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“Public Service Announcement in Great Britain (Based on Posters)”



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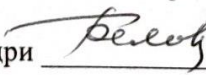
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ABSTRACT

Musorova A. S. Public Service Announcement in Great Britain (Based on Posters). – Bachelor's thesis.

The present research is devoted to the analysis of public service announcements in Great Britain in the form of posters based on material from Internet resources. The relevance of the study is determined by the growing significance of public service advertising in the sociocultural environment. With the development of technology, new communication tools and media platforms, means of persuasion used in this form of advertising demand the advanced research of their peculiarities.

The object of the research is British public service announcements in the form of digital posters, while the subject of the study is lexical, stylistic, syntactic features and non-verbal means of influence of public service announcements in Great Britain. The research material includes 102 samples of public service advertisements taken from online platforms.

The aim of the study is to analyse verbal and non-verbal means of persuasion in British social advertising. The objectives of the study include exploring advertising as a communication form, examining the classification of advertisements, identifying social goals, persuasive nature, functions of public service announcement, determining the most prevalent social issues addressed in British public service announcements, mainly from the period 2020–2026.

As a result of the research, typical lexical, stylistic, non-verbal characteristics of British social advertisements have been identified. The analysis reveals that declarative and imperative sentences are the most popular. The study also shows the frequent use of metaphorical expressions, personification, wordplay and colloquial language.

Key words: public service announcement, advertising, communication, social advertising, Great Britain, verbal means of persuasion, non-verbal means of persuasion.

АНОТАЦІЯ

Мусорова А. С. Соціальна реклама у Великій Британії (на матеріалі постерів). – Бакалаврська робота.

Дослідження присвячене аналізу соціальної реклами у Великій Британії у формі плакатів на матеріалі інтернет-ресурсів. Актуальність дослідження зумовлена зростанням значущості соціальної реклами в сучасному соціокультурному середовищі. Із розвитком технологій, нових засобів комунікації та медіа платформ засоби переконання, що використовуються в цьому виді реклами, потребують поглибленого вивчення їхніх особливостей.

Об'єктом дослідження є британська соціальна реклама у формі цифрових плакатів, а предметом є лексичні, стилістичні, синтаксичні особливості та невербальні засоби впливу в соціальній рекламі Великої Британії. Матеріалом дослідження слугували 102 зразки соціальної реклами, відібрані з онлайн-платформ.

Мета дослідження полягає в аналізі вербальних і невербальних засобів переконання в британській соціальній рекламі. Для досягнення поставленої мети було визначено такі завдання: дослідити рекламу як форму комунікації; розглянути класифікацію рекламних повідомлень; визначити соціальні цілі, переконливий характер і функції соціальної реклами; встановити найпоширеніші соціальні проблеми, висвітлені в британській соціальній рекламі, переважно за період 2020–2026 років.

У результаті дослідження було виявлено типові лексичні, стилістичні та невербальні характеристики британської соціальної реклами. Аналіз показав, що найуживанішими є розповідні та спонукальні речення. Також було встановлено частотне використання метафоричних висловів, розмовної лексики, гри слів, персоніфікації.

Ключові слова: соціальна реклама, рекламне повідомлення, комунікація, Велика Британія, вербальні засоби переконання, невербальні засоби переконання.

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INTRODUCTION

Advertising plays a role in our everyday lives and we often take it for granted. It is often seen as one of the most powerful ways to influence the way people think, perceive the world, have an impact on our decision-making and other traits. It has a variety of techniques to convince people to buy particular products or services, even without our realisation.

As we live in a fast-moving world, various factors influence our lifestyles, values, beliefs. Public service announcements have become important in this context, with the aim to increase social responsibility, promote moral values and bring attention to urgent social issues. In present-day Great Britain, public service announcements are usually created as appealing texts where meaning is expressed through a careful combination of words and images, often using very few words. These campaigns heavily depend on symbols and meanings to persuade their audiences. Because traditional public service advertising uses different persuasive methods and text structures compared to postmodern, more creative means of persuasion, advertising styles, their communication features need a thorough linguistic examination.

