

UDC 338.24:339.138

JEL Classification M15; M31

Chaikovska Maryna*Doctor of economics, Associate Professor
Department of Marketing and Business Administration***Shkeda Oleksandr***Ph.D student, Lecturer
Odesa I.I.Mechnikov National University
(Odesa, Ukraine)*

**ANALYSIS OF DIGITAL INDICATORS OF THE CONVERGENCE OF
BEHAVIORAL AND INFORMATIONAL TRENDS OF SOCIETY MANAGEMENT
IN THE FRAMEWORK OF THE SOCIETAL CONCEPT OF INFLUENCER
MARKETING**

The article is devoted to the analysis of features, factors and indicators of behavioral and informational tendencies within the societal concept of influencer marketing in the conditions of digitalization of society. The problem of methodological substantiation of adaptive choice of tools of influence and identifiers of consumer attitudes from the point of view of globalization is considered. It is proved, that since modern concepts of marketing management are based on societal principles, influencer marketing should exist in the rhetoric of social and ethical interests of society. It was found that the indicator of these interests could be social events that reflect real social values. One of these events, which was conducted on the Reddit platform as a social experiment called "r/place", was analyzed. The analysis of the experiment revealed behavioral and informational trends that could be used to build a marketing strategy of influence in the context of the societal concept of marketing management. Based on behavioral factors, a model of brand influence on society and the societal system as a whole is built, information objects with the potential of influencers are identified.

Key words: marketing management, societal marketing concept, influencer marketing, pop-culture, behavioral economics, marketing strategy.

DOI: 10.15276/mdt.6.2.2022.6

Statement of the problem in general form and it's connection with important scientific or practical tasks. In the conditions of informational transformation and digitalization of communication processes, the consumer of the brand's products turns into a structural unit of the system of integrated marketing communications. Due to the widespread integration of Internet technologies, the theory and methodology of organizing marketing in the hypermedia space is undergoing changes. Traditional marketing is complemented by a number of features, one of which is the transition of a key role from producers to consumers [1]. The problem of identifying behavioral and informational trends within a society whose members are real or potential consumers of a brand is related to the dynamics of the societal system. Such identifiers have practical applications in a number of aspects of marketing management, and are also critical in building an influencer marketing strategy.

© 2022 The Authors. This is an open access article under the CC BY license
(<http://creativecommons.org/licenses/by/4.0>)

M. Chaikovska, O. Shkeda. Analysis of digital indicators of the convergence of behavioral and informational trends of society management in the framework of the societal concept of influencer marketing

Analysis of the latest research and publications, which initiated the solution of this problem and on which the author relies. The concept of societal marketing, as one of the marketing concepts, according to which, when building an advertising campaign, the emphasis is shifted from the product and production to consumer satisfaction, ethics and social benefits, was formulated by Philip Kotler [2]. The prerequisite for the emergence of this concept of marketing management was the presence of a number of social and ethical problems that were not taken into account in the concept of pure marketing, which, in turn, followed after production, product and selling concepts. A distinctive feature of the concept of societal marketing is that marketing strategies have begun to pay attention to the conflict between the immediate satisfaction of the needs of the consumer and his long-term well-being. This feature has been saved in subsequent marketing management concepts: relationship marketing, international marketing, holistic marketing and brand management concepts [3].

The societal concept of marketing management is manifested in the creation of a product, service, brand, which has an image and reputation component. It is a clear image that is likeable and attractive for consumers and takes into account his life priorities and ideas [4].

To achieve this effect, the marketing strategy must include the following aspects [5]:

1. the needs of the consumer,
2. the vital interests of the consumer,
3. interests of the organization,
4. public interests.

The situation when the interests of the organization absolutely correspond to the public interests (interests of society) is impossible, since the organization also pursues commercial interests (profit, competitiveness, scaling, etc.), which society does not care about. Similarly, a situation is impossible when the interests of the organization do not intersect with the interests of society. Due to the lack of common ground (touchpoints), the organization turns into a closed system, and the key activities of the company are decreased to the level where the existence of the company becomes irrational or impossible. The conditions and factors of the external environment (both direct and indirect impact) are directly related to society and its interests. The denial of the last is tantamount to the death of the enterprise [6]:

The rise of the socio-ethical concept of marketing and increased attention to the harmonious development of society is due to ecological factors. However, ecological problems are associated not only with nature management activities and climate change, but also with society as such. It would be correct to say first of all with society because actually it affects the nature [7]:

The societal system is a system of relations and processes that are considered at the level of society as a whole and the organizational aspects of social life. As a societal system, it is considered a social formation, including its functional interaction of the main structures [8]:

- economic,
- social,
- ideological,
- political,
- spiritual.

