

# Storytelling in Media Communication: Media and Art Models

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**Abstract:** The article is devoted to study of storytelling models in media communication in the context of globalization and postmodernism of information space. This article is of interest because recently storytelling as a special type of communication has become an object of research in science. Advertising has modified, turning into art of storytelling and brand-image. In this article, the specifics of storytelling are analysed, its definition is provided, functions and types are pointed out. The authors also consider such phenomena as landing and longread inseparable from storytelling in online space. In the article, there is characteristic of each component of technique of transmedia narration in the context of postmodernism information community and globalisation changes. The author analyses how the story in advertising is tool of reflection and experience transfer, value and cultural identification and how affect the audience. Using the example of popular commercials, the author studies how storytelling and myth are connected and how it is implemented within media space.

**Keywords:** Technique, transmedia narration, landing, longread, epistolary storytelling, narrative.

## INTRODUCTION

The 21st century is the century of communication and globalisation. At present, virtual life is actively replacing real life. Devices and the Internet are already an integral part of every human life. Now the perception of information is screen-centric, every second a human is forced to face new information, select and filtrate it. Since advertising is engine for trade and about 70% of information we obtain because of advertising, in the media communication sector there is the notion storytelling (Pilgun 2015). Thus, in modern context of economic and cultural globalisation, xenophobia, regional conflicts and national catastrophes, the prophecy of R. Kipling (“Oh, East is East, and West is West, and never the twain shall meet, till Earth and Sky stand presently at God’s great Judgment Seat”) in a twisted way comes and do not comes true. From the one side, the alternative to communication of the East and West does not exist, from the other, there is miscommunication, disrespect. The absence of needed dialogue leads to the dangerous situation in many countries of Europe and, first of all, in Russia. Media space is intensely following this development of relations, because any event is reflecting on the life of people, and storytelling does not remain indifferent.

Throughout the world centres of culture, another religion, another ethnos appears. This creates more

acute problems, which result in riots, unrest, “national orange revolution”. These happenings are actively used in promos to support a current party, which as though warns the population of rash steps and riots. In cities ethnically consolidated enclaves of immigrants are being created. These people do not integrate into society, but continue to live compactly, in other cultural environment, using different language, religion, having different mentality. People coming to a country for a specific period, with a specific purpose, for example, obtaining higher education can hardly be a source of social tension. Huge social danger comes from long-term immigrants because they want to keep their language and national identity and consciously and defiantly do not accept the values of a foreign language culture. Nevertheless, there is cultural symbiosis that results in works of art.

Modern political situation complicated by national, military, religious conflicts requires enhancing the prestige of native language as a means to keep national identity and state unity. A national component seeks to be kept in advertising, amusing space. Nevertheless, people through language keep own cultural identity and ethnic features. In the broad sense the notion “language” relates to objective and subjective reality: this is a certain “interim world”, a world between external phenomena and inner world of a human. It is necessary factor and condition of cognition of reality, active means to form and represent a thought, its content and meaning. In the narrower sense “language” relates to national language (English,

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Chinese, Russian), and to specific use of language in coordinates “language-speech-speech activity”, and to different systems of communication. This and flexible system of symbols and signs demonstrating language creativity and extending universal possibilities of the language considering exactly in this semiotic aspect. Storytelling in the wide sense of the word is also the product of speech activity, which has certain communicative goals and tasks.

The relevance of this topic is indirectly connected with the problem of globalisation of media space and increasing complexity of orientation in information chaos. The issue of storytelling at present is relevant also because media space is at the new level and if there is no emotional connection with an audience, there is no effective interaction. Storytelling as new direction of media communication has different models and embodiments depending on goals and tasks. In such way, there is the assumption that storytelling is a special media communicative narrative using experience and sensory perception of the target audience. Storytelling can function within certain marketing tasks and within promotion or flash mob uniting thousands of people for the good thing.