In terms of **scientific novelty**, this research makes a significant contribution to advertising discourse by conducting a systematic examination of contemporary British public service announcements and identifying their prominent means of verbal and non-verbal persuasion. In Great Britain, public service advertising provides essential material for understanding how linguistic and visual components interact to raise public awareness of current social problems in the country. Besides, the research analyses the most common themes in British social campaigns and looks at how textual and visual elements interact to effectively persuade the audience.

The **aim of the study** is to define the main verbal means of influence at the lexical, stylistic and syntactic levels, as well as non-verbal means in British public service announcements.

To reach this goal, the following **objectives** need to be fulfilled:

1. To theoretically define the concept of advertising as a means of communication, trace its origins and development.

2. To classify advertisements.
3. To explore public service announcement as a subtype of advertising.
4. To identify the most common thematic categories presented in British public service announcements, mainly from the period 2020–2026.
5. To analyse the most common and effective means of persuasion in public service announcements in Great Britain.

The **subject of the study** is the verbal and non-verbal means of persuasion found in British public service announcements.

The **object of the study** is modern public service announcements in Great Britain in the form of posters.

The **research material** is 102 samples of British public service announcements, and it is selected through English language Internet resources. The vast majority of the material was published between 2020 and 2026, with a few examples from earlier years (2010, 2012, 2015–2019).

The **methods** used include: method of classification, descriptive method, analysis of educational and scientific publications, method of quantitative analysis.

The **structure of the paper**, which is defined by the goals and objectives of the research, consists of an introduction, two chapters, conclusions and a list of 56 scientific references. The overall length is 53 pages.

CHAPTER 1

ADVERTISING AS A MEANS OF COMMUNICATION

1.1. Advertising as a form of communication: its origins and development

In our daily lives, we are exposed to advertising in one way or another due to its ubiquity. It is reasonable to assume that it affects most of us in a profound way, and more often than not we take it for granted. In the words of Stephen Unwin, “advertising is more overtly persuasive, more goal-oriented and more frequently repeated than other media” [Unwin 1974, p. 24]. First of all, advertising is a type of communication, which incorporates both non-verbal and verbal features, is non-personal, or *mass*, persuasive, structured. Advertising reaches us through a particular medium (for example, radio, television, newspaper, magazine etc.), which is used to present ads to groups of people, usually referred to as audiences. Ads are usually paid for by identified sponsors, but there are a lot of organisations with a non-profit status, carrying public service messages. Advertising manifests social context, cultural standards, values of the society in which it appears. This “language of advertising” can reveal more about a society’s thinking than the more obvious stereotypes [Unwin 1974, p. 24].

As Judith Williamson notes, [1978, p. 14] advertising has no defined ‘subject’. Of course, it is clear that advertisements are produced and created by people, who usually remain anonymous, but the message conveyed does not claim to be their personal voice or speech. This speech is made up of symbols and meanings directed at the viewer, thus functioning ‘in a circular movement’ [Williamson 1978, p. 14]. It works this way because people need material goods, as well as a social meaning which advertising gives. Material things we urge to obtain also represent our intangible, non-material desires, and meaning is created when they come together. People seek qualities, such as happiness, health, safety, treating buying goods as the most acceptable means of reaching personal and social goals [MacRury 2009, p. 14].

According to the *Oxford English Dictionary* [110], the earliest known use of the noun ‘advertising’ is in the early 1500s. It originates from the medieval Latin word *advertere* ‘to turn attention to’. The word ‘advertisement’ has its origins from Old French *avertissement*, which originally referred to a statement calling attention or

indicating that something is of crucial importance. Later the term was refined to mean the calling of attention to something through some form of medium, as opposed to 'in-person' communication [Sterling 2009, p. 19]. Early examples of this use of the term referred to posters, newspapers, newsletters, placards etc. By the 20th century, it was modified to refer to promotional announcements of products broadcast through television or the press [Cluley 2017, p. 7]. Although various forms of publicity from centuries ago are undeniably linked to today's advertising, advertising as a social institution and a dominant form of public communication emerged in the late 19th century, and was not fully developed until the middle of the 20th century [Botterill, MacRury, Richards 2000, p. 16]. The meaning of advertisements was not always the same, there were periods of strong debate about what it should achieve and represent. In early European print advertising of the 16th and 17th centuries, ads were mostly simple announcements about products, shops and services [Schwarzkopf 2009, p. 6]. According to John Lee Mahin, [1914, p. 10] advertising is a service rather than something physical which you can see or touch (for example, printed ads or space in newspapers), it is about a creative idea behind the advertisement that leaves a strong impression in the minds of potential buyers. If advertising is effective, it leads people to willingly buy the advertised product. In order to grasp the social relevance of advertising, we need to explore its origins and development from a simple system of announcement to an influential social institution.

