International Review of Management and Marketing

ISSN: 2146-4405

available at http: www.econjournals.com

International Review of Management and Marketing, 2015, 5(Special Issue) 73-78.

Special Issue for "Media as the Tool: Management of Social Processes"

Hotel Business Advertising Specificity and its Psychological Examination Procedure

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ABSTRACT

The article substantiates the need of the preliminary psychological examination of advertising. An overview and analysis of contemporary conceptual lines of the hotel advertising are given in the article. Features of advertising messages are shown on the example of some hotels. The effects arising from the improper construction of the advertising composition are given. Conclusions, revealing features of advertising strategies in the hotel business, in contrast to advertising in the commodity market are made.

Keywords: Hotel Business, Advertising, Hotel Advertising, Advertising Features, Advertising Composition
JEL Classifications: L14, L19, M37

1. INTRODUCTION

Hotel business - is the central part in the system of tourist-excursion service (Volkov, 2003; Carter, 1991; Morozov and Morozova, 2008; Zaitsev, 2003; Brymer, 1995). Accommodation and provision of temporary housing with a standard set of other services, as a rule, are included in any tourist program. The main aim of hotels is to help guests to have a rest and feel comfort, get information about the services, the location and time of the different units of service (restaurant, bar, hairdresser, post office, shops, rental, etc.). In this regard, the choice of hotel by consumers of tourist services largely depends on the efficiency of its positioning in the advertising market. In this case, advertising, first of all, must reflect the image of the hotel, as well as its specificity.

According to some western experts (Batra, 2001; Medlik and Ingram, 2012; Walker, 2008; Wells et al., 2008), in the hotel business advertising is required the following major objectives:

- All services in the hotel should have a tangible view that it would be clear for the potential consumer what he is proposed
- Hotel should promise benefit or problem solution
- The advertisement must display the differences of this hotel from its competitors
- Advertising should be capitalized through oral distribution.

The main types of hotel advertising in the Internet are banners, context and targeted promotional units. They are the best variant of the placement of small banners (promo-blocks) in the country, large region, or a resort. Promo-block is a block with text and graphics, including the illustration, a short text and contacts. Alternative methods include social networks, videos, press releases, as well as flash mobs, Twitter or YouTube. There are also the following types of advertising the hotel (depending on destination): External, internal (silent), print, oral (sound) (Feofanov, 2000; Germogenova, 1994; Mokshantsev, 2011; Pronina, 2000).

An analysis of the current situation in the market shows that advertizing of advertising services has specific features and characteristics, which allows us to achieve the best results in the competition. Study hotel advertising can contribute to the prevention of errors advertising and increase its effectiveness. The effectiveness of the hotel advertising, in turn, is estimated

in increasing of the sales level and changes in the ratings of the company.

2. METHODS

Let's make an analysis of modern conceptual lines of the hotel advertising.

One of the interesting and innovative types of the hotel advertising is an ethnic advertising, proposed by hotel chain Meliá.

In the composition (Figure 1) there is ethnic specificity, recognizable complex symbols that, in fact, attract the target audience. It is known that among the tourists you can often find people who like frequently visit one or more countries that are psychologically close to them. In this case, the mentality of a person and characteristics of the country are matched. This situation creates a target audience that will be focused on the repeated trips to the country.

Another option is a conceptual line is creative advertising of the hotel Hotel Camino Real Oaxaca.

The idea of this creative advertising (Figure 2) is that in this hotel every piece of furniture has a story. Any painting or cabinet door has a story or a novel. Even if there is no skeletons in old wardrobe, surely there is a couple of stories about the expensive and respected piece of furniture. Hence the slogan is: "There are too many stories in every corner." Hidden symbol on the print is a book that is a symbol protecting against evil spirits, crystallized knowledge, aristocracy, interest in the world, the possibility of knowledge.

One more variant is Shangri-La Hotels ads. The slogan of its advertising campaign is as follows: "It is in our nature" that can be interpreted as the highest level of hospitality - this refers to the visitor as one of us.

