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PRINCIPLES OF BRAND COMMUNICATIONS IN WARTIME

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Introduction. In the conditions of war, brands must keep in touch with their audience and tell what exactly they are doing to win, support their team and develop the country's economy, present the history of the brand in difficult conditions, in a new reality, with existing problems and achievements, broadcast important messages to support its customers. Under the influence of conditions of uncertainty, it was important for brands to transform their communications in accordance with the new reality and new characteristics of their consumers.

Relevance of the study. The relevance of the research is determined by the need to summarize the experience of Ukrainian brands in communication during the war and to single out the principles that characterize appropriate brand communication in conditions of uncertainty. The aim of the study is to summarize the experience of Ukrainian brands in communication during the war.

Methodology. The method of monitoring was used to review the activities of Ukrainian brands. The method of discourse analysis was used to clarify the context, the conditions in which brands communicated, the study of changing values, the spectrum of emotions, and consumer behaviour in conditions of uncertainty. With the help of the method of generalization, the provisions characterizing the appropriate communication of brands with their consumers in the conditions of war have been singled out.

Results. Under the influence of the war and the conditions of uncertainty, the communication of Ukrainian brands changed. In order to be closer to their audience, to connect with them, brands changed traditional communication parameters. Brands generated new types of content according to the contextual groups of the target audience, adjusted the brand voice, and applied modern communicative practices. There were no aspects that brands missed in their communication. The time and place of content publication, its volume, taking into account the emotional background of the audience for the broadcast of certain messages were important.

Conclusions. For the first time, brand communications in war conditions were comprehensively reviewed, the experience of Ukrainian brands in interaction with consumers was summarized and the principles of communications in war conditions were characterized, which can serve as a practical reminder for companies and organizations that seek to maintain contact with their audience in conditions of uncertainty.

Keywords*: brand communications, sensitive communications, communicative practices, types of content, visual communication.*

Introduction. The Russian-Ukrainian war of 2022 changed the coordinate system in which brands functioned. Consumers also became different during the war. They expect and demand from brands a clear position in the war, help, support, honesty. So, in the conditions of war, brands had to change the format of communication with their consumers, the tone of communication, the messages they spread through various communication channels, the values they broadcast to their audience.

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The war did not cancel the rules on which brand communication is based, but only strengthened their meaning. Communication is more important than ever in war. And therefore, it is important to determined and generalize how business is transformed in these conditions, how brands communicate with their consumers, what is acceptable in communication in conditions of uncertainty.

The focus of researchers' attention today is mainly on marketing aspects of business, changing consumer behavior in war conditions, or on general communication aspects. In particular, N. Molin, N. Skrygun noted the change in the vector of the marketing strategy of enterprises in wartime conditions. S. Podzihun, N. Pacheva wrote about the possible ways of adapting marketing and SMM for the recovery of business in Ukraine and recommendations for improving marketing tools. The main problems of companies in the field of marketing, key changes in the strategies of marketing communications in the conditions of war were described by N. Yalovega, O. Trubey, K. Lukhanina.

The influence of war on processes in the PR sphere was studied by N. Savchuk. O. Burlitska investigated features of content marketing during the war. N. Zhukova researched wartime communicative practices.

Work on brand communications was carried out by L. Zinoruk, M. Pysmenna, G. Zhosan. However, out of the attention of researchers is the study of the principles of communication, which should be followed by Ukrainian brands in order not to lose the trust and loyalty of their target audience.

The *object of the research* is communications of Ukrainian brands during the war. The *subject of the study* is the transformation of brand communications under the influence of conditions of uncertainty.

The *aim of the study* is to summarize the experience of Ukrainian brands in communication during the war. The task of the research is to monitor brand communication in the media space and identify the principles that characterize appropriate brand communication in conditions of uncertainty.

The *novelty of the study*. For the first time, brand communications in war conditions were comprehensively reviewed, the experience of Ukrainian brands in interaction with consumers was summarized and the principles of communications in war conditions were characterized, which can serve as a practical reminder for companies and organizations that seek to maintain contact with their audience in conditions of uncertainty.

Methodology. The method of monitoring was used to review the activity of Ukrainian brands. The first stage of monitoring is the elaboration of the monitoring base (accounts in social networks of brands, advertising and PR campaigns of the war period, social projects). The second stage of monitoring is the analysis of the monitoring base for the ethical correctness of brand communications, tracking the evaluation of the effectiveness of brand communication by studying the reaction of their target audience.

