiveness (words, actions, suggesting that sex is about to happen), d) overt sexuality, e) sensuality (images of romance and love rather than raw sexuality).	To draw customer attention to the advertising message. To ignite cognitive (positive or negative) impressions.
Music	Music can be used as a peripheral cue (background) or as the main feature of the advertisement. Specially composed songs and jingles, well known songs.	To gain attention. To help a better recall of visual and emotional aspects of an advertisement.
Rationality	The appeal follows the hierarchy of effects (awareness, liking, preference, conviction, purchase) and leads to the stronger conviction about the product's benefits. This appeal is not used to draw attention to the advertisement.	To promote active processing of the information presented in the advertisement.
Emotions	Visual content that relates with emotions, such as love, friendship, patriotism, fear, security, etc.	To promote brand loyalty. To associate the brand with certain emotions.
Scarcity	Scarcity appeal urges the consumer to buy a product because of limitation, e.g. limited quantity of the product; limited supply; the perceived value of the product that may increase, etc.	To promote sales.

Source: Clow, Baack 2012: 167–179. Compiled by the author.

According to Clow and Baack, advertising specialists create advertising messages using one or more advertising appeals. Thus, music is often used as a background in various advertisements that invoke fear, humour, sexual desire and various emotions; humour can be used with sex, rationality or scarcity appeals; whereas rationality appeal is often used with fear in various advertisements (Clow, Baack 2012: 181).

Advertising designers constantly target the audience's feelings, generally positive, so as to encourage the audience to behave in a desired way. Advertisements often

depict the ideal world: "people featured in advertisements are young and beautiful, men are strong, women are energetic, with wonderful long hair, <...> a happy smile, <...> the elderly do not feel any pain" (Jokubauskas 2003: 129). Such a beautiful world is depicted to us in most commercial advertisements. It is inhabited with only happy and perfect celebrity-like people, smiling children, who remind the audience about carefree childhood.

However, sometimes commercial and often social advertising features shock using elements or offensive content, as they appeal to negative or very strong emotions. Shocking content is often used together with other elements that invoke emotions.

Shocking advertising concept, aims and objectives

Academic literature uses various terms to describe shocking advertising: controversial, offensive or provocative advertising. All of these terms are used synonymously and are defined by many scholars (Dahl *et al.* 2003; Javed, Zeb 2011; Pflaumbaum 2011; Fill 2011; Parry *et al.* 2013; Virvilaite, Matuleviciene 2013) as advertising that is designed to invoke fear, offend and question cultural and social norms.

In their article, Darren W. Dahl, Kristina D. Frankenberger and Rajesh V. Manchanda define shocking advertising as a content that "attempts to surprise an audience by deliberately violating norms for social values <...> to capture the attention of a target audience <...>" (Dahl *et al.* 2003: 269).

The scholars claim that an advertising audience is offended and shocked by violation of norms, including offences against the law and traditions (e.g. indecent sexual references, obscenity), breaches of moral and social principles, such as blasphemy and vulgarity, moral or physical mockery, such as unjustified violence or repulsive images (Dahl *et al.* 2003: 268). Pflaumbaum views shocking advertising as advertising that challenges various taboos in order to surprise the target audience and invoke its negative reaction (Pflaumbaum 2011: 2). With reference to definitions by Dahl and other researchers, Javed and Zeb propose their definition for shockvertising, claiming that shocking advertising is "an advertisement that suddenly grabs viewer's attention by creating a buzz, it may be violating moral or social norms, customs or beliefs and traditions or culture" (Javed, Zeb 2011: 2).

Nigel K. LI. Pope, Kevin E. Voges and Mark R. Brown refer to shocking advertising using the term "provocative advertising", which they define as "provocative advertising has been characterised as a deliberate attempt to gain attention through shock, and appears to operate through three constructs: distinctiveness, ambiguity, and transgression of a social or cultural taboo" (Pope *et al.* 2004: 69).

In their research, Gerard Prendergast, Wah-Leung Cheung and Douglas West analyse offensive advertising and point out two kinds of such advertising, i.e. matter (offensive product/service) and manner (offensive execution). In their view, the offensive matter refers to "marketing of "unmentionables" – products, services, or concepts that elicit reactions of distaste, disgust, offence, or outrage" (Prendergast *et al.* 2008: 484), whereas offensive manner is determined by the type of appeal and the way it is executed (Prendergast *et al.* 2008: 485).