This issue has been studied by such researches as E. Kutkovaya (2014), M. Pilgun (2015), O. Todorova (2014) and others. The researches try to define storytelling as phenomenon in media space, characterise its goals, tasks, classify types and functioning in information space. As the material for the article, the studies of the mentioned above authors have been used. The main methods are collection of information and analysis of existing material. The leading method of the study is systematisation of existing theoretical data regarding this problem that has allowed to research complexly and variously storytelling as a special phenomenon in media space.

## **THE MAIN FEATURES OF STORYTELLING**

Storytelling is considered as a narrative with certain sense and achieving specific goals and tasks connected indirectly with a psychological component of an audience. The main goal of storytelling is to encourage demand by using sensory-emotional experience of a consumer. Storytelling can be written (epistolary) and oral. Quintessence of all known types is web-product of media product. This product can be comic, video, presentation, collage, scenario. That is, something that represent a concept of totality of concepts. Epistolary or oral storytelling is both the

foundation and the form of narrative expression. For example, a presentation of a product is oral storytelling that emphasises not only story, but also a personality of a teller. If there is no emotional connection with an audience, then presentation is considered unsuccessful. The same technique is used by stand-up as the individual genre of modern art.

As a result of this study, we have defined storytelling, pointed out its types. Also, the main goals and tasks and origin story have been identified. In the conclusion we selected the positive moments of storytelling by explaining how exactly it is useful for humanity. The materials of the article have practical values for the students of journalism, novice marketers because it reveals main types, definition of storytelling and substantiate its benefit in modern media space.

First of all, storytelling is a place of interaction of communicants in media space. Storytelling primarily uses imagination and emotions. Storytelling as a method of communication and staff managing has been introduced by David Armstrong, the head of Armstrong International – the British company of top-manager recruiting (Haburzaniya 2010). According to the scientific terminology, storytelling is the way to transmit information and knowledge and also to encourage desired actions using cautionary tales (Novichkova and Voskresenskaya 2014). The prevailing means of storytelling is an emotional component. Emotions are based on own experience. In such way, there is a solid chain information-experience-emotion. Focusing on clients of storytelling is in selection information that the most relevant to a consumer to whom the information is intended.

Storytelling's origins are from literature studies and screenwriting combining the best features of both. It is a well-designed story that is being transformed into a scenario and then turns on the screen into a certain short emotional story. As O. Samartsev (2009), the professor of Ulyanov State University, defines this communication phenomenon as follows: “storytelling is a special general genre or “style” of writing called by Western researches “features writing”. It is necessary to disclose dramatic events of public life designed as stories”. That is, in accordance with the researcher, storytelling is the public phenomenon that according to the methodology of its genre is transformed into a separate kind of artistic reality.

According to N. Ponomarev (2014), storytelling is peculiar narrative, which exposes in a certain sequence

real or fictitious stories with the participation of intelligent, sensitive subjects, whose participation in this narrative scenario is paramount and appeals to sensational, cultural and memory in general, because it organises information in such a way that the human consciousness does not perceive each event individually, but as that very chain of narratives in particular. Thus, storytelling of local character necessarily refers to the folklore or cultural-historical memory of the people in order to interpret eternal values with a modern twist. However, universal human feelings and values manifested in kindness, mercy, humanity, tolerance, etc., are not foreign to storytelling.

M. Pilgun (2015) interprets multimedia story as “informative genre of online-journalism combining elements of media convergence with the property of interactivity, consisting of information units of different genres” that allows creation of a special polyphonic media communicational narrative in the cross-platform environment. However, it does not mean that storytelling is in demand as advertising or tool not only in the PR but also in other spheres. Stories and human’s passion for them lies in the historical and cultural consciousness. Fairy tales, epics – all this has riveted attention for centuries. Books and fictional stories are also prototypes of modern storytelling. In the current context of information boom due to which there is chaos and a glut of the audience with direct advertising, “storytelling” of stories reaches a new level. All these are explained by psychological factor by virtue of which a person gives preference to the fascinating, expressive, emotional – all that which causes certain emotions. Therefore, storytelling has a potential impact on the actions, deeds and beliefs of the listeners/viewers.

