



Psychology of advertising and multimedia projections

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Structural and functional analysis of musical project promotion on the market

The article describes the results of structural and functional analysis of project promotion (the singer, the band) on the national musical market. The promotion is regarded as a socio-psychological phenomenon, that consists, first of all, in project making by the producer and the team destined to "hype" the singer and change audience perception and relation towards him, these are measures helping to change socio-economic consumers' behavior, and secondly, as a result or effect of using different means and ways of "hyping" in order to increase initial social value and significance of musical project in consumers' mass conscious avoiding significant improvement of the basic quality of musical product. Promotion policy of musical project and the process of creating conceptions are thoroughly analyzed and special attention is paid to the channels, means and promotion strategies, the criteria of differentiation of promotional means on musical market is justified.

Key words: musical project; show-business; structure-functional analysis; the means, factors and channels of promotion; audience; image of the singer.

We would like to precede the studies of socio-psychological aspects of promotion of musical projects (singer, band) on national musical market by the analysis of the concept of "promotion". The category of promotion is the subject of the research of several scientific disciplines, for instance, economics, sociology, political science and psychology. In English language there are several words: «promotion», «advance-ment», «progress», having the meaning "forward", "development", "progress", "success", "advance", "assist", "help". The word "promoted" means «forehand», «improved» [9].

In contemporary economic literature promotion is defined as a "pushing on", "committing something in order to fulfill an affair" and "movement in a certain direction"[1].

In the economics and marketing "promotion" is used in the context of "advancing the good on the market" and the notion "marketing communications" is very close to it. For example, Yan V. Victor, who considers the problem of the good promotion in the context of communication, he distinguishes three interrelated functions of promotion: informative, persuasive, competitive – he writes, that promotion is a peculiar dialogue between the firm and potential clients, carried out from one side through informative and persuasive acts and from the other side through the feedback between recipient and message sender" [15, p. 63].



The main trends of research in marketing are: studying factors of creating and increasing demand on services, different types and instruments of promotion, functions of advancing goods in the system of marketing communication.

Promotion as an economic phenomenon is defined by creating and increasing demand on services and goods, increasing sales and profit.

In political psychology and political marketing we can also find the similar understanding where the term of "promotion" is used in the context of political communication – «promotion of political ideas, views, party programs» (D.V. Olshanskii, V.F. Penkov, E.G. Morozova, G.G. Pocheptsov and others). Specifically, the effectiveness of promotion as a political phenomenon will be determined by the candidate's landslide in elections, appearance of loyal parties, increase of voter turnout, fence-mending.

In the frame of psychology of Mass media they study mechanisms and factors of promotion, they analyze models of communications, strategies and instruments of promotion, used in Mass media. (T. Adorno, L.V. Matveeva, D.V. Olshanskii, L.N. Fedotova, Yan V. Victor).

The category of «promotion» is also studied in the context of image making, and here the process of image making is considered as a mean of personality promotion, promotion of goods and services (A.A. Bodalev, E.A. Petrova, V.M. Shepel, E.B. Pereliguina, V.G. Zazikina and others). In its turn, image, first of all, plays the economic role, increasing demand, competitiveness of personality, services and goods (I.V. Aleshina, M.V. Tomilova) and, secondly, socio-psychological function, displaying the social influence upon consumers (E.B. Pereliguina and others).

As to economic psychology, here the researchers do not use the term of «promotion», concentrating upon researches of consumers' psychology, consumers' economic conscious, the analysis of changes in economic behavior, the last mentioned is considered as a result of the effective promotion.

In the age and pedagogical psychology the notion of "promotion" is used in correspondence with such categories as "development" and "education". In the works of K.A. Aboulkhanova-Slavskaya, A. V. Broushliskii, V.A. Petrovskii, V.I. Slobodchikova, N.V. Kouzmina, L.K. Markova the category of "promotion" in relation to the subject of the activity, communication, self-conscious is used with the meaning of "advancement", "dynamics and the rate of development" «advancement in the new social sphere», «advancement in culture assimilation», «studies progress», "development progress" and others.

