P.p1 n?t necessarily the cheapest, but necessarily

p. p1 {margin: 0. 0px 0. 0px 0. 0px 0. 0px; line-height: 15.

0px; font: 11. 0px Helvetica; -webkit-text-stroke: #000000}p. p2 {margin: 0.

0px 0. 0px 0. 0px 0. 0px; line-height: 15. 0px; font: 11.

0px Helvetica; -webkit-text-stroke: #000000; min-height: 13. 0px}li. li1

{margin: 0. 0px 0.

0px 0. 0px 0. 0px; line-height: 15. 0px; font: 11. 0px Helvetica; -webkit-text-

stroke: #000000}span. s1 {font-kerning: none}span. s2 {text-decoration:

underline ; font-kerning: none}span.

s3 {font: 12. 0px Helvetica}ol. ol1 {list-style-type: decimal}Classification of

stores by size and ideology. SupermarketPrinciples ? f the Supermarket: F?

cus on the weekly c? nsumer basketThe trading area is 1000 – 3000 sq.

m10% n? n-fo? d productsThe wh? le line of pr? ducts and servicesThe

average number of cust? mers in one supermarket chain is 3, 500 pe? ple

per dayHypermarketPrinciples of the Hypermarket:” One-st? p shopping”, all

purchases in ? ne step” On-stop-shpping” to 80, 000 different pr? ducts” C?

nceptual sale”: an attractive presentati? n of go? ds, a clear divisi? n of the

ass? rtment in the st? re, cleanliness, l? w prices for a l? ng time c? mbined

with promotional prices, meeting the requirements of sh? ppers ? pening h?

ursHypermarket ? ffers high-quality g? ods in its stores at prices 10-20% l?

wer than c? mpetitors” Service”: a large number ? f free parking spaces, free

buses f? r cust? mers, credit cards, cutting timber, delivery serviceSh? p “

Ar? und the c? rner” Principles Sh? p “ Ar? und the crner”: By pr? duct, the

same principle as the Supermarket: F? cus ? n the weekly c? sumer

basketThe ? ffer, the range is 60% of what pe? ple buy regularly, with an

emphasis ? n " running go? ds" N? t a large sales areaPr? viding buyers of go? ds and services of medium quality at aff? rdable pricesC? mmodity ass? rtment is a set of pr? ducts of everyday demand, n? t necessarily the cheapest, but necessarily the m? st p? pular pr? duct.

Retail brandingRetail branding – branding ? f the ? utlet and creating its single image. With help of mem? rable brand can be rganised a franchise and launch a sales netw? rk and effectively interact with cust? mers. During the devel? pment of retail brand, special attentin is paid to the p? sitioning of the trading platf? rm, the design and l? gic of the space, the equipment and materials that will be used to create the interi? r. In gr? cery and service retail, the marketplace is the main p? int of c? ntact between the brand and the c? nsumer, theref? re its branding is extremely imp? rtant for any business.

Retail branding includes branding of sh? pping centres and malls; branding ? f retail st? res and branding of individual p? ints of sale. Steps of retail branding: NamingCreati? n of log? Design AdvertisementNaming – is the pr? cess of devel? ping a brand name f? r a company, pr? duct or service, an essential part of the c? mpany's marketing strategy, an integral part of brand positi? ning. Naming – (name educati? n) a set of w? rks related to the creation of s? norous, mem? rable and accurate names for enterprises, pr? jects, g? ods. The task is to c? me up with a son? rous name that m? st clearly reflects the essence of what this name bears, explain h? w to use this name and what to c? mbine with. The task of naming is to create a unique name, taking int? acc? unt the meth? ds: W? rd f? rmation of the languageP? sitioning and USPPsych? linguisticsAdvertising-fitnessAnalysis of the p?

ssibility of registrati? n of the name as a trademarkNaming includes the f? llowing steps (naming steps): Setting a g? al that must be achieved by c? mbining the name and subject ? f marketingC? mpetitive market analysisAnalysis ? f the target audienceAnalysis ? f the name of the c? mpany – the ? wner, the internal envir? nment, etc., if a third-party contract? r engages in itDescripti? n of the subject of marketing f? r which the name is devel? ped: an ? bjective descripti? n – what exactly will receive this namedescripti? n of market advantagestasks that s? lves the target audience with the help ? f the subjectdetuning fr? m competit? rsCreative w? rk to create name variantsThe ch? ice of the m? st acceptable name and opti? ns for it, careful analysis and elab? ration: Stylistic – naming is carried ? ut in acc? rdance with the image and style inherent in the target audiencec-naming sh? uld create a name suitable and able to pr? mote the subject of marketingVisual – naming must assume the thoughtfulness ? f the image, writing, the suitability ? f using the name in vari? us communicati? ns and terms of usePhonememantic – at the subc? nscious level, the name sh? uld evoke ass? ciations and em? tions; Patent-legal examinati? nTechnical study of naming – variants ? f spelling a name, c? lor, f? nt etc. F? cus gr? up testHarm? nisation and appr? valThe main meth? ds of naming are: Ass? ciative naming is the use ? f an ass? ciative series (word) ass? ciated with the ? bject of namingReference naming (naming trim) – use ? f the pr? duct name of the leader as a reference f? r the formati? n of the pr? duct's ? wn nameAbbreviati? n naming inv? lves the f? rmation of names by vari? us types of abbreviati? ns from alphanumeric to abbreviatedNaming ne? logism – naming, inv? lving the use of invented and fantasy names, which neither specifically what they mean.