But any story is based on a certain plot. Christopher Booker, the English journalist and writer, has highlighted following plots most often found in storytelling:

- victory over dark forces;
- searching for and gaining a goal;
- unplanned journey and returning;
- tragedy that lead to collapse;
- comedy as a story about wrong way and miscommunication;
- revival as a liberation from evil spells through the action of good forces;

- “from zero to hero” as a way to suddenly acquire an undeserved status, its loss and an attempt to return the “new world” (Sykes *et al.* 2014).

Domestic science looks deeper and appeals a psychological component in relation to storytelling. Thus, O. Todorova (2014) focuses on the need for such components: meaningful topic and taking into account and integrating behaviour characteristic of heroes specific for stereotypical attitudes in a specific target audience of storytelling. This unity of components allows creation of the full, extensive, understandable and thoughtful story able to hold attention of a target audience for a long time. It should not be forgotten that researcher formulates the factors necessary for the narrator to increase the impact: position, financial viability, achievement list, access level, common interests with an audience, belonging to opinion leaders and the degree of public influence, skill and charisma, motivation to achieve the goal.

In the modern sense storytelling is communicative technology, marketing technique aimed at certain material goals and tasks, actively using media potential and transmitting numbers of narrative with a help of a proper story telling. The main task of storytelling is to provide effective motivation to an object by causing positive emotions related to personal experience of an object for which this narrative is meant (Bruner 2005). At present storytelling is tool of impact. Functions of this tool are propaganda, unifying, communicative, motivating and utilitarian (Chugunova 2005). The striking example is short emotional advertising, public-interest spots often used in educational process. There are several types of storytelling: oral, written, digital. We consider each one in details. Despite the fact that each of these species, as it were, follows one from the other, it is necessary to draw clear boundaries between them.

Oral storytelling is integral part of public appearances where the main component of personality of a speaker is totality of views, emotions, gestures. Oral storytelling pays much attention to intonation, pauses and logical accents. This storytelling wants to be not seen, but heard. It is actively used both in presentations and interpersonal communication. For example, telling an anecdote or any interesting story, it is important to hold attention of a listener. Experienced stand-up comedians, who first catch the attention with some topical problem, are very well aware of this: “We all faced such a problem...” or “We’ve all been there”. Then they gain audience’s trust and say: “I’ve been

there too..." or "I saw/heard...". Further, the development of the action is accompanied by witty personal remarks, and the denouement and a brief conclusion about the "how to do" or "how not to do" (Shilina 2014).

Written storytelling also does not lose ground in the market of media communications. Copywriters, bloggers, marketers, journalists actively use this type of storytelling. Since there are people who perceive and assimilate information in writing better. Using different technologies journalists, marketers and bloggers occupy public attention with bright flashy headlines. The individual subtype of written storytelling is own author's essay. Typically, an essay is begun to write in school, and it is considered the first author's work in general. This kind of storytelling has a theme and a clear structure related to this topic. The important feature of this storytelling is operating own practice and personal experiences.

We consider this storytelling because this is emotional monologic narrative with logical plot and accurate facts. D. Leontiev (2014) notes out a special connection between processing own experience and psychology and education. Such a technique of emotional monologic performance is widely encountered in the classroom, as well as psychological training, in rhetoric and theatre classes. Special didactic focus is in developing creativity and encouraging self-confidence. Such techniques effectively prepare the student to essay. One of the classic rules for overcoming the "fear of the white sheet" says: "You should start writing only if you know about what you want to tell – from first thought to last" (Solomatina 2014). So far, the modern audience faces the issue of distinguishing between a report and a post on the web.