In advertising, there is nothing resembling hotels (Figure 3). Chain of Asian hotels is advertised by showing cold permeating winter, wind, snow, Himalaya mountains, loneliness and despair. The purpose of this campaign is using metaphors, allegories and short, but vivid stories to tell about the philosophy of the brand, the attitude of hotels to their customers and how they see their work. President CEO "Shangri-La Hotels and Resorts" Greg Dogan says it this way: "This distinguishes Asian hospitality: The unique care and respect to the guests and each other. For us it is more important than talking about palaces and beautiful places."

Advertising variant of the budget hotel Hans Brinker Budget Hotel in Amsterdam is also interesting. This variant of the advertising company is considered to be one of the most popular, successful and long-term (1998-2010).

Rather than talk about its advantages, it emphasis on the disadvantages of the proposed living conditions (Figure 4). All the negative aspects of youth hostel are represented as elements of a great demand: Dog feces on the doorstep, no toilet paper, unfit for recreation facilities, broken equipment, dirty pillows, one bathroom for 354 numbers, painful bruises on the body after a night spent on a mattress of the hotel, infection in hotel rooms. At the same time, just among these drawbacks, developers are

Figure 1: Ethnic advertizing of Meliá hotels

Figure 2: Concept of advertizing of Camino Real Oaxaca Hotel

Figure 3: Advertizing print of the hotel chain "Shangri-La"

Figure 4: Samples of the advertizing concept of Hans Brinker Budget Hotel

trying to show the advantages and exclusivity of the advertised hotel.

Author and developer of these concepts Christian Bunyan says, "I like everything that we have done for our old customers - Hans Brinker Budget Hotel. This youth hostel in the center of Amsterdam, which demonstrates that they have the worst service. As a result, people think that it is very cheap, so guests crammed into all the cracks."

In the advertising campaign of chains IBIS, potential customers are informed about the main advantages - the standard soundproof rooms. The composite shows the stories about the dog, which by flags rather than barking indicates what it wants (Figure 5); a musician, drummer, music conveys the idea of music by gestures; fire car with the siren off. Slogan of advertising messages reads: "In the silence of hotels IBIS. Now all our rooms are upgraded to soundproof."

In the advertising campaign of hotel chain Etap main character of the composition is a specialist with the problems: Programmer, office worker, engineer. The hotel can be a good place for them to rest.

The concept is based on the fragments from the life of hotel guests (Figure 6). They come to the hotel with their problems from professional life. This method is intended to show that the person gets out of hell straight to paradise vacation.

Perception executes the applied function. The task of demonstrating visual or verbal images is human impulse to activate the behavior.

Figure 5: Samples of the advertizing concept of the hotel chain "IBIS"

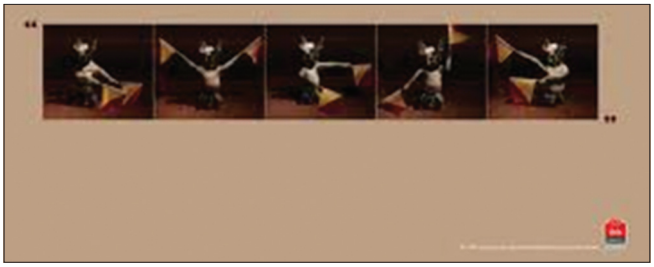
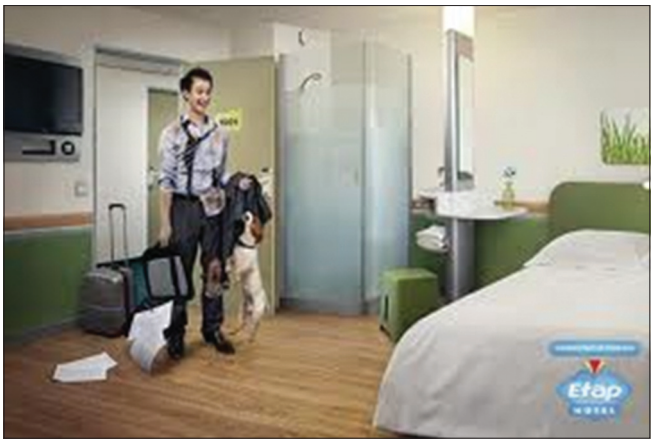


Figure 6: Samples of the advertizing concept of the hotel chain "Etap"



The ultimate goal is to persuade a potential customer to a decision on the acquisition of liked product or service. In this connection, advertising actively uses various strengthening techniques.