The social component of the marketing strategy into the societal concept determines a mass-social approach and decision-making about acceptance of the brand positioning [9]: However, the dynamics of public opinion is changeable. Depending on the specific social and societal systems inside of society and commonality, accordingly, there is a risk of the attention focused to a greater extent on the social and to a lesser extent on the ethical. Thus, the socio-ethical concept requires the existence of an indicator, due to which the marketing strategy of the enterprise is formed and adjusted.

The long-term nature of this approach is ensured by the function of the societal system, which consists in its self-reproduction. This is argued by the principle of self-development of the hierarchical system, which underlies evolutionary development [10].

Highlighting the previously unresolved parts of the general problem to which the article is devoted. Having in depth research in the direction of the societality of systems, the methodological justification for choosing specific instruments as an identifier of the mood of the masses has not been formulated. The objects that could be integrated into an influencer marketing strategy are usually adaptive to a specific situation, and the analysis of behavioral and informational trends is carried out in terms of the brand's goals, and not in terms of globalization.

Formulation of the purpose of the article (statement of the problem). The aim of the paper is to define behavioral and informational trends of society in the framework of the societal concept of influencer marketing.

Statement of the main material of the research with full justification of the scientific results obtained. A pop-cultural phenomenon can act as an indicator of social mood, as well as a tool that reflects the interests and needs of society.

This is due to the following characteristics of pop culture [11]:

- reflection of society's values;
- satisfaction of information needs;
- integration into everyday life.

The "chicken or egg" type question that is interpreted for the pop culture is:

Does society consume the expressions of pop cultural phenomenon offered by pop culture producers, or do pop culture producers adapt their products to demands of society?

The answer is obvious, and it is due to the very essence of marketing, which is to satisfy consumer needs.

There are reputable sources of information that direct and focus the audience's attention (Academy Awards for Cinematography or Pulitzer Prize for Literature), but the choice is made to a greater extent by content consumers [12]. Consequently, the mood of the masses prevails over the influence of specific elite groups in the formation of the cultural dominant.

Another proof of this thesis is the evolutionary theory of cultural change by Liane Gabora. It lies in the fact that the driving process for the development of cultural values is the "Communal Exchange" [13]. This theory refutes the Darwinian approach with the vertical formation of the cultural dominant, giving preference to the horizontal information exchange within society. This means that the source of the driving force of the process of cultural development is not an information resource, but an information process. The alternative theory of neo-evolutionism is the theory of Darwinism in cultural evolution, which consists in the vertical endowment of society with a cultural dominant [14]. The source can be previous generations, existing elites, tutors, etc. However, in this case, the decisive point remains with society, which plays the role of a factor of natural selection – "survival of the fittest".

Based on this, it could be argued that pop culture meets the requirement of sociality as an indicator of the societal system. As for the requirement of its ethical aspect, the subject of ethics is morality, which is the differentiation of intentions, decisions and actions between those that are distinguished as proper (right) and those that are improper (wrong) [15]. And the source of the moral code (principles and standards of correctness) is culture. Thus, ethics is determined by the very essence of the culture of society. And, given that morality is the concept of the majority, culture should be mass, that is popular.

This proves the relevance of using pop culture as an analytical tool for the societal system.

Consider an event on the Reddit platform called “r/place” as an indicator of informational and behavioral trends in society.

Reddit is home to thousands of communities, endless conversation, and authentic human connection.

The slogan is “Dive into anything”.

Every day, millions of people around the world post, vote, and comment in communities organized around their interests. Reddit is a growing family of millions of diverse people sharing the things they care about most.

Reddit by the Numbers (last updated January 2021) [16]:

- 50M+ Daily Active Uniques,
- 100K+ Active Communities,
- 13B+ Posts & Comments.

Experiment “r/place” is a collaborative online canvas on which a single user can only place a single tile every five minutes [17].

The event was first introduced as an experiment on April Fool's Day in 2017. The sense was that registered users were able to edit a common square pixel canvas. By changing the color of one pixel, the user was forced to wait a certain amount of time before changing the color of another pixel. The idea for the experiment was Josh Wardle's. However, what “r/place” has turned into, has gone far beyond the original idea, which was an April Fool's prank (a pixel painted over by one user will be certainly painted over by another). The social effect of the event could be traced from the first steps, and one of the recommendations from the creators advised to work together, since cooperation would bring more effect than individual efforts.

The experiment was repeated in April 2022. Let's compare the quantitative indicators of the first and second versions of the experiment (Table 1).

Table 1. – Quantitative indicators of the experiments

Year	2017	2022
Duration (hours)	72	87
Canvas size (pixels)	1000 x 1000	2000 x 2000
Timeout between pixelization (minutes)	5-20	5
Users (millions)	1.2	6
Colors	16	32
Number of interactions (millions)	16.5	72
Number of art objects at the final stage (thousands)	1,5	8.1

Considering the ethical component of the concept of societal marketing, and the fact that the identification of morality lies in the culture of the majority, and not in a particular society, limited by location, level of education or other factors, it seems logical to use digital macro marketing tools at the macro level. The “r/place” event as an analytical data array corresponds to the following theses of the concept of macro-marketing [18]:

- Marketing system as a set of networks of interacting participants, institutions and flows as an object.