A report indirectly informs, but a post advertises. The report is inherent accuracy, consistency, thematic arrangement of facts and events. While a post prepossesses emotionally, in dramatic order. Storytelling of "epistolary type" combines components of a report and post. As we mentioned above, the main thing is not only what you say, but how. That is, direct attention is paid to the identity of the author. In 1863, the German dramatist Gustav Freytag created the scheme that reflected the structure of Ancient Greek plays and works of Shakespeare. It reflects the "form" of the dramatic story: first, the introduction of the plot, the conflict grows, moves to a culmination, then resolves, the resolution occurs. The similar and even

authentic structure may be found in the speeches of Steve Jobs, popular with modern teenagers, when he introduced the iPhone to the world or in Natalya Kaspersky's stories about how the Kaspersky anti-virus laboratory was created. In modern literature, this effect of narrative devoted to successful presentations is called "resonance" (Duarte 2012). A pupil choosing a certain topic can use a classic scheme introduction – a development of actions – culmination – resolution. Also, besides writing, there are letters. Intimate, epistolary correspondence is characterised primarily by subjectivity, high expressivity and emotionality. This type of storytelling is not always intended for public viewing (Taranova 2015).

### **ANALYSIS OF CORRELATION BETWEEN STORYTELLING AND JOURNALISM**

It is impossible to not correlate storytelling and journalism. In journalism, storytelling is not just narrative technique, but the individual genre form. O. Samartsev (2009), the researcher of this problem, identifies two types of journalism type: new writing and features writing. The second type is narrative style and it includes storytelling. That is, storytelling is not only the style of telling, but also the active process of storytelling: "Storytelling is engaging the reader in empathy for the heroes, bringing the reader and actors closer together, setting problems of the work in such a way that it becomes close, understandable, appeals not only to the mind, but also to the emotions".

Over time, storytelling in journalism becomes a more dynamic and detailed description of reality. In such way, journalism storytelling is peculiar tool to create a model of social reality. That is, the main goal is interpretation, representation and, directly, the generation of meanings, that is, narratives. In modern context of global informatisation, trust to a resource is a fundamental factor in its development and advancement. In such conditions, storytelling creates a special connection, a field to interaction between readers and journalists, editorial office of a magazine or newspaper, which is interested in a certain story. Such demand breeds supply: whole sections and columns in the journal. That is, audience requires a certain, interesting and unique content. In the modern typology of journalism genres, there are names that are close in meaning, which researchers give to texts written in the storytelling format: story, case story, history. Such names are more synonyms; their difference is in goals and tasks linked by practical focus and approximate structure.

Modern media analytics and practitioners-journalists in reviews and articles devoted to storytelling often pay attention to the external specifics of such material. That is, an external, designer side is considered, which is in the peculiarities of the font design, selection of photos, graphic accompaniment, etc. However, practically no attention is paid to the content side. That is, the form in such cases prevails over the content. Typical, structural and content features of the genre of "history" and case-story are: presentation of a problem actual for others; demonstration of how this problem is considered (by an author, other organisations, authorities); showing used solution of problem and its benefits; detailing of experience after used solution (Samartsev 2009). This scheme is universal for journalism storytelling where genres and types have a way of repeating and only uniqueness of a topic can make typical form unique content. We should mention again that, at the modern stage, a huge attention is paid to a "picture", that is, design of the article, which should have a special font of the title, as well as bright, eye-catching pictures.

Thus, the most important visual characteristic of a story is a large amount of text that can be placed on several strips, i.e., history in this case is not so much an informational genre, characterized by conciseness, as much as material that requires a long, thoughtful reading. Such text often is divided into parts or chapters where each chapter of the story becomes a subtitle of the material. That is, there is in front of us storytelling in its purest form converted into cycles. If storytelling or an article look like this and not otherwise, then in this aspect, storytelling is often equated to longread, which also has a large volume and fragmentation (but about a longread we will talk later and highlight its key features). According to literary traditions, the character tends to typificate. How is it going? An author of an article or storytelling should select in a character most frequent, understandable to the audience, but bright, characteristic features. That is, there is a clear connection with journalism, which, in its classic incarnation, goes back to the ancient traditions of the genre of journalistic notes in general.

For example, a certain writer says that there is no one better than her new old husband. To decrypt this saying, it is necessary to take into account several extralinguistic factors: personality and nature of the writer, her family relationships with a husband or husbands. When a reader or an author learns these out-of-text factors, he or she starts to build a certain image. In this case, we find the image of a female writer, talented, strong, but still fragile woman, devoted

to home. That is, this woman skilfully combines an image of a dealmaker and an image of a homemaker.