The most effective method is the impact on the emotional state of a person. For example, by using a selection of colors, music, scents, composition to demonstrate of sensual motivation, joy, sadness, or even aggression (for the effect of contrast). Considerable influence advertising can provide and through its impact on human consciousness. The greatest effects gives images clearly and convincingly demonstrate the expected benefits for the consumer. For example, the advertising message of the possibility of obtaining a higher percentage when choosing certain types of savings deposits.

The perception of advertising is largely determined by the interaction of cognitive and affective factors. Traditional models of advertising exposure usually suggest that affective responses appear after cognitive processing of the message even updating and changing it. According to this scheme, an ideal advertising message should include, depending on its purpose, a combination of four features:

- To attract attention
- Awakening interest
- The excitement of desire
- Offer a plan of action.

At the same time, some of researchers have the opinion, according to which the cause of action is often the primary relation to the object, followed by the assessment of these dispositions. So affective reactions precede cognitive evaluation and processing, although hereinafter there can follow secondary affective reactions. Thus, first person forms an emotional attitude to advertising and product, and then produces the cognitive processing of information about them.

Assessment and decision-making on advertising and product, as a rule, are carried out unconsciously at the level of primary affective reaction. But then you want to get more information about the object, to make the formation of a decision more informative. Thus, cognitive processing is not neutral - It serves to support and explain the basic affective reaction.

The secondary affective reaction usually differs a little from the primary, but it is more detailed and based on the results of cognitive analysis. New information about the object in a certain way correlates with the existing knowledge for the purpose of determining whether it is compatible with the existing aim of the person or not. If the aim contains contradiction information ("cognitive dissonance"), for example, either perceived benefit or harm to the object under the influence of new information and rational arguments may occur changes.

Thus, the perception of the advertisement, including hotel, affects the emotional condition of the recipient. The emotional tone of pleasure or displeasure, delight or disgust accompanies not only feelings, but also the impression of being in the process of perception of advertising messages. This perception of the

emotional tone of the advertising can be both positive and negative.

Most people are set to receive positive emotions, therefore, advertising messages should cause positive emotions. Moreover, if the proposed recipient like advertising images, he is less critical to the arguments accompanying the text of the ads.

Consequently, the message becomes more persuasive if it is associated with positive feelings. It should be noted the following aspects. Firstly, a positive attitude is more necessary for advertising, creating a mood than advertising that represents goods by means of rational information. Secondly, when using positive mood effect will be greater for new and unknown market brands than for well known. In the third, the challenge of positive emotions is more important at low interest to the goods than at the high.

The disadvantage of advertising messages aimed at stimulating positive emotions is the complexity of the acts in the perception of the rational information. This is due to the peculiarities of mental activity of the person in the process of emotional experience. And if the advertising message makes him positive emotions, he is less prone to thinking about the content of the provided information.

Use of negative emotions in advertising messages is due to the fact that people usually tends to step back from negative information and unpleasant experiences. This type of information includes everything with feelings of fear, disgust, anger or embarrassment.

Fear is a powerful means of influence and recipients tend to pay attention to ads that cause fear, disgust or discomfort. The value of such advertising effect is primarily dependent on its strength. If the level of fear in the ad is very low, the ads will attract little attention. If it is very high, then people try to ignore the information offered to their attention. Thus, as Nazaykin (2002) notices, the level should be noticeable, but not threatening.

A person may feel fear for himself, for his families or friends. Therefore, it can affect a person using the corresponding images. For example, the mother in the first place would be afraid for their children, and her husband - for his family. Therefore, the most effective advertising is one that is based on fears related to the prevention of any threats.

However, advertising messages associated with negative emotions, may have the opposite effect. First, the recipient of the advertising message may appear more doubts about a particular product, and he will need more arguments for a positive perception of the product. Secondly, using the negative supply, the image of the advertised goods or services may be incorrectly gaining a foothold in the consumer's mind. In addition, the fear game is not always be able to make the message more effective. If the audience does not explain how to avoid danger, frightening message may simply not be perceived. Fear message are more effective, if the advertisement consists not only the belief of people at risk and the likelihood of adverse effects. For example, not only warning of the probability of death from lung cancer due to smoking, but also the offer of effective protection strategies.