Some works have recently appeared, dedicated to studies of promotion in an educational sphere, at the interfaces between economics, psychology, pedagogical management and marketing, where they deal with studies of educational services, consumers of educational services and consumers' behavior, the demand on educational services, the process of advancement of educational services. (R.S. Aseinov, V.B. Banslova, L.V. Zakharova, E.B. Karpov, V.N. Zotov, S.P. Kouznetsova, V.P. Tshetinin and others).

For instance, E.B. Karpov studied in details the issues of educational service promotion in the system of open education, he justified the role of psychological components in promotion and found out that the promotion as a complicated socio-psychological



phenomenon is accomplished under the influence of objective factors (customs, traditions, fashion, mass processes, normative, comparative-valuable, expressive, informative and simply compulsory impact of a range of groups-parents, relatives, people of the same age, friends) and subjective factors (implicit ideas, assimilated stereotypes, attitudes, relations and personality preferences in educational sphere) [6, 11].

In economic sociology and sociological theory of consumers' behavior (T.I. Zaslavskaya, Ya.M. Rotshina, V.I. Iliin, V.A. Yadov, T. Skitovski, A.N. Chekanskii and others) speaking about promotion they analyze issues, connected to examining types and mechanisms of consumers' behavior, to studying socio-cultural-economic factors of consumption. V.I. Iliin points out such factors of consumers' behavior: culture, social space, group, fashion, value system, mass communications, and gender.

In the labour sociology and management sociology "promotion" is treated as social mobility (English term)-"it is a displacement of individuals and groups in social space" [13].

The mobility manifests itself in different public spheres of life: economic, political, labour activity. The individual displacement in social hierarchy, in its turn, can fall into "vertical mobility"

(changing social status) and (horizontal mobility) (individual displacement in social structure without changing social status). In sociology they use the term "career" to describe worker's mobility. Some believe that career is a successful advance in public, official, scientific or other activity» [13]. Career suggests the progress in deepening specialization, enlarging professional instruments, spheres of activity as well as the growth in career hierarchy (vertical, horizontal, centripetal).

In the works of Zabrodina U.M., E.F. Zeera, L.G. Pochebouta, S.N. Parkinsona, A.N. Tolstoi, E.E. Simanuk career is considered as a dynamic promotion, including rotation of the stages, phases, appearance and resolving of career crisis.

In the frame of personal achievement studies (A.A. Bodalev, V.G. Zazikin, A.A. Derkach, M.V. Safonova and others) they mainly consider personal factors facilitating career promotion as a phenomenon of personal growth.

All the above mentioned let us point out that promotion can be regarded as a professional phenomenon, increasing the level of professionalism, career growth, the way how to achieve personal and professional akme.

Speaking about the phenomenon of musical project promotion (a singer or a band) on the musical market we would like to underline that in musical management and the system of show-business, "promotion" is treated as making albums, singles mass-market products. Therefore producers and researchers of technologies of musical producing unanimously admit that the main task of show business consists in creating a product which is in demand in mass culture [3, 7, 8, 10]. Youth audience is the main consumer of musical pop-products that's why producers, first of all, oriented to interests, expectations and needs of young people, creating a promotional mix.

National producers, art-managers, promoters highlight, that long-term foreign experience helped to elaborate tactics and strategy of promotion of the young per-



former: search and recruitment of the young performer publicity exploitation of the created image. Of course, it is very conventional, simplified, schematic formula. The real promotion is substantially more complicated and includes important intermediate stages.

In what follows we'll consider immediately the opinion of the professionals working in musical industry, about issues connected to promotional technologies, "hying" of the singer. There is no doubt that each producer has his own scheme, secrets and strategies of singer's popularization, but however, there is a list of obligatory means, components which we can find in any process of star creation.

The first attempt to scientifically analyze producer's activity in national practice is presented in the work by I.I. Prigozhin "Top-Politics of show-business". Along with detailed description of the issues concerning legal and financial sides of show-business, the author paid attention to challenges of the national show-business, and, certainly, to the artist promotion. Analyzing his work experience, I.I. Prigozhin says that the greatest components of organizing a concert is a correctly organized advertising campaign, PR-events. You won't be able to avoid posters, demonstration of the clip on TV, rotation of the hit on the radio and marketing researches. [10].