It is worth noting that often storytelling is a history of success talking about new heroes of our time: old dudes, innovators, businessmen (Novichkova and Voskresenskaya 2014). Another characteristic linking genre of a story with a sketch is actively used figurative means, which allow creating emotional basis of a story. Figurativeness and expressiveness are the main features of a journalistic style. Because storytelling, like an article in its classical sense, has the same goal: not so much "usefulness" for an audience in the content side, where a reader learns what he did not know before, as reader's entertainment. While a real journalist article has peculiar educational goals. Certainly, such factor as an audience should not be forgotten. An audience and focus, policy of a publishing house or editorial office directly affect content of an article of a magazine in general. However, it is worth remembering that at all times content uniqueness has been at the first place.

We will take for an example the magazine "Caravan of stories". This magazine is intended for woman audience. The name itself disclosure the idea of the magazine: each issue is peculiar story of a woman told by herself or her important people. This journal can be called useful. But in the sense that women's stories tend to be similar, many heroines fall in love, work, dream, and want a certain "female happiness". This is pretty close to magazine's target audience. Thus, the materials of this journal created in the format of stories of a confessional nature, help to relate problems of heroines, famous persons with each woman own life situations.

Stories of magazine "Trade secret" and business weekly "Company" have practical applicability for start-ups, entrepreneurs, representors of a business sphere because they often talk about specific obstacles and difficulties faced by heroes. Quite often texts written in history genre have dramaturgic structure, i.e., they line up not chronologically (linear) but by plot – according to the principle of origin, development and culmination of the conflict. This is explained by the fact that the author tries to bring to the fore the most interesting moments of a story, attract attention of a reader to details.

Widespread of a new genre has affected a structure of many issues. Material written in the storytelling genre is placed in special sections, in the names of which the idea of "story telling" is already positioned.

Thus, in the magazine "Story", the section "Private matter" is announced as follows: "Sketches, essays, interviews reveal the world of our heroes. They share the secrets of success and survival. They tell how they managed to find themselves and turn their weaknesses into strengths". In the business weekly "Company", sections "Story", "Case", "Persona" embodies the idea of storytelling. In the business magazine "Trade secret" the section "Cases" is very interesting; it divides into subsections: "Stories", "Interviews", and "Ratings". Relevance and demand for new genres require a new approach to an educational process. Thus, in 2015, in the educational curriculum of students studying at Astrakhan State University in the bachelor major "Journalism" in the section "Option courses" was included discipline "Storytelling in journalism". In this class, students, in addition to analyzing stories from periodicals and identifying the basic characteristics of the genre, tried to write stories about famous personas basing on different publications, interviews, biographical data (like "Kira Proshutinskaya tells..."). Besides, teachers organised creative meetings with eminent people of the city, following the results of which the students wrote their own case stories. The content of discipline meets the requirement of the federative state educational standard on journalism: the discipline is aimed at mastering both general professional and professional competencies. In the process of studying students learn structural and content specifics of modern journalist publications, techniques of their creation, try to apply innovative approaches to media texts creation.

Now we focus on multimedia or digital storytelling that is in demand in digital space: social networks, digital journalism, presentations, videos, on websites. Digital storytelling is the most diverse in its functionality, as it operates with different types of information reporting, and also combines different types of storytelling mentioned above. In digital storytelling, the following formats are the most popular: video, presentation or digital publication with multimedia content (Sweeney-Burke 2016). At present a painted video is gaining popularity. In the basis of a painted video (or doodle video) is animation. There is a spectator that observes a process of painting creation. An artist can do it by himself or use special software (VideoScribe ([www.sparkol.com](http://www.sparkol.com)), Powtoon ([www.powtoon.com](http://www.powtoon.com))). These programs allow using both layouts and own scenarios.