- Digital platform as a subject.
- Creating wealth and prosperity as a goal.

Let us consider the chronology of micro-events during the experiments and determine the key manifestations of the behavioral dynamics of the masses.

Due to the absence of announcements, the users taking part in the experiment did not have a clear plan of action, and pixelization occurred chaotically without clear goals. This formulated the defining problem for the further development of the experiment. It was the absolute lack of management. The ever-increasing number of participants required coordination. The lack of a plan, an organizational structure and a controlling mechanism made it impossible to depict anything concrete. The lack of a shared goal prevented user motivation from developing to the point of effectively painting the canvas. The constant repainting of pixels by other users was destructive.

Thus, we can determine behavioral trends at the start:

1. Social processes need management.
2. Management is impossible without commonality (community).

In the social network, organizational groups began to form on separate communication branches. At this stage the experiment went beyond the proposed platform, collecting hashtags and users on other platforms (social networks, forums, messengers and so on). From the point of view of the organizers of the experiment it is worth noting the correctly organized timing of the event. The time between pixel fills (5-20 minutes in 2017) was spent by users creating a marketing buzz. Thus, the promotion of the event proceeded exponentially. The temporal limitation of the experiment served as a motivating factor for virality. If the users do not share their ideas about “r/place” today, it may not make sense tomorrow, because another event would take the place of the news hook. The motivating factor that increased the involvement of users was the actual functionality of the experiment. It is permanent pixelization of the canvas.

1. Engagement equals ongoing interaction.
2. Time limits force the marketing buzz.

Marketing buzz means the informational interaction of consumers and users of a product or service, which amplifies, complements or alters the original marketing message [19].

It is not possible around an unpopular phenomenon.

The formed communities were able to achieve a visual result, because they had advantages: numbers, communications and a primitive management system. The first problem of the experiment was solved, and another appeared in its place. The content that was expressed as a finished visual object was extremely indecent at the first stage. Moreover, the first art, which did not contain curses or obscene illustrations, was spoiled immediately upon completion. In 2017, the world was the most consumed by the Pokemon pandemic due to the sensational smartphone application. Not surprisingly, Pokemon became the first art. However, the group that created it could not keep the art from being interfered with, as a result of which the Pokemon turned into another indecent image. Since the creators of the experiment did not interfere in any way with the pixelization process, the participants in the experiment took censorship into their own hands. Separate obscenity groups failed under the combined efforts of other groups. And it is worth noting that censorship had neither management nor a leader. It formed itself as a reactionary result and spread to the whole of society.

1. Society is never congruent.
2. The absence of censorship from the management mechanism of the system gives rise to self-censorship inside the system.

Further, two fractions formed on the canvas, which painted over the field with blue and red pixels. Since the resource of space was limited, painting over existing art was inevitable, however, the already formed mechanism of self-censorship made it possible to differentiate works of art from the point of view of their ethics. Indecent images became a monochromatic canvas, while images that did not have obscene connotations remained untouched.

It is significant that it was the monochrome red and blue communities that became the most effective. Without wasting time on the formation of the exposure and the coordination of the participants, the process of single-color pixelization spread faster than others. Thus, the initial leaders, whose lack of intellectual capital was expressed in the manifestation of unethical behavior, were replaced by leaders whose lack of intellectual capital was expressed in their neutrality and primitiveness.

1. In the absence of an elite, power in society is concentrated in the hands of primitivists.

However, this can not be called a negative phenomenon. The majority acts not only as a source of ethics, but also as its protector. It was thanks to the monochrome fractions that other groups with more specific goals managed to realize their projects. Pixelated copies of Van Gogh's *Starry Night*, Leonardo da Vinci's *La Gioconda*, Palpatine's monologue from *Star Wars* in three-pixel font (one of the largest works), a panel from *Windows 95* with a Start button and open tabs, and much more appeared on the canvas.

The turning point was the cover image for Pink Floyd's album *The Dark Side of the Moon*. By this moment, the canvas was filled, and the principle of differentiation according to the level of ethics was no longer effective. The visualization of the music album was not finished. A new trend has formed:

2. In the presence of a censor, an ethical assessment is transformed into a value one.

Since value evaluation is subjective in nature, and the control mechanism that took over the role of the censor was decentralized, the war for space became a logical development.

In view of the reasons stated, the monochrome fractions were still the most effective. However, due to the fact that bypassed arts was not saved again, the fractions decided to paint them in their own color. Thus, the art of the elites was erased, and the canvas turned into military operations, the purpose of which was to capture the territory and paint over it with a certain color.