According to S. Korneeva, the author of the book *How they make come out «stars» . Technologies of musical producing»,* the promoter and art-director of many contemporary pop-projects, «all the process of musical project promotion we can conventionally divide in several.

Successive, and very often parallel stages: generation of ideas, creation of the project conception, financing activities, project making (initial stage – casting, singers' recruitment, image and style making, rehearsals), organization of promotional campaign, project launch (distribution, organization of concerts and tours) and post promotion"[8, p. 49].

«In promotional campaign of the musical project,-the author continues, we include all the promotional measures, organized on different promotion stages. These are so-called stimulating activities that arise the demand for the album, (single). They include direct advertising in mass media, demonstration of the video clips on TV, radio broadcasts, promo actions in the Internet» [8, p. 81]. Besides, S. Korneeva thinks that working tools, promotional forms are taking part in PR-events (presentations in clubs, autograph sessions) club parties, public events, festivals, prizes, competitions, organizing press conferences. The role of the last mentioned is underlined by a number of producers, because press conferences let build strategical communication with audience. That's why they advise to pay a particular attention to preparation of the effective press conferences, to writing questions and answers according to PR-concept of musical project [7, 8, 10] and others.

In principal, the similar promotional scheme is proposed by the musical producer of the festival «New wave» in Urmala. E. Orlov – the way of "hying" starts with concept creation, finding out audience acceptance of the created character, then they define the target audience and organize PR-campaign. The determining factor of the singer's



success, believes E.Orlov, is the work of the team of managers and pr-managers.

Rather detailed, informative scheme how to create a “star” is proposed by the producer A.V. Konovalov. His scheme consists of 37 stages: everything starts with positioning, defining age and social needs of target audience, and according to data received about consumers they Make him an image. Then they determine radio stations, TV channels, and printings where it is necessary to place the information about the artist: we plan all our steps for several months ahead and only then the general picture of our actions and expenses is shown up» [7, p. 107].

«Promotion technologies are similar, – A.V. Konovalov writes, to those used by deputies during elections. Myth (or «legend») – this is uncalculating their biographies into collective conscious ... Producer must create a suitable reputation for his artist which will help quickly perceive the created image, corresponding to artist appearance» [7, p. 105].

In this regard, E.I. Zhdanova, S.V. Ivanov, N.V. Krotova point out: «Taking into consideration age particularities, show business managers understand that the new generation needs idols, ideals, that will make their dreams come true. The accurate image of the artist on the stage is the first step to popularity. Sometimes his vocal abilities do not play the major role, and fans don't want to believe that under cover there is a real man. The most important thing for them is the image created by image makers that accompanies the artist all his life on the stage. Image success is full concert halls, sales of gigantic number of video and audio copies. » [3, p. 95-96].

In fact, a lot of figures and followers of musical industry assign a special role for artist image and assess it as an important factor bringing popularity, fame, audience recognition, as a way to attract public interest to the performer and to increase demand on his musical production.

Along with successful “hyping” of the artist A.V. Konovalov believes that it is necessary to make effective media planning (disseminating advertisement in mass media). To make the artist public, to attract interest towards him, to make audience recognize him, to make the songs and tickets be sold out you shouldn't only broadcast his songs on radio and TV, but actively organize his concerts and apply the direct advertisement of the artist and his discs.” [7, p. 127]. He thinks that PR-actions are also of great importance as well as positioning of the artist on radio, TV and in mass media. He can even suggest the number of clip shows: «To make the audience recognize the artist it is necessary to show him on MUS TV 100 times or at least 30 times and 10-15 times on other channels, it would be better to show him on the 1st and 2nd channel in programs with high ratings.” [7, p. 133].

Similar ideas we have discovered in the book written by E.I. Zhdanova, S.V. Ivanova and others. “Management and economics in show business”. «TV plays an important role in product promotion, and we'd rather say the main one, because its possibilities brought about a new product of show business-clip” [3, p. 97].