According to presented concepts and definitions, shocking advertising can be described by various terms. However, all of the presented terms may not always be used synonymously. According to Clow and Baack (2012: 396), advertising of certain products (feminine hygiene products, condoms, etc.) may be seen as offensive in certain countries, while in other countries such products may be advertised through various media channels. Moreover, not all provocative advertisements invoke shock, but may be ambiguous in their nature.

The main purpose of shocking advertising is to attract the attention of the audience to the advertising message. According to Özlem Sandıkçı (Sandıkcı 2011: 43), as modern consumers have become more "educated" and advertising-savvy, it is more difficult for representatives of the creative class to create an advertisement that would easily attract their attention. Thus, shocking content is used by both commercial and non-profitmaking organisations to help their advertising messages break through the advertising clutter and be noticed. According to Dahl, Frankenberger and Manchanda (2003: 268), once noticed, the shocking content should encourage the target audience to take action. Chris Fill (2011) adheres to this opinion and claims that the attention to such advertisements is drawn and secured by the "surprise element", which makes each member of the target audience to consider what exactly has surprised them. In Fill's opinion, this "takes the form of cognitive engagement and message elaboration in order that the message be understood" (2011: 229). In such a way, commercial organisations expect to encourage the consumer to buy goods and services, whereas non-profit-making entities believe that shocking content in advertising makes the audience reconsider and change their behaviour patterns. The audience's reaction to shocking content can be illustrated by a simple model proposed by Dahl, Frankenberger and Manchanda (see Dahl *et al.* 2003: 271).

According to the model proposed by Dahl *et al*, first of all shocking advertising employs certain violations of norms or an "unexpected element" to surprise the target audience, thus grabbing and retaining their attention. After that, the audience processes and perceives (comprehends) the message, after which the audience elaborates on it. This leads to the retention of the message in their memory, which in turn should encourage a certain behaviour pattern.

Shocking content in advertising

Since the very first shocking advertisement in 1984, when the Italian clothing company *Benetton Group* used somewhat controversial images and messages in their advertising campaign (Hubbard 1993: 40), many commercial and non-profit-making organisations in the world have been using shocking content – from mild erotica or sexual themes, racial intolerance or violence to religious or death themes – in their marketing campaigns. Some members of society are shocked and their negative emotions or feelings are elicited by content of mild erotica, while others are shocked by imaging of various organs or violence in print and video commercials.

Perhaps the most accurate classification of shocking content in literature has been proposed by Dahl, Frankenberger and Manchanda. The scholars point out seven broad

categories of shock appeals (shocking content), which they refer to as "offense elicitor". These are: disgusting images (blood, body parts or secretions, orifices, disease, parasites, body harm, death, decay, etc.), sexual references (masturbation, implied sexual acts, sexually suggestive nudity or partial nudity), profanity/obscenity (swear words, obscene gestures, racial epitaphs), vulgarity (crude or distasteful acts, such as nose picking, farting, licking, humping, or drinking from the toilet), impropriety (violations of social conventions for dress, manners, etc.), moral offensiveness (harming innocent people/animals, gratuitous violence or sex, alluding to people or objects that provoke violence, violating standards for fair behaviour, putting children in provocative situations, victim exploitation), religious taboos (religious symbols and/or rituals) (Dahl *et al.* 2003: 270).

Shocking content is widely used by commercial organisations that belong to various industries. Commercial brands use practically all of the shocking content or combinations of several contents from Dahl, Frankenberger and Manchanda's classification above, starting with disgusting images to religious taboos, in order to outcompete the rivals in the saturated market and to break through the advertising clutter. Sometimes, such appeals are used in the commercial sector to address social issues (Parry *et al.* 2013: 113). Often such advertisements backfire, as in case with *Benetton Group* advertising campaigns that employ various controversial images ranging from slavery to an African guerrilla soldier, who holds a human leg bone.

The content analysis of fifty five print advertisements from the not-for-profit sector and sixty-two advertisements from the for-profit sector, randomly chosen using a simple Google search demonstrated that (in the best traditions of advertising campaigns by *United Colors of Benetton*) fashion industry representatives, such as *Puma*, Tom Ford, *Dolce & Gabbana*, *French Connection*, often employ excessively overt sexual content in their advertisements.