3. The law of growth of needs: the needs of society are limitless, and the economic resources are limited.

The solution to this problem and the establishment of peace in the "r/place" society was a common enemy. Its role was taken on by a group from the competing platform 4chan. Starting from the center of the canvas, this group painted everything with black pixels. External influences on the system not only united a fragmented society, but also provided an additional motivator for coordination, activism and resource mobilization. The mechanism of group dynamics, such as primary identification, worked. This mechanism is often used to suppress intergroup conflicts. The need for users to be involved in the general has undergone several transformations since the first hours of the experiment. This was also expressed in the images on the canvas.

4. Evolution of the belonging effect:

I. monochrome painting as the easiest way to be part of a group;

II. visualization of nationalistic objects as evidence of participation in the nation;

III. the formation of pop-cultural art objects that reflect not only ethics, but also the values of society;

IV. restoring the freedom to form meanings as a common identity for platform users and participants in the "r/place" experiment.

After defeating a common enemy, the wars between the factions did not recover. What has been restored is the covered works of art. In addition to the works mentioned, the final canvas contains a vast array of pop culture images, none of which contain unethical elements. Moreover, it was possible to restore even those images that were painted over after the transformation of the ethical assessment into the value assessment (cover of the Pink Floyd music album).

The repeated experiment in 2022 largely inherited the behavioral trends of the original experiment in 2017. This is due to the fact that the interaction functionality has not changed much. Aside from the scaling (enlargement of the canvas, colors, users, etc.) and the rare intervention of moderators in the role of a censor, the main ideas and meaning of the creators of the experiment remained the same. However, unlike the creators of the informational system, user behavior has undergone several changes.

5. References to user experience.

User eXperience (UX) is the perception and response of a user to the use and/or an upcoming use of a product, system or service [20].

The difference in unlocking the potential of experiments is expressed in the actions of users. This once again confirms the already formulated thesis:

The consumer potential is determined by the UX of the consumer.

In 2022 the stages of forming active user groups and management within these groups, virality and marketing buzz around “r/place”, engagement and building a censorship mechanism developed at the start of the experiment. The canvas in the first hour was divided between the created arts. By maintaining neutrality and the absence of an encroachment on the occupied space, users were able to survive for several hours. The conflict between influence and ethics became a violation of this idyll.

Five years of the development of the digital world and the integration of influencer marketing tools into everyday life has allowed individual influencers to conceptualize their own points of view. Streaming services, popular persons of blogging communities, social networks and entire communities, that were ready to be led by the digital elite, clashed over the battle for space, as it was in 2017. The French faction, in which, in addition to opinion leaders, nationalist ideas and objects acted as influencers, began to capture the canvas, depicting French symbols (from state symbols to a baguette and a portrait of Zidane). The art objects did not contradict the established tacit mechanism of censorship, however, they did not fit into the ethical principles of “r/place”. Separate groups within the fraction have separated from the growing destructive activity, focusing their efforts on preserving and optimizing the results that have been achieved, and not on destroying the art of other groups. Thus, censorship of activity was transformed into censorship of management. By not complying with the principles of the societal marketing concept, opinion leaders have lost their influence.

Popularity is still a key factor for objects that act as influencers in the concept of influencer marketing. However, popularity remains unstable variable not only due to the popularity of other objects, but also depending on the degree of the accordence of the object to social and ethical norms of society.

6. Direct dependence of the effectiveness of influencer marketing tools on orientation to the existing user experience.

7. Direct dependence of the popularity indicator on the accordence of the popular object to the societal norms.

Thus, the conflict was still resolved on the basis of the mechanism of primary identity and belonging to an established society with certain rules. The difference from 2017 was that

users did not need an external common enemy. Instead, they were able to expand the system of censorship to influencers who act as managers of separate groups.

8. Transformation of the censorship system, posing the problem of ethical leadership.

Based on the experience of 2017, the next step in the transformation of influencers would be the transition from their ethical assessment to their value assessment. However, due to the limited time of the experiment, this theory was neither confirmed nor refuted.

At the final stage of “r/place”, the activity on the canvas was characterized by a high level of cooperation. After finishing their art objects, small groups came to the art of other groups. However, they did not destroy them, as happened before, but acted as protectors and an additional resource. As it was with Van Gogh's *Starry Night* in 2017, which was pixelated in the final canvas as Windows XP software, that created an image of an open reproduction file on a computer, many of the 2022 arts has also been fine-tuned by users who were not the authors of the original pixelization. For example, the image of hands from Michelangelo's fresco "The Creation of Adam" changed the concept several times. The final image was of Adam giving God a slice of pizza. Another example is Notre Dame Cathedral. Initially drawn in a classic way, Notre Dame de Paris was soon engulfed in flames, referring to the events of 2019.

