

Postmodern inclusive codes

In: Reconstruction-(Photo Mania) features, Immaterial Commercials, International...Researches

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Nowadays commercial-expressions have in common that they exclusively place one product. It is an increasing occurrence that there are more advertisers in a given commercial spot. These developments can be seen different.

In our opinion the project '**RECO**' is the most inevitable manifestation of this evolution, on which meanwhile 12 years has been worked, and presently is ready for production-shootings.

A **RECO** places different articles in one reconstruction-music feature so that with the obtained finances a message of immaterial value can be made known to the public.

The immaterial messages concern **Human Nature Interests**.

The code of an **RECO** is threefolded:

- 1.) Giving the audience an high quality entertainment film.
- 2.) Giving brands, products and/or services a human-friendly imago (generating higher sales).
- 3.) Transformation the immaterial messages.

With these **including codes**, **RECO**'s distinguish themselves from (other) material commercials, who place one product exclusively which only goal is name-acquaintance and higher sales : *the exclusive code*.

This does not mean, that **RECO**'s '*as -edutainment- commercial-feature of the future*' are against exclusive commercials;

In the contrary , our 'inclusive' commercials are complementary to the 'exclusive' commercial by seeing them as valuable and prominent ingredient of each product separately.

The name acquaintance of the bigger brands is the basis from which the **RECO**'s themselves manifestate with these and the smaller brands.

The conclusion from above is that **RECO**'s multilaterally offer a show of different brands, this also brings balance to exclusive commercials with their Audio-Visual uniformity.

The adherent plurality in inclusive codes commercials goes together with new commercial-ethics, that admits at the same time the value of the exclusivity claim.

We have chosen for this form of plurality deliberately.

A **RECO** gives the viewer the opportunity to get in dialogue with the expressed message in the visualized stories, while the placed brands are indirectly involved in this discussion.

The **RECO** brings this plurality in a gentle and educational way.

This happens through the **aim of telling 'a vision of life' story**, wherein *real life*, *fiction*, and *animation* is touching the thoughts and emotions of the viewers.

In our opinion, the notion of 'inclusive codes' connects with the most elementary definitions of making commercials and is inevitable.

We are aware that '**RECO**' is an ambitious concept.

This way of commercial making asks for an practice of real pluralism and not for just "a quick fix".

That's why **Casting International** will do anything to justify the specifics of the different products and services.

By this appendix we want to show that **RECO** is not a simple phenomenon.

The development of **RECO** is inspired by modern scientific theories which proclaim reality not as homogeneous, harmonious, and monolithically; but as an heterogeneous, dramatic and diverse structure.

In this postmodern vision, organizations are not hostile to each other, but are working as bigger and smaller brands within a **global** system.

In that view, **RECO**'s are primarily an cooperation-model of material and immaterial pursuits.