The method of discourse analysis was used to clarify the context, the conditions in which brands communicated, the study of changes in values, the spectrum of emotions, and the behavior of consumers in conditions of uncertainty. With the help of the method of generalization, the provisions characterizing the appropriate communication of brands with their consumers in the conditions of war have been singled out.

Results and discussion. The first principle of brand communication in conditions of uncertainty is multichannel communication and reorientation of communication to different target audiences. In wartime, brands began to communicate not only with consumers, but also with business partners and employees to show their social responsibility. Brands selected the appropriate type of content for each of these groups. For consumers, information about the work schedule, the availability of open sales points, and volunteer activities of the brand were important. Information about how to save your life and act in certain situations, the traffic schedule, places where you can find shelter, important general public information, tips on how to recognize fakes, and consciously navigate the information space were useful for employees.

For partners, especially foreign ones, it was important to hear reliable information about the social situation, the safety conditions of employees of this brand, how the war affects the fulfilment of the company's obligations to customers, what plans the brand has for the near future, whether relocation is planned, whether there is a reduction in personnel, wage fund.

During the war, the brand's target audience was divided into several contextual groups. That is, depending on the context in which consumers live and are located, what is their situation in terms of military operations, destruction, infrastructure, urgent needs, availability of certain services. Therefore, brands had to think through content taking into account such contextual groups of the audience, choose the target direction of their content or as a manifestation of care, or social support, or usefulness for the audience.

There was also a division of consumers into those who were forced to leave the country and those who remained. So, for these categories, brands also had to provide differentiated content.

Brand communication channels changed significantly during the war. Therefore, brands were looking for alternative platforms where they could communicate with all contextual groups of their target audience. With the need to receive information quickly, the dominant role was assigned to social networks. Instead, the inappropriateness of direct advertising communication led to low indicators of the use of various types of advertising by brands. «Direct TV advertising in 2022 decreased by almost 80%, sponsorship lost 87%. The advertising market in the press fell to 0, but in the summer of 2022, the volume of placements reached the level of 25-30% of the volume of the pre-war year, 2021. A significant drop in demand for outdoor advertising, caused by the beginning of the war, was partially compensated after the stabilization of the situation in the territory of Ukraine, which is far from the war zone» [1].

Due to the significant reduction of budgets, brands have decided to focus on free channels developed in their previous activities (social networks, website), and use paid channels only when it is really appropriate and necessary.

The advertising direction of communications was replaced by public relations and demonstration of socially useful activities. The new format of brand communications was social projects and volunteer initiatives. Brands began to communicate not only with their target audience, but also with other brands, their consumers. And it was communication not with an emphasis on differentiation from competitors, but unifying. With the help of stories about social projects, volunteer initiatives, brands told the common story of Ukrainian business in difficult times. Content about such projects was disseminated not only in the accounts of the brands themselves, but also in general public media, which allowed to attract as many citizens as possible to participate in charitable events.

The second principle of brand communication in conditions of uncertainty is more responsible publication of content and diversification of its types. Brand audiences have become more demanding. During the war, there was a change in the outlook of consumers, and even changes in their perception of information. Conditions of uncertainty, constant stress were the basis for the fact that it was easy for consumers to be annoyed, provoked to hate, or even motivated to unfollow a certain brand in social networks. The reason for this could be incorrect vocabulary in posts, advertising creatives inappropriate for wartime, misuse of military-patriotic themes for advertising purposes, silencing by the brand of its socio-political position. The reason could be the incorrect time for publishing content, not taking into account the social context. There should always be a concordance between the time of publishing content and its type, because it is inappropriate to publish humorous content on days of mourning or massive shelling.

The responsibility of brands also applied to the volume of published content. Brands began to respect their consumers' time. The posts became as concise as possible, and their number was reasonably dosed so as not to bore the audience, and to convey all the necessary information. This rule became especially relevant during blackouts. Consumers were technically unable to view large amounts of information.

In the face of war, brands have reconsidered the types of content they publish. The criterion for such changes was expediency. Traditional division of content into branded content (information about the company, products, services, promotions, calls to purchase); humorous (jokes, quotes, situations); the one for sale; interactive (contests, quizzes) has undergone changes. «Now the audience needs content that confirms the opinion that Ukrainian is beautiful, that gives something new Ukrainian, gives new Ukrainian meanings» [2, p. 20].