Animated storytelling is the subtype of multimedia storytelling. The main feature of such video is

movement, on which music is put. Such videos have not only educational and amusing functions, but also propagandistic. For example, you can create a video in support of healthy youth or against AIDS combining facts and illustrative data. To create such projects, it is expedient to use online platforms mentioned above (Sweeney-Burke 2016; Teske and Horstman 2012). Comics and storyboards also hold the attentions of masses. It is much more interesting to see not only a story, but also a process of its creation. Usually, animators and artists post a process of creation of video or cartoon as storyboards and comics. Typically, this product of storytelling does not have sound, but has bright style and forethought. The product also looks bright and also as accessible as possible to the consumer. The product looks bright and also as accessible as possible to the consumer. Online platforms allow creating the whole libraries and galleries of characters, their concepts, detailed description and episodes, in which these characters act. Design may be both storyboards and comics.

Presentation is also simple and common type of storytelling, which is widely used in public performances as if completing a personality of a speaker. To create projects, PowerPoint, Office Mix ([mix.office.com](http://mix.office.com)), Prezi ([prezi.com](http://prezi.com)), Sway ([www.sway.com](http://www.sway.com)) and other sources (Classic storytelling techniques... 2018) can be used. Video editing can also be considered both a part of creation of animated video and independent work. To create project any video editor can be used, there are enough abilities in Windows Live or YouTube Editor. This technology allows both novice bloggers and beginners to save time by assuming self-immersion in the video creation process. For example, combination of video editing of photos evoking fond memories and pleasant music, interrupted by a short scene is widely used (National Storytelling Network 2013).

The good thing about web-page with multimedia content is that it can hold consumer's attention for a long time. Typically, using special programs on creation web-pages, unique content involving a totality of storytelling (there may be a cycle of works devoted to a certain story, which will have not only multimedia, but also text and art embodiment) can be created. For example, there is a special media form named vine. This form is very popular among users of different ages because it concerns life experience of an audience. Vine is short exaggerated story on actual topics lasting several minutes. The beauty of this media is not only in its brevity, but also in its imagery. Vines are

widespread in social networks, for example, in Instagram. A vine also may be peculiar advertising or part of video, which later present some product. In this case, the method of a teaser is used. For example, Kazakh viner Hurlan Batyrov better known as the Mad woman plays different life situation. Many people in these vines see their own reflection that is why they develop trust to a hero and his or her life stories.

However, it should be noted that in the centre of each media product is text. The central narration is peculiar concept, totality of narratives, which are plot core. Narration of storytelling consists of longread and landing and is called "landing read". Longread and landing are similar in general, but have some differences. We designate the key features of longread and landing. Longread (Eng. "long and read") is a special way of presenting long texts using multimedia tools in the global Internet space. The purpose of this method is to reconstruct events and action to disclosure topic fully, describe a phenomenon/fact, hero (Bearak 2013).

Landing page (LP), landing is marketing product. Sales web-page contains key information of a product or service. The purpose of this type of information presenting is to induce a consumer for certain goals and material needs in (advertising) selling product. The goal is to motivate a target audience to buy this product (Weibel 2015). As we see both longread and landing are means of text presentation of information. These methods operate primarily with the feelings of the client, arousing a peculiar interest in the product or service. Longread can flow from landing and, on the contrary, longread can create landing. Both longread and landing should have the following features:

- Unique, flashy heading that is able to "catch" attention from the first second.
- The research of client's needs and presentation of products and services related to this need.
- Character of an even is either short-term presenting bright moments or positive characteristic or related to chronoton of special kind – timeless.
- Genre can be both sketch and special note associated with product presentation.
- Additional information can be reference about both a product and producer.

- User can both share and create content: leave feedbacks, review, share links of content in different social networks.
- Effects may be different from "being there" to full "immersion" into information associated, first of all, with visual appeal of a product or service (Erdnieva 2015).

Regarding an amount of information, the length of such "post" may be from 1000 to 2000 words. To attract small groups and masses. Information should be hypertextual, interactive. Reading should be linear, with possibility to scroll information block. It is also necessary to use media, photos, audio materials (Erdnieva 2015).