Ne? logisms are easy to pr? tect, difficult to f? rgePers? nal-preferential namingPers? nal-ass? ciative naming based on ne? logismsWeb naming, or d? main meth? d – use for the name of the ?? mpany or d? main name pr? ductThe meth? d of excellence is the use ? f an excellent degree in the title Naming is the use of surnames, names, patr? nymics in the nameAppeal naming is the use of an appeal t? the feelings and em? tions of the target audience Naming rhymingNaming truncati? n is the use of truncated w? rds in a nameScience c? mes to the rescue – semenemics(from the Greek w? rds ' semon' – a sign and ' nemein' – to designate) – the art of creating c? mmercial names for the identificati? n of companies, g? ods or services. The apparatus pr? posed by it leads the devel? pment of names to the level of meaningful semantic constructi? n. Instead of searching blindly, there is an inf? rmed ch? ice and design. The mechanism of acti? n of the c? mmercial name is based on the interacti? n of tw? independent aspects of the name: Impressi? nMeaningT? gether, these aspects f? rm the engram of the name. This is the influence that the name has on a pers? n regardless of the ? bject to which they bel? ng. The impressi? n is made up of the sensati? ns of the person who first hears or reads an unfamiliar word – i. e.

a set of letters from which this word c? nsists, s? unds that a pers? n hears or mentally repr? duces, as well as the em? tional images that these letters and s? unds cause – all that can be called the " undercurrent" ? f the name. Also, semenemics gives us a rich set of w? rd-building techniques for devel? ping names. Here are s? me of them: Alliterati? n – use of repeated s? unds or syllables. For example: C? ca-Cola, D? or-yard, On the s? fa-Nadia Vanya, we can gr? w up to ? ld age with? ut a year ? ld.

Met? nymy – the replacement ? f the name with a cl? sely related c? ncept. For example: the White H? use (instead of the " US g? vernment"), all the flags to visit us (" flags" means ships). Sympyptism – the c? nnection of expressive s? und with the image.

F? r example: cheetah – sharpness, masculinity. Semantati? n is the c? nnection of a semantic fr? m different w? rds. Onomatop? eia – the use of w? rds imitating the s? und of an ? bject. For example: splash, cuck? o, n? ise. Devel? pment of the l? gotype – creati? n of exclusive and pr? tected signs for c? mpanies, go? ds and services. Classificati? n of l? gos: log? for the c? mpany (company name); log? for the g? ods (trademark); log? for the service (service mark); corp? rate her?, corp? rate character; the c? at of arms (b? th m? dern c? mmercial, and can? nical personal or family); emblem (sign with established meaning); b? okplateThe log? is the m? st important element of the ?? rporate image of the c? mpany. It serves, first of all, to identify the c? mpany on the market. L? gos appeared to distinguish the pr? ducts of vari? us firms within the same industry.

Being registered as a trademark, the l? go pr? tects the c? mpany fr? m unfair competiti? n and helps pr? tect its interests in c? urt. In the percepti? n of the c? nsumer, the presence of a l? go or trademark is a guarantee of the quality of the go? ds. G? ods that do n? t have a l? go are called n? name. Log? – means of identificati? n – some kind of abstract projecti? n, the continuati? n of ? ur organization, go? ds, services.

Ways to designate the sign from: art (p? rtrait)jurisprudence (signature)anropol? gy (mask, t? tem)heraldry (seal, emblem)In any act of c?

mmunication, a l? go with varying degrees of intensity defines six functi? ns:

Phatic – establishing and maintaining c? ntact with the c? nsumerExpressive

– a st? ry ab? ut the missi? n of the ? rganizationReferential – inf? rmation

ab? ut the pr? duct or serviceImpressive – impact on the c? nsumer thr? ugh

the impressi? nP? etic – the log? is interesting in itselfMetallingstic –

transmissi? n of the enc? ded messageGo? d l? go sign has: hom? geneity –

the semantic unity ? f all elementssaturati? n – semantic and em?

tionalbright ass? ciationsdurability – l? ng remains m? dern and n? t

trivialadaptabilityvariabilityDesign c? uld include: business d? cumentations?

uvenir and pr? motional pr? ducts shaping design of labels,

packagingAdvertisement c? uld include: bright interesting ideas and

imagesscenari? s of audi? clipsproducti? n of ? riginal lay? utspreparati? n of

printed materialsaudio-vide?-producti? nmedia planningmedia

buyingadvertising campaigns ? n the Internet