In wartime brands should distribute their content into groups such as:

• social / military-social brand content: information about volunteering, support of the Armed Forces, transfer of funds to the Armed Forces, discounts for Ukrainians, consumer assistance, new adapted services/goods/pricing, HR information on team support, assistance victims

• supportive / supportive-victory brand content: affirmations, quotes, humour (if appropriate), military-themed memes, inspirational video content, content about victory, development and peace, «what do we miss the most» or «what we will do after victory»

• useful brand content: selections of useful articles/products/services, safety tips, life hacks for adapting to new realities

• relevant and useful: notification of the company’s operation or suspension, a list of active sales offices, their schedule and current contacts, a list of bomb shelters near the facility [3, p. 568–569].

Another category of content has also appeared. This is content that may be traumatic for the audience. The audience consists of people who have a unique life story during the war. Different settings, actions, deeds, different percentage of pain, experiences, suffering, etc. So, for certain people, the image of a family, family cosiness in communications will generate positive emotions, instils calm. However, for a certain category of people, it can cause negative connotations, provoke additional emotions of sadness, regret, and disappointment. These are people whose families are separated by distance or who have lost a loved one.

In contrast, «charity is the safest context for brands, with virtually zero risk of injury. After all, it is normal to help and talk about charity. And since brands spend a lot of resources on this line of work, they want to talk about it and have the right to do so» [4].

The third principle of brand communication in conditions of uncertainty is to adapt the tone of communication to new realities. The brand voice is a constant that is consciously chosen by the brand and should not change. But in the conditions of the war, the voice of the brand, which was chosen earlier, had to be reviewed for expediency. Each tonality has dozens of intonations and shades. Therefore, brands should focus on the audience and decide how familiar the tone, for example in the format of professional communication or business-style announcements, etc., will be understandable to people who expect sincerity, openness, empathy from brands. Changing the brand voice was also appropriate for those categories of business that in peacetime abused humorous communication, or communication focused solely on the sale of goods or services, and now communicate in a disturbing and complex reality.

Brands needed to define the tone in which they would appeal to the audience for fundraising, tell staff stories, describe new products or services, etc. Changing the tonality is always a measured step. And the criterion for such consideration was the relevance of the brand to the topic of war. Any transitions in the topic or in the tonality of communication should be consistent. There should be a connection between what and in what tone the brand spoke before and what is happening in its communications during the war. It is obvious that when, for example, a bed linen brand starts talking about fund-raising for body armour and in an official tone starts sharing news from the front, it will not be clear to the audience. Moreover, it will destroy the integrity of the communication and everything that the brand did in communications before that. So, if the brand is in some way related to the military theme, relevant posts will be acceptable. If not, then it is better to write about your help to the country and consumers in your usual brand style and with the unchanged voice of the brand. Brands needed

to find exactly the kind of help that would be organically integrated into its communication: causes, donations, grants, thematic events, public statements, etc. And the brand had to inform the audience about any changes in its communications in order not to lose their trust.

There should be no half-tones in brand communication in wartime. The brand's position on the war should be as clear as it can be, as sincerely and truthfully the brand should report on its activities in conditions of uncertainty, on existing problems or important achievements. The entire variety of communication tones of Ukrainian brands can be reduced to one common denominator. This is the tone of voice that motivates and inspires the audience to do good deeds, instilling in them faith in victory.

The fourth principle of brand communication in conditions of uncertainty is the modernization of communicative practices. As the audience became more conscious and demanding, brands had to make more efforts to win their trust. So, the communicative practices used by brands have changed. Both collaborations and influence marketing contributed to trustful communication with the audience.

Brands, companies, organizations of different directions and scales joined together and carried out patriotic marketing collaborations in order to help the country and consumers to the best of their abilities. There are many such joint brand projects: «Support the Defenders» (a joint initiative of the EVA brand and the Come Back Alive Foundation, the project provided for the possibility of transferring any voluntary amount of the fund's donations to help the Armed Forces of Ukraine at the EVA network cash registers), «FREEDOM pizza» (the Box Express Market Network together with the Association of Retailers of Ukraine, the project provided for the transfer of part of the funds from the sale of pizzas to the training of the military), the «HEROYCAR» project (EVA and Varus brands, fundraising for off-road vehicles for defenders through the sale of a children's toy «hero pickup truck»), collection of funds for humanitarian aid to the residents of Kherson region (EKO Market and Charitable Foundation «Your Support»), social project to support people who have suffered from the war (Linza Agensy together with the NGO «Dostupno.UA», the purpose of the project is to motivate people who have received disability due to war, return to active social life, despite challenges related to disability), etc.