Shocking advertising campaigns are usually driven by the utilization of the too explicit imagery and unexpected decisions made by their developers. As maintained by Agnieška Juzefovič, unexpected decisions are looked for by the creators as they help to raise viewers' tension and the factor of surprise, which together with the ability to astonish "has become one of the basic aesthetic categories" (Juzefovič 2013: 129). As it was observed during the analysis of shocking advertisements, the majority of the sampled adverts are rather aesthetic; though many images or motifs used in them are far from ethical. Therefore, some of the advertising campaigns of the above mentioned producers have been banned in many countries of the world.

For instance, *Puma's* notorious "Splodge" advertisement, which depicts the legs of a standing man and a young woman kneeling in front of him with a white splodge on her knee, alludes to oral sex[1]; Ford's fragrance for men advertisement shows a naked woman's body with male perfume bottle covering her private parts hinting at sexual intercourse; *French Connection*, which has used not only content of sexual nature in

---

[1] See *Puma* "*splodge*" advertisement at http://adland.tv/adnews/adlands-10-10-top-ten-spec-ads-went-viral-past-ten-years/1587756489.

their advertising campaigns, but also obscenity, having abbreviated their brand name to *FCUK* that reminds of the English word "F__K".

Also, representatives of the commercial sector often use religious motifs in their advertisements. For instance, *Marithé + François Girbaud* advertisement, which has been banned in France, makes an allusion to the Last Supper[2], while in *Pony International* "Black Jesus" print advertisement for sneakers one can see nailed feet of a black person[3].

In addition, commercial organisations often use repulsive images and in particular – the motif of death. For instance, *Superette* – female and male clothing and accessory distributor in Australia, New Zealand and in some Asian countries – uses the images of dead male and female bodies for their advertising campaign "Be Caught Dead in It"[4].

The most popular shocking content from the classification proposed by Dahl, Frankenberger and Manchanda (2003), used by non-profit-making organisations, are disgusting and violate social conventions (cruelty to children and animals, motif of death, dramatic accident scenes, disease, etc.).

In addition, the advertising campaign "You can lose more than your patience" designed for *GoodParent.pl* (*GoodParent* 2014) encourages parents to be good and loving parents to their children. When parents behave unreasonably and are losing patience with their children, they give their children not only physical but also moral pain, which leads to a shattered childhood[5].

Shocking and fear appeals are often used in social advertising to draw public attention to sensitive social problems and encourage the change in behaviour patterns and attitude to these issues. Sex appeals are often used in social advertising (nudity and sexual suggestiveness) in order to draw attention to skin or breast cancer, or sexually transmitted diseases (Parry *et al.* 2013: 113).

For example, one of the most impressive and shocking advertisements of the social sector in 2008 was *Bristol Myers-Squibb* (Canada) "One Life to Live" HIV awareness-raising campaign, the main slogan of which was: "Each time you sleep with someone, you also sleep with his past". Using sex as a motif, the objective of this campaign was to draw attention to and highlight the HIV problem and encouraged all (both homosexual and heterosexual men and women) to check their HIV status[6].

To sum up, trying to draw attention, both commercial and non-profitmaking organisations use various shocking content while appealing to feelings and emotions of people. Shocking advertisements are often very controversial and provoke advertisement-related discussions (Fill 2011: 230). Therefore, it is possible to say that somewhat shocking content draws more attention to the advertising message, which is retained in memory for a longer period of time, and promotes certain behaviour patterns.

---

[2] See *Refined Guy* advertisement at http://www.refinedguy.com/2013/09/10/35-controversial-fashion-ads/#3

[3] See Pony – "Black Jesus" advertisement at http://www.adforum.com/creative-work/ad/player/36081

[4] See Superette: Elevator, Fence, Stairs at http://www.adeevee.com/2010/09/superette-elevator-fence-stairs-print/

[5] See *The Boy* for *GoodParent.pl* at www.goodparent.pl

[6] See One Life Get Tested for HIV Awareness Print Ads at http://adpressive.com/one-life-get-tested-for-hiv-awarness-print-ads-022113/

Conclusions

1. The analysis of the advertising concept demonstrated that advertising has three major functions: informative or communicative, economic and social. First, advertising is one of the tools used by both commercial and non-profit-making organisations to inform a target audience about goods or services, or to highlight social issues. The economic function is specific to advertising for profit-making organisations and is used for balancing supply and demand. Whereas the social function of advertising includes different aspects, starting from dispersion of information to propagation of cultural and healthy life style.