9. Collaborations as a stage of effectiveness scaling.

10. Ideas inspire ideas.

Kristina T. Litherland and Anders I. Mørch [21] in their analytical work on group dynamics within the “r/place” experiment, consider the relationship of social-visual artifacts at three levels (Table 2).

Table 2. – Three levels of social-visual artifacts

Level (intervention)	Canvas (visual artifact)	Communication (social artifact)	Actors (rate of change)
Structure (instruction)	r/place rules; emergent: tile placement structure and visual patterns	r/place rules; emergent: social structure and common attitude	All participants (days; emergent structure vs. instruction; quantitative)
Meaning (group interaction)	Seeing an image evolve; design by visual composition	Discussion (debate, negotiation, persuasion); voting posts up/down	Small group (hours; recognizable images and multiple attitudes from cooperation to conflict; qualitative)
User action (creativity)	Placing or replacing a tile in a certain color	Written utterance in forum	Individual (minutes; clicks and utterances; quantitative/qualitative)

Let us adapt the above information to build the model of the brand's influence on society and the societal system as a whole (Fig. 1).

The brand directly interacts with society on three interrelated and complementary levels. The object of influence on the part of the brand can be society as a whole, which accepts the fact of the existence of the brand, however, due to its non-congruent structure, it is not an overall representative of the target audience. In this case the impact on user and customer experience is carried out indirectly. More often a brand has a direct impact on consumers and the behavior of individuals in case of the fact when the object of influence consumers or current individual but not society.

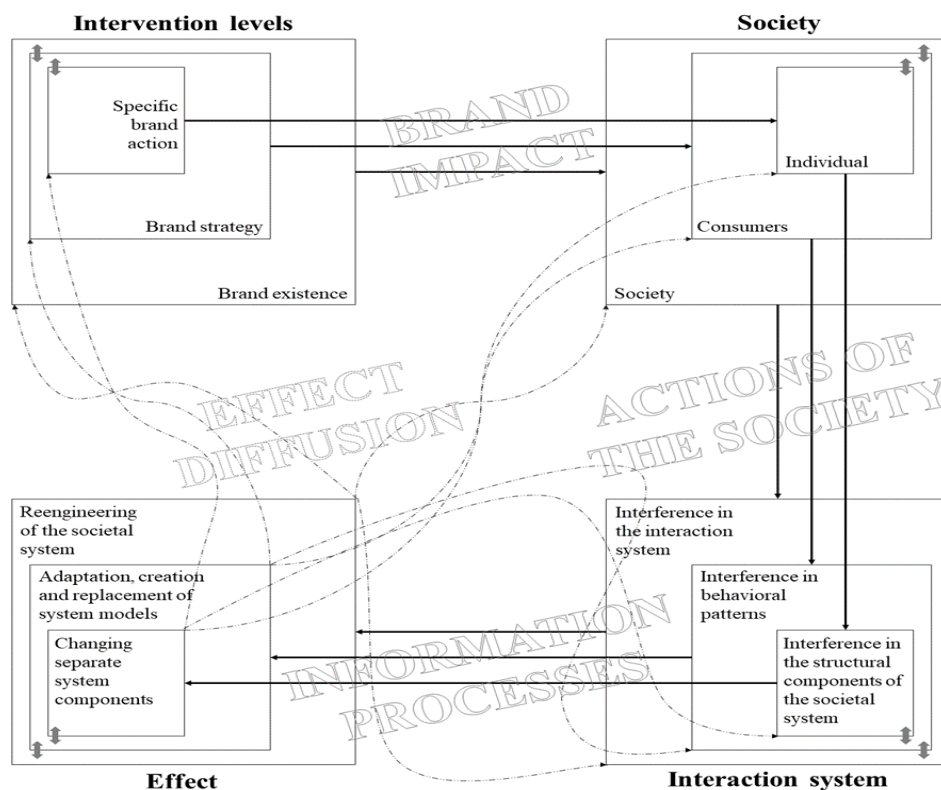


Figure 1 – Model of brand influence on society and the societal system as a whole (compiled by the author)

Making an interchange with the brand (financial, material, informational, etc.), society generates new meanings at all levels that is new ideas, the vector of actions of which aims at changing the system of interaction between the brand and society. This is where behavioral trend management is critical for a brand.

System changes are scaled by information and communication processes. The effect of such scaling could be changes in individual structural components of the system, system models or the system as a whole.

On the one hand, changes in the societal system are an indicator of the effectiveness of brand activity and its system of integrated marketing communications. On the other hand, it is an incentive for strategic changes within the brand's policy in order to maintain the relevance of satisfaction of the transformed needs of society in accordance with real values.