Engaging of bloggers in collaboration with a brand is not a new communication practice. But in the conditions of war, it becomes even more relevant. Especially cooperation with Ukrainian-speaking bloggers, who have a clear and understandable position on the war, helped brands to reach a larger audience, and therefore to convey important messages or make fundraising more effective.

The practice of brand storytelling is not new. Brands used this technique both in commercials, and in social networks when publishing posts, and when telling stories about the history of the brand, its development and the team. But during the war, storytelling acquires a more expressive functional sound.

«Stories are the way to bring brands to life. For this reason, it is considered the main component of marketing strategy nowadays due to the social networks that develops and maintains our narrative consumption. This conceptual framework stipulates four components to form meaningful storytelling: credibility, emotion, consistency, and relevance» [5, p. 285]. It was these four requirements that were put forward to brand storytelling during the war.

Storytelling was called to talk about the war, how it changes lives, to motivate the audience to believe in the best and not to give up. Thus, the Vilni brand offered consumers not only to buy products (knitted socks), but to learn the stories of those who created them. With the help of the QR code on the packaging, the audience could learn the stories of the knitters – about their knitting experience, the war, and their experience of living in it.

Storytelling was also intended to inspire good deeds and show exemplary examples of good deeds in difficult times. In this format, brands broadcast their contribution to victory, showed concern for consumers. Thus, the national chain of pharmacies Podorozhnyk Pharmacy, in the format of stories of courage and indomitability, talked about the management,

staff and activities during the year of the full-scale war. The brand told its story during the war: about the courage and courage to deliver medicine under fire, about the steadfastness and light of the hearts of the workers, fighting on the front lines and supporting the Armed Forces.

Storytelling was supposed to strengthen the emotional connection with the audience, as is traditional. For example, the project «I war ... you: 100 love stories». In the first months of the full-scale invasion, it was launched by four Ukrainian women to prove that even in the most difficult times there is room for sincere feelings and hope for the future. The goal of the project is to collect a hundred unusual love stories during the war of different people, with a happy ending and the deep pain of loss. This format forces consumers to distract themselves from anxiety, empathize with the characters, take a certain story as a model and motivates them to take bold steps in their relationships.

Brand storytelling during the war is also unusual because it was broadcast in new formats. With the help of visual storytelling, brands talked about their activities, showed the country's life in a difficult time, popularized Ukrainian culture to the world. Authentic photo stories complemented the brand's content on social networks and additionally attracted users' attention.

With the help of augmented reality technologies, the BBDO Ukraine team told the world about the realities in which Ukrainian designers have to work. More than 20 famous fashion brands have united within the social project «Under Sirens» to remind the world about the war. Sound tracks appeared on the labels of fashionable Ukrainian brands, which came to life in augmented reality and turned into an air raid signal. Such a sound story or a story of feelings testifies to non-standard approaches of brands in their communication in conditions of uncertainty.

The fifth principle of brand communication in conditions of uncertainty is the construction of communications taking into account the values and emotions of the audience. Brand communications during wartime become sensitive and emotionally colored.

Branding is not possible without maintaining an emotional connection with consumers. This demand is also relevant during the war. The spectrum of emotions in the audience is different than in peacetime. Market and sociological research company «Gradus Research» has shown that anger has become the main emotion Ukrainians feel during the war. The next most powerful emotions are tension and irritation [4]. Another study by Ilko Kucheriv «Democratic Initiatives» Foundation together with the Center for Political Sociology, with the support of the John Fell Oxford University Press Research Fund, proved that «Ukrainians in the central and western regions of the country feel both hope and anxiety when they think about their future and that of their Motherland. Among positive emotions, respondents often feel optimism and confidence, and among negative emotions – confusion and fear» [6]. The general emotional state of consumers during the war can be described by the category «balancing between anxiety and hope».

So, relatively speaking, the demand in these difficult times was for a feeling of joy. It is important to note that joy is not necessarily connected with the display of any entertainment, pleasure, celebrations or jokes. Brands could generate the emotion of joy by demonstrating certain positive actions – charity, support of the Armed Forces, images of the family, etc. Market and sociological research company «Gradus Research» confirms that images of family and volunteering in brand communication evoke the strongest positive emotions. «Consumers are happy to see images of families, they understand that family is an important part of life and feel supported and connected to it. Observing happy families gives them a sense of peace. These emotions help to find stability and confidence during the crisis. And volunteering conveys a sense of community, mutual support and social responsibility that appeals to consumers and, in their opinion, stands out among other contexts» [4]. So, it is important for brands to stay connected with their audience precisely with the help of positive emotions.