In such way, advertising storytelling has different types and forms of embodiment in information space. It can be both oral and written, have gallery of images or videos. Depending on tasks and goals, storytelling combines not only different methodic of creation and embodiment, but also types and ways of presentation. For example, promos allude to different myths, stories, songs, books, clips, pictures and other works widely known to masses. Thus, classical plot of Shakespeare "Romeo and Juliette" has been differently interpreted in many promos. Thus, the promo of "Fairy" in Kazakhstan used the analog of confrontation of legendary Villaribo and Villabadjo. However, in this advertising, instead of villages, there were Arsu and Karasu in love. In the advertising the fundamental element is mentality, that is, linguacultural and just cultural component. This technique allowed promoting the brand within local colour and in the context of a certain local cultural environment (Lebedeva 2017).

Such myth as classical element transforms in branding in such way that legendary brand and product may have the whole mythological layer in one name, behind which a collision, a culmination, a drama of relationships, losses and acquisitions lie. That is, the basis of brand myth is its genetic code actualized in formula of "communication chain" (Lebedeva 2017). Classical idea of confrontation is in the cycle of advertising of "Twix". The confrontation of left and right Twix unfolds from the history of the founders of the factory, their quarrels, reconciliations, and then again, the break up to the present state. The advertising ironises that left Twix and right Twix are identical, but the producer does not want to admit it. "Try both. Pick a side" – this advertising slogan encourages to buy the product and to try both identical Twixes (Nakano 2016).

The story comes to life in advertising thanks to thoughtful storytelling. The evidence is the very emotional, costumed and historical advertisements about chocolates “Korkunov”. Young man, Aleksandr, living in 1900s in Russia, that is, era of Nicholas II, gets into different life situations. Advertising has thematic focus. By the New Year the story was released, where Alexander saved a holiday on the train giving candy to children. By the 8 of March, the story was released about Aleksandr overcoming all obstacles on the Neva escaped from the service and visited his lover to give her a present. The time and name of the main hero are allusion to factory’s founder A. Korkunov and intended mythmaking regarding the time of this brand foundation. The brand was founded in 1997, but not at the beginning of the 20th century. But this storytelling convinces the audience that Korkunov’s company has ancient traditions and, as it were, is timeless.

## CONCLUSIONS

Storytelling as the phenomenon of media communication is complicated and ambiguous method, genres and types of which goes back deep into the past. Storytelling originates from literature studies and cinematograph. However, if to specify, it could be said that cinematograph originates from literature studies. In literature studies there is such literature mode as drama, which has different genres. Methodically we are the most interested what in the modern form is called the scenario. A scenario is the foundation of cinematograph and promo because a promo is a story in miniature. In comparison with cinematograph advertising is more dependent on time keeping. Within minutes it is necessary to tell a whole story, which can cause certain feelings and moods. But in order to advertise a product properly, it is necessary to know the basis of storytelling.

In this article, storytelling has been defined. Storytelling may be oral, written and special, media that combines audio-, photo-, video- files. Advertising as the individual subtype of storytelling originates from both literature studies and cinematograph. With literature studies it has in common: scenario, thoughtfulness of the images and characters, with cinematograph: montage, dramatic performance, and acting. Landing and longread are also the important components. These components serve as information and advertising at the same time. Creating certain content related to products or advertising service, producers involve in the process from small groups to several thousands of people. It is impossible not to say about

advertising as a media storytelling. Often advertising alludes to different myths, stories, songs, books, clips, pictures and other work widely known to masses.

Let’s consider positive moments of storytelling in media space:

- It causes chemical reactions in human body. Despite the huge number of different stories, they have a common feature – they all cause emotions. And human emotions arise as a result of chemical reactions in the body.
- New instrument of clients involving that helps to create strong relationships. Relationships can embody in market relations and spiritual and moral unity.
- It arouses interest throwing back facts and technical details. A powerful story catches a perception of a reader without requiring facts.
- It improves statistics of mail reading. Mention of a story in subject line causes opening of a mail. Subscribers have already formed certain psychological filters that protect them from the huge flow of emails. That is, potential reader receiving a mail should not consider it spam.

Therefore, we state that storytelling is universal form of interaction with audience in wide and polyphonic media space. Thanks to different forms of embodiment storytelling has been relevant and popular till now.

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