As for advertising video clips as means of “hyping” an artist, disc sales and cassettes, I.I. Prigozhin claims that video clips bring a little profit and he explains that



“the purpose of making them is the advertisement....You won’t be able to provide a successful disc promotion without a clip. Video clip is obligatory to create the singer’s image and name.” [10, p. 131].

Along with TV producers unanimously underline the role of global information network and application of digital technologies.

They permit to extend considerably opportunities for organizing promo actions and boosting volume of sales. Besides The Internet forums let discover audience relation towards the clip, film, hit after launch. Thus, marketing in show-business acquires, apart from existing functions (product promotion, finding, retaining and widening of circle of customers), investigatory and communicative functions» [3, p. 98].

Compilation of the literature and our own observations allow to offer a concept of the structural and functional analysis of artist’s promotion on the musical market.

The general idea of making such an analysis, firstly, based on the fact that traditional schemes of the artist’s promotion incorporate socio-psychological components, which exist in the real promotional process. Secondly, we should bear in mind, that psychological factors are crucial and they determine the rate of effectiveness of promotional activity on the musical market.

In this case the process core is the stage of concept creation and determination of “hying” policy; it means the choice of means, tactics and promotional strategy. While creating a promotional concept and in order to its effective realization, they take into consideration 4 blocks of equally important tasks.

The first block of tasks is connected to psychological studies of potential (target) audience, that suggests age and social, socio cultural particularities of customers’ social attitudes, their personal life values, perception particularities towards pop-music or one or the other singer. The elements of the psychology of consumers of musical production must be considered at personality level, group level and society level. In this context the studies of economic behavior in the sphere of musical consumption are of great importance.

The second block is the analysis of musical project resources, including: human, financial, technical and informative resources. Of special interest is the human resources, among which we can classify professional abilities and psychological reserves (for example, actor’s vocal abilities, his stress coping, promoter’s professional qualities, press-attaché and etc) of the artist and musical project team.

The third block is the economic and socio-cultural analysis of the situation, including the knowledge of present market state, income data and well-being of the potential and target audience, competitors’ studies. It is clear that this analysis is impossible without carrying out researches upon cultural traditions, sub cultural values, norms, fashion tendencies, atmosphere, mass and group attitudes in the sphere of pop music. You can note that this block as well as the first one is a kind of enlarged and profound version of marketing studies that producers usually conduct before the launch of the project and promotion. The in-depth studies of the first and the third block is also important for further enlargement of the target (potential) audience and for demand management.



Finally, the fourth block is the definition of methods and ways of socio-psychological influence on target potential audience. It is a question of the choice of certain manipulations, strategy determination which will meet audience taste and needs. (for instance, the creation of desired and expected image of the singer, of "his life legend"). In this block of task we can add the first planning of PR- actions.

After defining the strategic line of promotion, they proceed to the promotion itself that in the context of our analysis has 5 following stages:

- Realization of the concept and policy of project promotion;
- General assessment of promotion effectiveness;
- Post-promotion;
- Correction and further implementation of the chosen promotional policy;
- Creation of alternative variants of further project promotion.

The system of objective and subjective factors, belonging to two different spheres, has an impact upon promotion and post promotion. The first sphere is "audience", it includes such objective factors, like created public relation, mass music preferences, mass feelings and, specifically, of the young people. We can't disregard group norm influence, behavior patterns, informational influence of we group, mass media personal perception and relation towards the musical project.

Among subjective factors we can number: personal preferences, musical, taste, culture and education level, musical favours, existing social presentations about pop-music, actor's image and appearance stereotypes. It is quite evident that between these group factors are rather difficult to draw a boundary. So social factor (society, we group) can have influence upon personality. Meanwhile an individual, a leader, (formal or informal) can influence the musical preferences of the whole group.

In the second sphere of influence we can distinguish – «singer and musical project creators», among them there are also objective (relations between the singer and producer, interaction between the singer and the project team, effectiveness of PR-actions, successful business project making, financial possibilities of the project, productivity of the formed image, singer's image), and subjective factors (level of actor's communicative abilities, singer's professional capabilities, psychological traits (stress coping, consistency of aim).