Branding does not exist without matching the values that exist in the audience and to which the brand appeals in its communications and advertising creatives. Values, as well as consumer attitudes, changed significantly during the war. «Each individual consumer reacts to threats to physical survival individually, in a way that is most consistent with his individual hierarchy of values. Part of the population is ready to take up arms and physically interact with the aggressor. Therefore, for this population group, the values of power and self-affirmation are the highest in the hierarchy. The other is that they focused on rear assistance, humanitarian support, ensuring the well-being of forced IDPs, the army, and the local population. For these people, the dominant values are humanity, family and national values, faith, freedom, dignity, unity, charity» [7, p. 96].

War undermines the sense of security. Accordingly, there is also a valuable reorientation in the consciousness of the audience. The same transformations are taking place with the brand. The range of values that he will broadcast to his audience must be consistent with the context. Security, stability, support of the country in any possible way, an active pro-Ukrainian position, optimism, and courage became the dominant values for brands in wartime conditions. Therefore, brands tried to appeal to these values in their communications. Moreover, they emphasized the realization of these values by their actions.

The sixth principle of brand communication in conditions of uncertainty is newsjacking. During the war, a lot of important events take place, which cause a certain information explosion in society. It is advisable for brands to transform their content according to the events that are happening around them. That is, to actually participate in these events by submitting content that will appeal to an information-resonant topic.

This kind of communication is situational. Brands can resort to communicative practices that are not typical for them. For example, brands can temporarily change their logo or avatar in social networks (the famous flash mob of Ukrainian brands with watermelon avatars or leopard prints in social networks), create creatives on this topic in social networks (posts, tweets, memes on Twitter and Threads) and even develop new products (such as «Jonsonyuk» dessert from «Zavertailo» bakery, Sean and Joe donuts from Ponchykboy).

The seventh principle of brand communication in conditions of uncertainty is the transformation of visual communications. Visualization is another tool that brands use in wartime communications. The reason for this is not only additional impact on the audience with the help of symbols, graphics, animation, relief from reading or viewing text signs. The popularity of visual genres is determined by their functional ability to convey the actual context.

During the war, photoshopped images, moreover, ready stock bright photos or pictures were negatively perceived by the audience. In this way, the brand showed its detachment from reality. The audience wanted to see live photos – be it workflows or the brand team. The brand must demonstrate sincerity with consumers, its authenticity in visual communication as well.

Memes have undergone a transformation in brand communications. From a purely entertaining genre, they have turned into a method of stress-relieving communication, mood support, and motivation for action. «The memes related to the current situation in the country, depicted the courage and resilience of the Ukrainian people in resistance. Their function is to raise national morale, support society in difficult times, express the sentiments prevailing in Ukrainian society in the conditions of military operations» [8, p. 252].

With the help of wartime tweets, brands resorted to three humour styles: self-enhancing, aggressive and self-defeating. «Self-enhancing humour suggests a humorous outlook on life even in the face of stress and a tendency to be amused by the incongruities of life. Such humour serves as a coping mechanism for emotion regulation. The aggressive style of humour speaks for itself: it is a hostile, aggressive and angry form of humour in which brands find it difficult to resist the impulse to say funny things that are meant to hurt others by using sarcasm or derision» [9, p. 3]. Brands resorted to self-defeating humour to make

fun of their mistakes, failures, to respond to certain accusations in the case of reputational scandals or communication crises. Also, this form of humour referred to the collective humorous creativity of brands, when they arranged Twitter flash mobs for a certain information occasion.

Brands have also transformed their visual communication through the development of new brand characters in a patriotic way. Mascots during the war are no longer just a brand attribute, but a means of connecting the audience with the brand. The brand character in a patriotic way becomes a kind of talisman of the nation and helps to establish informal communication with the audience. Such a character should be a generalizing image of all brand initiatives and broadcast current brand projects, including charitable ones.

So, the team of the gaming platform PokerMatch created a mascot – the dragon Dragobrat, which supports the morale of brand consumers. On Instagram, he talks about the places of interest in Ukraine, highlights his volunteer activities, introduces the audience to poker and the world surrounding poker, talks about entertaining games and helps navigate their diversity. On behalf of the mascot, various incentives are provided: special free tournaments, raffles among subscribers and special bonus offers, sticker pack [10].

