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Events for Children Within Timișoara 2023 - European Capital of Culture: Online Visibility

Ionica Vălimăreanu

Abstract: *In contemporary society, advertising plays a significant role, with advertisements appearing almost everywhere—on the internet, television, and even in the most unexpected corners of urban spaces. The advancement of technology has broadened the concept of advertising, removing geographical constraints. Additionally, the World Wide Web has made it easier and more cost-effective to promote services, products, or events compared to traditional advertising methods. The shift from traditional to digital advertising has resulted in substantial changes to previously established practices in promotion. The online environment enables advertisers to convey their messages to the audience rapidly, and audience reactions can be measured with relative ease. When discussing advertising, whether organic or paid, one refers to the use of text, music, images, and special effects aimed at informing or persuading consumers. These elements can be combined by producers to create the desired effect for the target audience. Organic marketing seeks to enhance brand awareness and foster*

long-term relationships with the target audience through the sharing of valuable content. This approach is less intrusive and continues to engage audiences even after the advertising budget has been depleted. In contrast, paid online advertising allows entities to swiftly reach their target audience through a funded advertising campaign. Unlike organic content, which primarily focuses on building brand awareness, paid online advertising is typically employed to drive conversions in the subsequent stages of the marketing funnel.

Keywords: *advertising, organic marketing, PPC, discourse analysis, graphic design, events for children, Timișoara 2023, Power Station+ | Creative Schools*

1. Introduction

This research focuses on strategies for promoting events online as part of the “Power Station+ | Creative Schools” project. This initiative is aimed at associations seeking to organise events for children, teenagers, and teachers as an alternative to traditional education methods.

The events are scheduled to take place in Timișoara throughout 2024, funded by non-repayable grants, with the goal of bringing art and culture closer to younger generations.

The study provides valuable insights into the advertising strategies employed, highlighting those that yielded the most significant results as well as those that proved less effective.

One limitation of the analysis is the absence of a comprehensive overview of all online conversions and the conversion rate, which could have been assessed using an automated calculation tool.

The primary motivation for selecting this topic stems from a personal interest in the field of advertising and the efficient methods available for online promotion. The aim of the analysis is to identify both the similarities and differences in the strategies used by various associations responsible for organising the events in their efforts to promote these initiatives online.

2. Research methods

The research method employed is qualitative, centred on a comparative study of four categories of events organised by different associations. These events were scheduled to take place in Timișoara from January to May 2024.

The aim of this paper is to analyse key components of advertising discourse, including graphic materials, language elements, and context, as well as to identify similarities and differences in the online promotion methods chosen by each organisation. Particular focus is given to understanding the chosen advertising strategies and their impact on the audience.

This paper is of scientific importance as it seeks to objectively address the research question: “If online advertising methods and graphic materials vary according to event category, does this also alter their impact on the target audience?” Based on the findings of the comparative study, one can identify the most effective online advertising strategies and gain insights into constructing a compelling advertising discourse, optimising both language and graphic elements.

3. Results

Similarities

Platforms used in the online promotion of the events

The platforms selected for online promotion by the event-organising organisations indicate that 84.3% opted for Meta. Only a few instances involved additional promotion on Instagram or other platforms, such as YouTube.

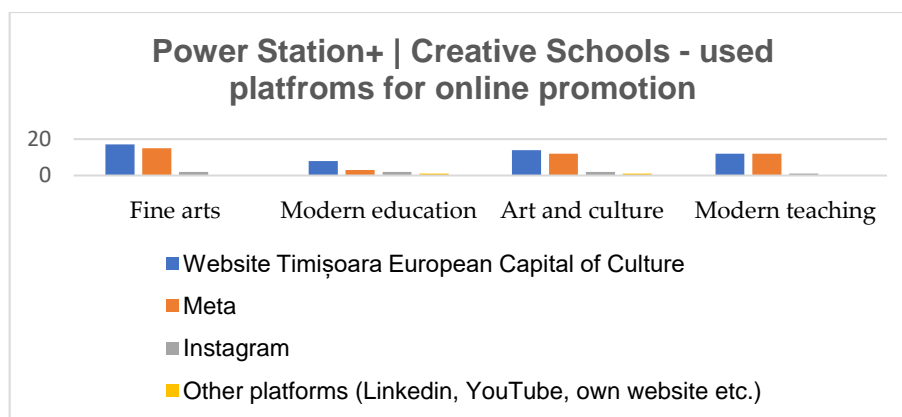


Fig. 1 - Platforms used for online promotion
Power Station+ | Creative Schools

Graphic Materials

For the graphic materials created specifically to promote the events online, across all four analysed categories, highly saturated colours (such as red, orange, and blue) are used to capture the target audience's attention, along with primary and complementary colours for easy visual recognition. Another consistent feature observed in the design of these materials is visual balance: over 80% of the items analysed exhibit visual balance, taking into account contrast, hierarchy, and white space. Representative elements are often arranged symmetrically or strategically placed according to the rule of thirds.