2. As the purpose of all advertising is to maintain long-term attention of the target audience and generate interest, bright colours or unusual images are insufficient. Therefore, marketing specialists are targeting the experience of consumers in regard to the advertised goods/services and emotions caused by the advertised object. Positive or negative emotions are invoked by seven major advertising appeals: fear, humour, sex, music, rationality, emotions and scarcity.

3. As the modern consumer is becoming more resistant to advertising, the main purpose of shocking advertising is to draw the attention of the audience to the advertising message. Shocking content (appeals) are used by both commercial and non-profit-making organisations. In such a way, commercial entities try to grab the public's attention and make them buy goods or services, while social organisations try to highlight social issues and encourage people to change inappropriate behaviour patterns.

4. Both commercial and non-profit-making organisations use seven major shocking appeals – disgusting images, sexual references, profanity/obscenity, vulgarity, impropriety, moral offensiveness and religious taboos – or combinations of these appeals for their advertising campaigns, as such content both helps to draw attention to the advertising message and retains it in memory as well as makes the audience elaborate on the message.

References

Adeevee. 2010. Superette: elevator, fence, stairs [online], [cited 2 June 2014]. Available from Internet: http://www.adeevee.com/2010/09/superette-elevator-fence-stairs-print/

Adforum. 1999–2013. Pony – "Black Jesus" – Goodby Silverstein & Partners [online], [cited 2 June 2014]. Available from Internet: http://www.adforum.com/creative-work/ad/player/36081

Adland TV. 2009. Adland's 10 by 10 – Top Ten Spec Ads That Went Viral in the Past Ten Year [online], [cited 2 June 2014]. Available from Internet: http://adland.tv/adnews/adlands-10-10-top-ten-spec-ads-went-viral-past-ten-years/1587756489

Adpressive. 2013. One life get tested for HIV awareness print ads [online], [cited 2 June 2014]. Available from the Internet: http://adpressive.com/one-life-get-tested-for-hiv-awarness-print-ads-022113/

Barevičiūtė, J. 2014. Pagrindiniai kūrybiškumo ir kūrybingumo aspektai šiuolaikiniuose humanitariniuose bei socialiniuose moksluose, *Filosofija. Sociologija* 25(1): 19–28.

Clow, K. E.; Baack, D. 2012. *Integrated Advertising, Promotion, and Marketing Communications.* Harlow: Pearson Education Limited.

Cook, G. 1996. *The Discourse of Advertising.* London: Routledge.

Dahl, D. W.; Frankenberger, K. D.; Manchanda, R. V. 2003. Does it pay to shock? Reactions to shocking and nonshocking advertising content among university students, *Journal of Advertising Research* 43(03): 268–280. http://dx.doi.org/10.1017/S0021849903030332

Dibb, S.; Simkin, L.; Pride, W. M.; O.C. Ferrell. 2012. *Marketing: Concepts and Strategies.* Hampshire: Cengage Learning EMEA.

Fill, Ch. 2011. *Essentials of Marketing Communications.* Harlow: Pearson Education Limited.

GoodParent.pl. 2014. [Online], [cited 2 June 2014] Available from Internet: www.goodparent.pl

Hubbard, R. C. 1993. Shock advertising: the Benetton case, *Studies in Popular Culture* 16(1): 39–51 [online], [cited 3 March 2014]. Available from Internet: http://www.pcasacas.org/SiPC/16.1/Hubbard.pdf

Javed, M. B; Zeb, H. 2011. Good shock or bad shock: what impact shock advertisements are creating on the mind of viewers, *Annual Conference on Innovations in Business & Management*, 1–12 [online], [cited 9 April 2014]. Available from Internet: http://www.cibmp.org/Papers/Paper553.pdf

Jokubauskas, D. 2003. *Reklama ir jos poveikis vartotojui.* Vilnius: InSpe.

Juzefovič, A. 2013. Creative interactions between word and image in modern visual culture, *Limes: Borderland Studies* 6(2): 121–131. http://dx.doi.org/10.3846/20297475.2013.834279

Kačerauskas, T. 2014. Kūrybos visuomenės terminai ir sampratos, *LOGOS: Religijos, filosofijos, komparatyvistikos ir meno žurnalas* 78: 6–18.

Making Meaning – The Media. 2012. Benetton advertisements – why the shock factor? [online], [cited 2 June 2014]. Available from Internet: http://makingmeaning-themedia.blogspot.com/2012/04/in-weekly-lectures-and-mostly-tutorials.html

Mažeikaitė, R. 2001. *Reklamos pradmenys.* Vilnius: R. Mažeikaitė.