Also, the brand-character broadcasts the Ukrainian identity: a name dedicated to the high-altitude tract of the Ukrainian Carpathians, a collection of clothes using patriotic symbols and patriotic colours, content and messages that sound on behalf of mascot, as much as possible adapted to the realities of wartime.

Conclusions and prospects for further investigations. Under the influence of the war and the conditions of uncertainty, the communication of Ukrainian brands changed. Brands needed to adapt to the new reality, take into account the context.

In order to be closer to their audience, to connect with them, brands changed traditional communication parameters. Brands generated new types of content according to the contextual groups of the target audience, adjusted the brand voice, and applied modern communicative practices. There were no aspects that brands missed in their communication. The time and place of content publication, its volume, taking into account the emotional background of the audience for the broadcast of certain messages were important.

Brand communications have become sensitive, emotionally coloured, and daring. Brands were not afraid to resort to situational communication, adapt visual genres to the new reality, use elements of humorous communication, develop brand characters with Ukrainian identity. And most importantly, brands joined forces with competitors, social organizations, and consumers to do joint charity projects and talk about the war in a way that brought victory closer.

Brand communication will be appropriate in the conditions of war if the brand follows a number of principles. In particular, when the brand uses different channels to convey important messages, distributes various content depending on the contextual groups of the target audience, in its communication takes into account the emotional background of the audience and appeals to important values, uses modern communicative practices to maintain a connection with consumers, gain their trust, transforms the tonality of communication and genres of content in accordance with the context, social events.

The prospect of further research concerns the linguistic aspect of brand communications during wartime, their adherence to the principles of peace linguistics in their social media content.

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ПРИНЦИПИ БРЕНД-КОМУНІКАЦІЙ В УМОВАХ ВІЙНИ

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Вступ. В умовах війни бренди мають тримати зв'язок зі своєю аудиторією та розповідати, що саме вони роблять для перемоги, підтримки своєї команди та розвитку економіки країни. Під впливом умов невизначеності брендам важливо було трансформувати свої комунікації відповідно до нової реальності та нових характеристик своїх споживачів.

Актуальність і мета. Актуальність дослідження зумовлена необхідністю узагальнити досвід українських брендів у комунікації під час війни та виокремити принципи, які характеризують оптимальну бренд-комунікацію в умовах невизначеності. Мета дослідження – узагальнити досвід українських брендів у комунікації під час війни.

Методологія. Метод моніторингу використано для огляду діяльності українських брендів. Перший етап моніторингу – опрацювання бази моніторингу (акаунти в соціальних мережах брендів, рекламні та PR-кампанії періоду війни, соціальні проєкти). Другий етап моніторингу – аналіз бази моніторингу на предмет етичної коректності бренд-комунікацій, відстеження оцінки ефективності комунікації брендів шляхом вивчення реакції їхньої цільової аудиторії. Метод дискурс-аналізу застосовано для з'ясування контексту, умов, у яких комунікували бренди, дослідження зміни цінностей, спектру емоцій, поведінки споживачів в умовах невизначеності. За допомогою методу узагальнення виокремлено положення, що характеризують доречну комунікацію брендів зі своїми споживачами в умовах війни.

Результати. Під впливом війни, умов невизначеності комунікації українських брендів змінилися. Аби бути ближчим до своєї аудиторії, об'єднатися з нею, бренди змінювали традиційні комунікаційні параметри. Бренди генерували нові типи контенту відповідно до контекстних груп цільової аудиторії, корегували голос бренду, застосовували сучасні кому-

нікативні практики. Не існувало аспектів, які б бренди оминули у своїй комунікації. Важливі були і час, і місце публікування контенту, його обсяг, врахування емоційного фону аудиторії для трансляції тих чи інших меседжів.

Висновки. Уперше комплексно розглянуто бренд-комунікації в умовах війни, підсумовано досвід українських брендів у взаємодії зі споживачами та охарактеризовано принципи комунікацій в умовах війни, що можуть слугувати практичною пам’яткою для компаній та організацій, котрі прагнуть підтримувати зв’язок зі своєю аудиторією в умовах невизначеності.

Ключові слова: бренд-комунікація, сенситивні комунікації, комунікативні практики, типи контенту, візуальна комунікація.

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