Promotion is carried out through the main channels of mass communication – TV, radio, mass media, Internet. Socio-psychological means of promotion, in its turn, can be divided into primary and secondary. The primary ones are used at the first stage of promotion: song rotation on the radio, clip demonstration on TV, singer's club concerts, creation of the certain singer's image, publications about singer's activity in mass media, on websites, PR-actions (rumors, gossips, scandals, advertising events), album launch on CD, cassettes, MP3, product distribution in the regions, taking part in prestigious musical festivals, concerts, competitions. Secondary promotion means are those which are used on following promotional stages, when the singer acquires a certain recognition, social status and here we can put: organization of fan club, merchandising (production of computer games, calendars, badges, t-shirts and etc),



concerts and tours (CIS states and far abroad countries), participation in charitable concerts, participation in reality shows, talk shows, publication of the book (biography and fitness and yoga pieces of advice, recipes and etc), playing the role of the author and the anchor of TV programme, participation in hit-parades, rumors spreading, publications about scandal sides of the singer's life, publicity through Internet (banners, voting, top-news and etc), shooting in the block of commercials, DVD production with the recording of the last concert or press-conference.

The basis for differentiation of means into primary and secondary in the frame of our analysis is two criteria. The first criterion can be called the criterion of effectiveness, which is closely connected to singer's status. For instance, those means, which are used in the period of post promotion, will be absolutely useless, fruitless at the first stage of promotion. Book publication, organization of fan club, tours, t-shirt, badge, calendar production with pictures of the nameless starter will be a waste of money. However the primary means, unlike the secondary ones are absolutely necessary and fruitful at the stage of post promotion.

The second criterion is the perception and relation of the audience towards secondary means and promotional elements as indices popularity and being in demand. Otherwise, shooting in films, commercials, reality and talk shows and others are the evidences of popularity, fame, specialness, talent and abilities indicator. Besides these means are the proofs of making the right choice of the favorite singer.

Consequently, the secondary means are those, which bring results after the first "hyping" and effective, when the singer has a certain status in the system of show-business and in the system of social representations of the large audience. The secondary means are regarded as the indices popularity and being in demand by the audience and it is stipulated by the system of ideas which are formed under mass media influence.

All the above mentioned allows to make preliminary conclusions and set up some hypotheses:

1. In contemporary national literature there is a contradiction between the psychological approach towards cultural studies of musical management, on the one hand, and insufficient experience of musical management and marketing studies in psychological science, on the other hand. Thus, for instance, in literature there are detailed and large descriptions of promotional means, but there is no analysis
2. of socio-psychological mechanisms of product promotion on the market.
3. In the promotional structure we can distinguish two important components – promotion as a process and promotion as an effect (result). However we can understand under the term "promotion"- a process and even the activity directed to project making, helping the singer to achieve the position in show-business. The effect of promotion is the change of mass conscious structure, the change of social representations, behavior patterns, and increase of social value and musical product significance. With the help of manipulative strategies, PR-actions, advertising and the ways of socio-psychological influence, the singer, as a rule, achieves the position exceeding his professional skills. We suggest that promo-



tion is professional producer's , art-manager's image maker's and team activity destined to create the project how to popularize the singer, increase demand on his albums, boost his ratings, sales and profit. As a matter of fact, it is stipulated by the main task of show-business – creation of the product of mass demand, corresponding to financial possibilities, soul and entertainment needs of people.