In addition to the effect on the brand, changes are also taking place in the societal system. Synergy, emergence, the dynamics of the informational space, which is expressed in the randomness of the appearances of news hooks, as well as many external factors enhance the created effect.

Informational and behavioral trends that could be used in marketing communication strategies are the subject of permanent rethinking by society (both in terms of ethics and value significance).

In addition to analyzing behavioral trends when building a community around a brand, “r/place” could also be used as a source of informational trends for the concept of influencer marketing. All art depicts current influencers, which are both modern phenomena (countries, football clubs, famous personalities, characters of cinema, comics, video games, music groups,

M. Chaikovska, O. Shkeda. Analysis of digital indicators of the convergence of behavioral and informational trends of society management in the framework of the societal concept of influencer marketing

memes and other manifestations of pop culture), and historical phenomena (works of art, historical personalities, cinematographic pictures of the last century, etc.).

A separate postulate is the function of society, which consists in identifying and reflecting priority social problems. In 2022 images referencing the Russian-Ukrainian war became such a moment. Starting from the first hours, at the very first stages of the formation of a common canvas, the flag of Ukraine was built pixel by pixel by users. It is noteworthy that neither the Reddit platform nor the “r/place” event itself is popular in Ukraine.

Thus, it becomes obvious that support for the Ukrainian people in the form of a national flag was a trend of the world community, and not of patriotic users. Holding the lead in terms of image size for a long time at the first stages of canvas formation, the Ukrainian flag was able to hold out until the end of the experiment.

On the final version of the canvas, the Ukrainian flag takes the fourteenth place in terms of scale out of more than eight thousand pieces of art. Many additional elements were applied to the initially clean yellow and blue canvas, including Ukrainian state symbols, symbols of the Ukrainian army, a portrait of the President of Ukraine, Ukrainian architecture, and so on.

After analyzing the TOP-100 largest images on the “r/place” canvas (Table 3), two informational trends could be definitely identified: national symbols and the phenomenon of pop culture.

Table 3. – TOP-100 largest images on the “r/place” canvas

1	Flag of France	National	51	Ghibli x Cowboy Bebop	Pop-cultural
2	Flag of Germany	National	52	Flag of India	National
3	The Nordic Union	Pop-cultural	53	Flag of Denmark	National
4	Central Alliance	Pop-cultural	54	Mizkif	Pop-cultural
5	Flag of the Netherlands	National	55	Star Wars	Pop-cultural
6	Void	Pop-cultural	56	Flag of Poland	National
7	Flag of Belgium	National	57	Flag of Romania	National
8	Windows XP taskbar	Pop-cultural	58	Pride road	Social
9	Flag of Colombia	National	59	r/MrRobot/Rassicas Alliance	Pop-cultural
10	r/GreenLattice	Social	60	TotalBiscuit	Pop-cultural
11	Flag of Spain	National	61	Flag of Portugal	National
12	Flag of Germany	National	62	Trans pride flag	Social
13	2B butt (censored by admin)	Pop-cultural	63	Flag of Belgium	National
14	Flag of Ukraine	Social	64	Zyzz	Pop-cultural
15	Flag of the Netherlands	National	65	Flag of Ireland	National
16	KOI (Purple Pixels)	Pop-cultural	66	Flag of Portugal	National
17	Flag of Mexico	National	67	Middle-Eastern Alliance	Pop-cultural
18	Farewell	Pop-cultural	68	Hand stencil	Art
19	Flag of Quebec	National	69	The Asmongold Pot	Pop-cultural
20	Chain Pact Allies	Pop-cultural	70	The Blue Corner	Pop-cultural
21	Flag of Germany	National	71	Mustafa Kemal Atatürk	Historical
22	Crying Baby	Other	72	Widowmaker	Pop-cultural
23	Flag of the United States	National	73	Ending neutral zone	Pop-cultural
24	Ugly pufferfish pond	Other	74	Slovakia flag	National
25	United Gacha Alliance	Pop-cultural	75	Flag of the Czech Republic	National
26	Stream Train II	Pop-cultural	76	.tv/drakeoffc Avatar	Pop-cultural