Overall, the analysis shows that a negative approach is less effective than positive, in which there are no wrong associations or doubt. However, when the advertising is aimed at people for whom the trouble is not theoretically possible in the future but real at the moment, the image of the suffering character or a negative situation is appropriate. If the illustration shows potential trouble, the person usually thinks that this will not happen to him.

In our view, in addition to positive or negative emotions, advertising messages may be accompanied by ambivalent emotions. Perception in this case is accompanied by a special dual emotional attitude - this fact Vygotsky (1998) called the "binary" affect where coexist joy, optimism, hope and cautious attitude, fear and sadness. This ambivalent complex appears immediately in the perception of the recipient of advertising illustration. Ambivalent affective background is recorded in the analysis from the recipient story, because at this moment there is unite both opposite emotionally plans in one act, exposing its opposite, bringing controversy to its climax.

There is disagreement in advertising environment about the validity and usefulness of non-standard advertising tools and elements whose task is to provoke controversial reactions in order to attract attention to the product. It is believed that such a strategy is ineffective, as the indignation and disgust cannot cause positive emotions of the consumer. However, the hype around the forbidden or prevented by censorship advertising more often provides such advertising a "second life," such as in the internet.

As a rule, consumers of shocking advertising react negatively to its individual elements and subject to harsh criticism violence, nudity, etc. At the same time condemning and discussing the negative components of shock advertising, one consumer will inevitably tell others about the product.

Consumers' emotions can be characterized by several features. Firstly, the emotion expresses the condition of the subject and its relation to the object. Second, they are usually different polarity, i.e., they have a positive or negative sign: The pleasure - displeasure, happy - sadness, joy - sorrow, etc. Both poles are not necessarily externality. In complex human emotions, they often form a contradictory unity: Jealousy passion coexists with burning hatred. Emotions can range from violent explosions of passion to the subtle nuances of the mood.

In the early XXth century, among the various "senses" began to stand out affects. According to Vitvitskiy into an independent group. Affect - is a sensual state that "gains very significant strength and becomes a common rapid of mental life." He attributed to affects such emotional reactions as fear, horror, anger, etc. (Witwicki, 1946). Stumpf considered feeling as a kind of sensations, singled out affects as a special kind of psychic phenomena (Stumpf, 1913). Gradually, it confirmed an idea of some kind independence of an affect how an emotional phenomenon and in the classification this phenomenon have been providing along with the emotional tone, mood and emotions properly. Thus, Leontiev (1971) writes that affects arise in

response to the situation that has actually happened and in this sense they are shifted to the end of the event. Affect is nothing as strong expression of emotion. Any emotion can reach the level of affect, if it is caused by severe or particularly meaningful to human stimulus. Affective manifestations of positive emotions - are delight, excitement, enthusiasm, attack merriment, laughter and affective manifestations of negative emotions are rage, anger, fear, despair, often accompanied by stupor (frozen in a fixed position). According to Rubinstein, affect is a fast-paced and rapidly flowing emotional process of an explosive nature, which can discharge in action not subordinated to the conscious volitional control. Affects are primarily associated with shocks (Rubinstein, 2015).

According to Levinson negative emotions cause stronger physiological responses than positive, regardless of gender, age and cultural background (Levinson, 1992). During the study it was found that in the process of perception of advertising recipients may experience affective state of shock. Shock - It is growing acute pathological process caused by the action of a super strong stimuli and is characterized by disturbances of the central nervous system. The psychic shock - psychosis, occurs in case of sudden life-threatening circumstances or situations and causing a pronounced affect of fear.

Affective shock can occur in different ways:

1. Maximum (hard) shock. Advertising causes sharp rejection and strong negative emotions. The shock is caused by the use of such techniques as showing violence, blood, mutilated bodies of people and animals, the appeal to the theme of death, etc. Such advertising pursue certain objectives: To draw the attention of the target audience, remember (focus on negative emotions), make to remember a shocking picture or similar situation (or indirectly in contact with the data) conditions. Advertise with hard shock is designed to cause negative emotions, and therefore stress. This advertising works on the rejection by the negative.
2. Minimal (mild shock) is a "softened" version of shock. These include shocking advertising, which has no obvious "direct" shocking elements.