Visual unity across all events, despite being organised by different entities, is achieved through the use of the Timișoara 2023 and Ministry of Culture logos.



Fig. 2 - Unity offered by the use of logos
 (<https://www.facebook.com/ArterapieAtelier>,
<https://www.facebook.com/profile.php?id=100076026184982>)

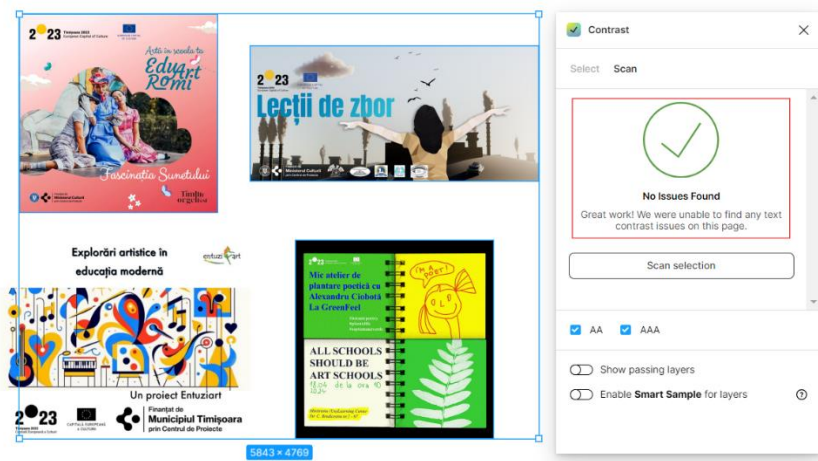


Fig. 3 - Contrast check for some representative graphic materials -
 Power Station+ | Creative Schools

Discourse Analysis

At the discursive level, the comparison reveals several similarities:

Paralanguage: In all graphic materials, characters—whether real or animated—convey a world of joy, where the realm of knowledge is open to activities such as painting, dancing, virtual reality, and filmmaking, illustrated through expressive facial expressions and body language.

Language and Tone: The sense of well-being depicted by the characters is reinforced linguistically with positively connoted words in the accompanying text. This characteristic is consistent across all four categories. Examples include phrases like “opportunity to inspire,” “wonderful journey” (in “Fine Arts”), “power of change in education,” “harmoniously blending literature” (in “Modern Education”), “magical space,” and “flavours of tea” (in “Modern Teaching”).

Discursive Function: Interestingly, informative structures dominate, contrary to expectations.

Additionally, two main objectives emerge in the advertising discourse: conveying as much information as possible about the events, leading to largely informative texts, and incorporating both informative and persuasive elements.

Impact on the target audience

From an objective perspective, if only the number of reactions from the target audience is taken into account, the analysis emphasises that the immediately visible impact in the online environment is low for all the four categories.

Differences

Graphic materials

While the use of the Timișoara 2023 and Ministry of Culture logos provides some visual unity to the graphic materials, their placement, shape, size, and language vary depending on the organisation responsible for their creation. In other words, there is no established

best-practice guide for a consistent visual identity across all events under the "Power Station+ | Creative Schools" initiative.

Another factor that disrupts identity cohesion is the inconsistency in graphic material sizing. Although 83% of the event promotion occurs online, the materials produced lack standardised dimensions. Observed sizes include 870 x 1600, 960 x 540, 1448 x 2048, and 2048 x 1152, indicating the absence of a unified guideline for format.



Fig. 4 - Existence of different sizes for Meta posts (<https://www.facebook.com/ArterapieAtelier>)

Discourse Analysis

As noted, all posts contain varying degrees of informative content. Notably, some organisations favour a predominantly persuasive approach, using emoticons, friendly and accessible language, and specific advertising elements like calls to action. These posts are often complemented by illustrations to enhance appeal.

From an advertising strategy perspective, resource allocation varies widely. While some organisations invest heavily by posting

frequently on Meta, others limit their promotion to a single post, or, in some cases, have no online presence at all.

Impact on the Target Audience

The effectiveness of posts in reaching the target audience depends on factors such as resource investment, posting frequency, quality of graphic materials, style of promotional language, and the organisation's social media following. The comparative analysis shows that events promoted over multiple editions and with frequent posts achieved significantly higher visibility online. Conversely, events associated with newly established Meta pages, limited followers, or infrequent online activity received the fewest responses from the target audience.

4. Conclusions

The primary aim of this analysis was to objectively address the research question: "If online advertising methods and graphic materials differ according to the event category, does this variation impact the target audience?"

The criteria for the comparative analysis included: the platforms selected for promotion, the design and features of graphic materials, promotional strategies, and the resulting impact on the target audience.

Overall, the analysis indicates that, in most cases, online promotion was present, though with limited resources, which correlated with minimal immediate audience response. A significant factor contributing to this outcome was the relatively small follower base of many of the organising associations on their primary platform, Meta. This limited reach likely hindered effective promotion among the intended audience. After reviewing the activity on the official pages, it appears that some organisations only became active following their receipt of grants, which explains the relatively low community engagement.

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