4. Promotion is not only one way process, giving the information to the audience about the singer (for example, legend inventing about his biography, which doesn't correspond to his real life) in order to make the singer popular, but it is a two-way process of interaction between the audience and the singer (producer). The analysis demonstrated that they traditionally add to marketing targets of musical show business the maximization of qualitative and quantitative indices of singer popularity, the maximization of the target audience and the maximization of the qualitative level of the project. In our opinion, these targets are the indices of the effectiveness of project promotion on the musical market. More other, realization of marketing aims in show-business are directly entailed with a circle of psychological issues, like studies of socio-psychological features of the audience, studies of the consumers (target audience, its complicated attitudes, expectations, relations in the sphere of music product consumption), analysis of taste transformations, feelings, studies of musical dynamics, studies of the process of personal and cultural values, behavior patterns, socio-psychological studies of consumer's demand.
5. The main channel of singer's promotion on the musical market are the means of mass communication (TV, radio, press and PR-agencies), and mechanisms of promotion are socio-psychological ways to make influence, used in goal-oriented project activity by the producer and his team. Promotional process if effected by goal-directed, intentional factors (organized PR-actions, planned press-conferences and etc), as well as spontaneous, unplanned factors, like
6. rumors, gossips, concert impressions, or sharing impression about conversion with the artist and etc. In its turn, the effectiveness of promotion is depended on structural factor of objective (financial possibilities of the project and etc) и др.) and subjective type (professional skills and psychological traits of the singer), that we can analyze on personality level , the level of small and large groups. In promotional process they use such socio-psychological mechanisms of influence, as imitation, contagion, suggestion and persuasion. These mechanisms affect emotional and behavior personality spheres, and manifests itself in the change of relations, perception, assessment, the system of believes, fashion and demand upon this or that musical products.
7. Promotional effectiveness is defined by realization of marketing targets. To measure the effect of promotional activity on the market we can use indices which are applied to any economic activity, such as the growth of profit, increase of social significance and social value of the product, the change of perception and relation towards it. Moreover we'd like to underline, that the essence of



promotional process in the frame of show business consists in changing relation to the product without changing its quality or with small changes, in increasing product cost, its significance, social value, which it doesn't initially correspond. No doubt, the effectiveness and results of promotion will depend on initial level of professional training, talent, psychological traits of the singer and content of his activity. Though, please notice, these are not essential factors of promotion. The aim of promotion doesn't chiefly consist in changing initial quality of musical product, but in changing audience perception of the product, increase its social value and significance. In this context the question under discussion is how the audience relation changes after promo campaign and how the singer himself changes before and after "hyping".

8. As the starting point we propose a hypothesis: perception, assessment, and consequently, attitude towards the singer (group) in mass conscious is developed in three three-dimensional system of indices:
 - Fashion level – in fashion, popular, hyped, famous singer;
 - Attractiveness level - handsome, stylish, attractive, sexual;
 - Content level- text analysis (content, themes) and melodies of songs.
1. We can make a suggestion that artist promotion develops in two intercross planes or in two interdependent spheres: in audience and the system of show business. The growth of singer popularity among the audience is exercised in parallel or synchronously with changes of social position in social space of show business, but and on contrary, asynchronously, – popularity among audience, the love of public can affect the respect and authority growth among colleagues-singers, producers, journalists, radio and TV anchors and others (for example, singer's involvement in collaborative musical project), it means high level of popularity may provoke the quick introduction of the starter into Big League of show business. And vice versa, certain popularity can advance the singer on the musical market.
2. Thus, in the course of analysis we have specified the definition of the term "promotion", supplementing psychological content. Singer's promotion on the musical market is the socio psychological phenomenon, corresponding to the process and project activity of "hyping" and popularization of the singer directed to change perception and relation of the audience and special actions destined to change socio-economic consumer's behavior and sale stimulation. The result and social effect of promotion is expressed by the increase of the initial social value and significance of the product in mass conscious of consumers, and the improvement of singer's stage image in audience representations, and the boost of music product sales.
3. In conclusion we would like to summarize some questions, significant, in our opinion, for promotional studies on the musical market.
4. Socio-psychological studies of perception, relation, assessment particularities of the youth audience towards pop-music, and especially, towards the singer. Analysis of the system of social representations, existing in the youth sphere about pop-music.



5. Analysis of perception, relations, and social attitudes of youth audience towards applied means and instruments of musical promotion of the project, otherwise, studies of audience representations about PR-actions (PR-action in Internet, news PR-actions, popularity ratings, hit-parades, voting, fan-clubs and etc.).
6. Studies of the change phenomenon, happening in the system of representations of the youth audience which are the results of the socio-psychological influence during promo campaigns and publicity.
7. Creation of types of national pop music consumers taking as a basis socio-psychological traits (motives of recall to listening to music, life orientations, value representations).
8. Demand studies for pop-music as socio-psychological phenomenon, выявление structure of needs, elaboration of special methodological instruments for assessing socio-psychological components for music project promotion on the musical market.

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