Table continued 3

27	Flag of Argentina	National	77	r/fuckcars highway	Social
28	Battle of the Heroes	Pop-cultural	78	Large Pink Amongus	Pop-cultural
29	Flag of Sweden	National	79	Sci-Fi-Fantasy Alliance	Pop-cultural
30	Meteor	Other	80	Gigachad Emote DGG	Pop-cultural
31	FREAK SQUAD	Pop-cultural	81	Notre-Dame de Paris	Art
32	Flag of Italy	National	82	Flag of the United Kingdom	National
33	Flag of Brazil	National	83	Chessboard	Other
34	The Seven Provinces	Historical	84	Donut	Pop-cultural
35	Flag of Turkey	National	85	Everlasting Summer	Pop-cultural
36	Oranje Boven	National	86	Bangtan Sonyeondan	Pop-cultural
37	Flag of Norway	National	87	Hollow Knight/ Elden Ring	Pop-cultural
38	Leaves From The Vine	Pop-cultural	88	Arkeanos	Pop-cultural
39	Bratishkinoff	Pop-cultural	89	The Blue Corner	Pop-cultural
40	Flag of India	National	90	Jinx from Arcane	Pop-cultural
41	Flag of Argentina	National	91	Flag of France	National
42	Flag of Finland	National	92	OMORI White Space	Pop-cultural
43	The Night Watch.Rembrandt	Art	93	Philippines Base Bravo	National
44	Flag of Spain	National	94	Average Greek vs Turk	National
45	Gol D. Roger	Pop-cultural	95	Slovak flag with pixelart	National
46	Flag of Poland	National	96	Void Entity	Pop-cultural
47	Superstonk	Pop-cultural	97	Mr. Incredible	Pop-cultural
48	r/fuckcars parking lot	Social	98	Flag of Austria	National
49	Arc de Triomphe	National	99	Rainbow road	Social
50	The Tortoise Trainer	Art	100	Flag of the Netherlands	National

The abundance of national symbols is due to the fact that the experiment is an international arena, where the association of users by nationality is the easiest way to become part of the group.

At the same time, the association of groups on the basis of a common interest in pop-cultural phenomenon is not due to any additional labels. Such groups were formed from like-minded people from different countries and societal settings, which allows us to consider pop culture as a more universal tool for reflecting the interests of society.

It is also worth noting that most of the art objects that are categorized as “National” are not ideologically separated. Most of the national images are supplemented with the heritage of national culture or pop-culture, which can already be safely considered world-wide (Table 4).

Table 4. – Quantitative indicators of the informational trends

National	Pop-cultural	Social	Art	Historical	Other
42	41	7	4	2	4

Other informational trends include art (Rembrandt, Hand stencil, etc.), social problems (pollution, representation) and historical aspects (facts and personalities). Four images from the TOP-100 that remained outside the categories: a crying baby, a pufferfish pond, a meteor, and a chessboard A lot of arts from 2022 references the arts from 2017. The Star Wars franchise remains the undisputed leader in pop culture, and anime culture, sports and superheroes are still

popular. Each of the objects presented on the canvas has a popularity and degree of influence, which includes marketing potential.

Conclusions from this research and prospects for further developments in this area. The analysis of the digital pop-cultural experiment “r/place” identified 16 behavioral trends and classified the 100 largest visual informational objects that can be used as influencers in influencer marketing strategies.

The proposed concept of using a pop-cultural phenomenon as an indicator of behavioral and informational trends is argued from the point of view of theory and confirmed in practice: almost half of the informational trends are related to the pop-cultural world, and the behavior of information system users corresponds to the cultural norm. Since the analyzed experiment was held on an international platform, and the sample of users was not standardized under any criteria, it means that the cultural norm corresponded to the ideas of the majority, that is, the most popular.

Based on the behavioral analysis of users of the Reddit information system, a model of the brand's influence on society and the societal system as a whole has been built. It is based on three levels of influence of the brand, actions of society, information processes and the effect diffusion of the produced intervention on all categories of the societal system. Such a model could be used in building an integrated marketing communications system, and also has practical value for developing influencer marketing strategies.