Merriam-Webster Online: Dictionary and Thesaurus. 2014. [Online], [cited 1 July 2014]. Available from Internet: Advertising. http://www.merriam-webster.com/dictionary/advertising

Murphy, M. (Ed.). 2007. *Longman Business English Dictionary.* Harlow: Pearson Longman.

Parry, S.; Jones, R.; Stern, Ph.; Robinson, M. 2013. "Shockvertising": an exploratory investigation into attitudinal variations and emotional reactions to shock advertising, *Journal of Consumer Behaviour* 12(2): 112–121. http://dx.doi.org/10.1002/cb.1430

Pflaumbaum, Ch. 2011. Shock advertising – how does the acceptance of shock advertising by the consumer influence the advertiser's designs?, Unpublished Source [online], [cited 14 July 2014]. Available from Internet: http://hgsoconference.curtin.edu.au/local/pdf/Shock_2011.pdf

Pope, N. K. Ll.; Voges, K. E.; Brown, M. R. 2004. The effect of provocation in the form of mild erotica on attitude to the ad and corporate image: differences between cause-related and product-based advertising, *Journal of Advertising* 33(1): 69–82. http://dx.doi.org/10.1080/00913367.2004.10639154

Prendergast, G.; Cheung, W. L.; West, D. 2008. How far is too far? The antecedents of offensive advertising in modern China, *Journal of Advertising Research* 48(4): 484–495. http://dx.doi.org/10.2501/S0021849908080562

Refined Guy. 2013. 35 Controversial fashion ads [online], [cited 2 June 2014]. Available from Internet: http://www.refinedguy.com/2013/09/10/35-controversial-fashion-ads/#3

Sandıkcı, Ö. 2011. Shock tactics in advertising and implications for citizen-consumer, *International Journal of Humanities and Social Science* 1(18): 42–50 [online], [cited 8 July 2014]. Available from Internet: http://www.ijhssnet.com/journals/Vol_1_No_18_Special_Issue/6.pdf

The American Heritage of the English Language. 2014. Advertising [online], [cited 1 July 2014]. Available from Internet: https://ahdictionary.com/word/search.html?q=advertising&submit.x=54&submit.y=17

The Economic Times. 2014. Definition of "advertising" [online], [cited 1 July 2014]. Available from the Internet: http://economictimes.indiatimes.com/definition/advertising

Virvilaite, R.; Matuleviciene, M. 2013. The impact of shocking advertising to consumer buying behaviour, *Economics and Management* 18(1): 134–141. http://dx.doi.org/10.5755/j01.em.18.1.3643

White, B. C.; Satterthwaite, N. D. 1989. *But First, These Messages... The Selling of Broadcast Advertising.* Boston: Allyn and Bacon.

ŠOKIRUOJANTYS TURINIAI SOCIALINĖJE IR KOMERCINĖJE REKLAMOJE

Pavel SKORUPA

Santrauka

Straipsnyje analizuojama reklamos sąvoka ir nagrinėjamos funkcijos, kurias reklama atlieka šiuolaikiniame pasaulyje. Išskiriamos trys pagrindinės reklamos funkcijos – informacinė, arba komunikacinė, ir ekonominė bei socialinė. Taip pat aptariamas reklamos poveikis vartotojui, aprašomos septynios reklamos apeliacijos (baimė, humoras, seksas, muzika, racionalumas, emocijos ir stygius), kurias naudoja reklamos kūrėjai, taikydamiesi į tikslinės reklamos auditorijos jausmus ir emocijas. Be to, šiame darbe didelis dėmesys skiriamas šokiruojančiai reklamai ir jos sąvokos apibrėžimui, analizuojamos šokiruojančios reklamos naudojimo priežastys, kurių viena pagrindinių yra tikslinės auditorijos dėmesio patraukimas į reklaminį pranešimą. Nagrinėjami ir aprašomi dažniausiai komercinėje ir socialinėje reklamoje naudojami šoką sukeliantys turiniai, tokie kaip bjaurūs vaizdai, seksualinės užuominos, nešvankybės, cinizmas, vulgarumas, nepadorumas, moralinių normų pažeidimai ir religiniai tabu.

Reikšminiai žodžiai: reklamos apeliacijos, reklamos funkcijos, reklamos pranešimas, komercinė reklama, komunikacija, šokiruojantys turiniai, šokiruojanti reklama, socialinė reklama.