In advertising, there must always be a certain, limited shock-measure. Otherwise, it may be that in the framework of the campaign "shocking creativity" will override the actual advertising, instead of being in it logically. In other words, if an advertiser deliberately set the task to shock, then it should be limited to the fact that the shock should only be a part of the campaign, but not its main purpose. Otherwise, the effect could be a sharp drop in sales, and sometimes the loss of reputation of the brand.

Advertisement of hotel services is characterized by the laws formulated by the American specialist Politts. The first law says that advertising promotes a good product and speeds up the failure of the poor. It shows what features the product does not have, and help the user to quickly figure it out. The second law says that the advertisement calling the feature of the good that contained in it in small quantities and that the consumer himself unable to identify, helps to establish the fact that this feature is practically absent, and thus speeds up the failure of the product (Lyapina, 2011).

Analysis of hotel advertising shows that it is characterized by such features as non-personal, one-sided, the uncertainty in terms of the measurement of the effect, as well as anonymity. The main problems of modern advertising were and still are questions for measuring of its effectiveness. Often it is simply impossible to count the number of advertising respondents, find out their social characteristics, financial situation, interests and intents. It is very difficult to isolate results of a particular campaign from the general results of the marketing. At this stage, the effectiveness of advertising is estimated by level of sales, as well as a change in the rating of the company. Specific features distinguishing the hotel ads from other types of advertising are: Intangibility, non-storage ability, inseparable from the process of provision, impermanence quality.

Intangibility of services provides specific requirements for information content. Respondents seeing ads often do not trust it and try to get more information on the forums from people who have already tried the quality of these services. The support in this case is carried out on the mechanism of persuasion. It is believed that the specifics of hotel and tourism services should be based on visual tools. On this basis, films and photographs, izoproducts are often used. Advertising forms an intention, but the service, as opposed to goods, cannot be returned. This type of advertising has to take into account the geographical, cultural and mental differences between the producer of the service and its potential consumers.

Thus, the characteristic feature of the hotel advertising is a clear focus on the target segment with all its psychological characteristics, lifestyle, etc. However, in its focus on consumer advertising of tourist services does not lose its color, and even, on the contrary, uses a national motives to attract the attention (as, for example, the concept of ethnic advertising Hotel Meliá). The integration of national and international, as a rule, is a paradox of hotel advertising. Although to avoid the culture shock the goal of advertising is not only the formation of the intentions of the potential consumer, but also to provide complete information about the features of the environment. Advertising of hotel services is highly seasonal. High and low seasons have to be taken into account in the design, since the main task is to maintain the high season demand, and in the low season - stimulate demand.

In addition, you must also take into account the fact that the territorial fragmentation of services and consumer products affects on the services in the hotel industry, as well as the need for personal contact with the supply-demand services. Tourist considers service quality made if it justified his expectations. Modern advertising is a non-personalized and mass communication medium. Therefore, here it is difficult to organize an individual approach to every potential customer. Solution of the problem is seen in the orientation of advertising and advertised object to preferences and tastes groups.

3. CONCLUSION

Thus, in the hotel business advertising is characterized by the following features:

1. Advertising of the hotel is tend to be the dominant criterion of influencing the consumer's choice of tourist services
2. The hotel advertising is characterized by all the features inherent in traditional advertising messages, but it has a number of specific features, which are based on the characteristics of the services themselves, on the one hand, and the features of the hotel industry on the other
3. The hotel ads is characterized by the completeness of advertising information and the responsibility for the accuracy of the provided information
4. Hotel ads is very emotional and convincing with the dominance of the visual component
5. The scope and content of advertising messages is determined by the seasonality factor, inherent in tourist business
6. The target audience of hotel advertising is geographically fragmented; in connection with it the advertising combines national characteristics of the host country and the international characters of advertising
7. Tourism and hotel industry is characterized by a clear separation of business and consumer advertising, on the one hand, and, on the contrary, the synthesis of image and sales kinds of advertising, on the other.

Highlighted features distinguish hotel advertising from advertising of the commodity market. In addition, the hotel advertising as a marketing tool plays a greater role in the hotel market than in commodity.

Further studies of the prospects for advertising hotel services are seen in the study of the mechanisms of universal perception of promotional products in order to expand the target audience. These mechanisms will allow creating promotional products to the masses of consumers and minimizing production costs.

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