1. Chaikovska M.P. (2021). Conceptual and methodological principles of management of marketing IT-projects in digitally transforming environment: monograph. Odesa, 2021. 370 p.
2. Kotler P., Armstrong G. (2017) Principles of Marketing, Global Edition. Pearson, 2017. 736 p.
3. Analysis of technological innovations in digital marketing(2018) / M. Oklander, T. Oklander, O. Yashkina, I. Pedko, M. Chaikovska. Eastern-European Journal of Enterprise Technologies. 2018. 5/3 (95). C. 80-91.
4. Bezugla L., Kuvaeva T. (2021) Formuvannia sotsialno-etychnoho marketynhu v diialnosti orhanizatsii. Naukovyi visnyk IFNTUNH. 2021. No. 2(24). Pp. 69-77.
5. Zaitseva O., Yemets N. (2013) Realizatsiia pryntsyviv samoorhanizatsii V kontseptsii sotsialnoetychnoho marketynhu. Biznes-navihator. 2013. No. 2(31). Pp. 102-106.
6. Etzkowitz H. (2008) The Triple Helix. London, 2008. 180 p.
7. Sadchenko O.V., Robul I.V. (2020). Economic and environmental marketing space of the economics of experience. Economic Innovations, vol. 22, no. 1(74). P. 129-139.
8. Teoretyko-metodychni osnovy upravlinnia sotsiialnymy systemamy v umovakh innovatsiinoekolohichnoho rozvytku: marketynhovi aspekty : monograph / Sadchenko, O. and others ; edited by Sadchenko, O., Robul, Y. Odesa : Odessa I.I.Mechnikov National University, 2020. 92 p.
9. Chaikovskaya M., Shkeda A. (2022) Convergence of user experience and marketing communications management under reflexive digital transformations. Science, education, culture: zb. articles of international sci.-pract. conf. Volume 1. Komrat: KSU, 2022. S. 183-187.
10. Chaikovska M.P., Shkeda O.O. (2021). Reengineering brand-communication with the consumer by integrating pop-cultural influencer marketing tools into traditional marketing components. Marketing and digital technologies, vol 5, no. 3. P. 63-71.
11. Chaikovska M., Shkeda O. (2021) The role of the pop-cultural phenomenon in the management of the reflexive tools of modern influencer marketing strategies in the context of digitalization. Innovation economic development: institutional and organizational dimension : International collective Monograph / edited by Levitskaia, A. Comrat, 2021. Pp. 156-176.
12. Gabora L. (2013) An evolutionary framework for cultural change: Selectionism versus communal exchange. Physics of Life Reviews. 2013. No. 10(2). Pp. 117-145.
13. Bradie M., Bouzat J. (2016) Patterns and Processes in Cultural Evolution. Evolutionary Biology. 2016. No. 43. Pp 516-530.

14. Long A., Sedley D. (1987) The Hellenistic Philosophers: Translations of the Principal Sources with Philosophical Commentary. Cambridge: Cambridge University Press. 1987. No. 1. Pp. 366–67.
15. Reddit URL: <https://www.redditinc.com/> (accessed 05 April 2022).
16. The Day Redditors Broke the Internet. Again URL: <https://www.redditinc.com/blog/the-day-redditors-broke-the-internet-again> (accessed 05 April 2022).
17. Robul Y. (2020) Teoretychni osnovy funktsionuvannia ta rozvytku marketynhovykh system u tsyfrovomu marketynhu : monograph. Dnipro : Zhurfond, 2020. 315 p.
18. Thomas G. (2006) Building the buzz in the hive mind. Journal of Consumer Behaviour. 2006. No. 4(1). Pp. 64-72.
19. Garrett J. (2010) The Elements of User Experience: User-Centered Design for the Web. New Jersey, 2010. P. 192.
20. Shkeda O. (2021) UX-oriented marketing communications. Marketing of innovations. Innovations in marketing : Materials of the International Scientific Internet Conference. Bielsko-Biala, December 2021. Pp. 167-170.
21. Litherland K., Mørch A. (2021) Instruction vs. emergence on r/place: Understanding the growth and control of evolving artifacts in mass collaboration. Computers in Human Behavior. 2021. No. 122. Pp. 1-14.

Чайковська М.П., д.е.н, доцент кафедри маркетингу та бізнес-адміністрування, Одеський національний університет імені І.І. Мечникова (Одеса, Україна).

Шкеда О.О., аспірант, викладач, Одеський національний університет імені І.І. Мечникова (Одеса, Україна).

Аналіз цифрових показників конвергенції поведінкових та інформаційних тенденцій управління в межах соціальної концепції маркетингу впливу.

Стаття присвячена аналізу особливостей, факторів та показників поведінкових та інформаційних тенденцій управління в межах соціальної концепції маркетингу впливу в умовах діджіталізації суспільства. Розглянуто проблему методологічного обґрунтування адаптаційного вибору інструментів впливу та ідентифікаторів настроїв споживачів з точки зору глобалізації. Доведено, що оскільки сучасні концепції управління маркетингом базуються на соціальних принципах, маркетинг впливу повинен існувати в риторичній соціальній та етичній інтересів суспільства. Виявлено, що індикатором цих інтересів можуть бути соціальні події, що відображають реальні соціальні цінності. Проаналізовано одну з таких подій, яка була проведена на платформі Reddit як соціальний експеримент під назвою «r/place». Аналіз експерименту дозволив виявити поведінкові та інформаційні тенденції, які можна використовувати для побудови маркетингової стратегії впливу в контексті соціальної концепції управління маркетингом. На основі поведінкових факторів побудовано модель впливу бренду на суспільство та соціальну систему в цілому, визначено інформаційні об'єкти з потенціалом інфлюенсерів. Розглянуто детальну хронологію експериментів у 2017 та 2022 роках. Обумовлено перспективи використана моделі для побудови інтегрованої системи маркетингових комунікацій та практичне значення для розробки стратегій маркетингу впливу.

Ключові слова: маркетинговий менеджмент, концепція соціального маркетингу, маркетинг впливу, поп-культура, поведінкова економіка, маркетингова стратегія.

Received to the editor 28 December, 2021.