The beginnings of advertising go back to early days of civilization. With the invention of papyrus by the Egyptians around 3000 BCE, mass communication was made possible, since wall posters and sales messages could be spread from one person to another [Starcevic 2015, p. 182]. The ancient Greeks and Romans displayed signs in front of their shops. Since literacy was low, the merchants of that time relied on easily recognizable visual symbols (for example, the picture of a cow on a house wall showed that milk could be bought there, a loaf of bread was shown to symbolise a baker etc.) that were carved into stone, clay or wood for their signs [Danesi, Beasley 2002, p. 4]. The invention of the modern printing press by Johann Gutenberg in the fifteenth century was a turning point in the development of advertising that transformed

it into a persuasive art, due to accessibility of printed materials to many people [Danesi, Beasley 2002, p. 5]. It became easier for facts to be established, recorded and distributed. People did not have to depend on their memories anymore. This innovation enabled the creation of some of the earliest forms of advertising, such as posters, flyers, handbills, and ultimately giving rise to the newspaper. In the eighteenth-century advertisements in newspapers were directed at well-off customers of the coffee houses. They were rarely illustrated and were usually for tea, books, wine, coffee, lottery. Regular household items were seldom advertised, whereas notices promoting the hiring of servants or slaves were present [Dyer 1988, p. 12]. Ads were not significantly readable until 1729 when Benjamin Franklin introduced prominent headlines, different fonts, and was the first to use illustrations in America [Arens W., Arens C., Weigold 2010, p. 42]. Gillian Dyer in his book “Advertising as Communication” [1988, p. 24] talks about the expansion of trade and a rise in manufacturing during the 1800s. After the tax on advertisements in 1853 and the newspaper stamp duty in 1855 were abolished, advertising volumes grew and there was a boost in newspaper readership. During this period, advertisers placed more importance on the visual appeal of their ads.

Following the development of industrialisation in the nineteenth century, the lengthy sentences and the complex style of the previous century were gradually simplified, with words being spaced more effectively and highlighted by different font sizes. The early nineteenth century theatre playbills were an indication that advertisers understood the importance of concise and impactful messages. At the same time, copywriting began to flourish, playing an important role in the invention of new terms [Dyer 1988, p. 24]. As a result, with the expansion of advertising in print media, the way the language was structured and used was beginning to change. Different products were promoted with the use of new techniques, such as the creation of slogans, repeated brand names, thoughtfully arranged phrases to promote products [Danesi, Beasley 2002, p. 7].

In the 1880s, magazines rarely featured colour. By the early 1930s it was quite common, but only after the mid-thirties its expansion occurred, as advertisers used

colour to attract attention, to make photographs closer to reality, to attach qualities to their products [Peterson 1956, p. 35]. As electricity became more widely used in the 1920s, electronic media became a great tool for advertising to be embedded in society. A lot of inventions, such as illuminated posters, photoengraving, became truly effective for ads [Danesi, Beasley 2002, p. 9]. At about the same time, radio appeared, quickly becoming a popular medium for advertising. Advertisers gained the possibility to quickly reach vast audiences, as the commercial became a highly influential means of promoting products [Arens W., Arens C., Weigold 2010, p. 45]. With radio, ads shifted towards the use of song-based commercials [McLuhan 1964, p. 256]. It became even more impactful, following the emergence of television in the 1940s [Danesi, Beasley 2002, p. 9]. Advertisers were not slow to recognize the potential of broadcasting as an advertising medium. Before the Internet, broadcast TV was the fastest-growing advertising medium than any other form of advertising. It was the only medium offering sight, sound and motion, letting people watch news and entertainment at home. In the 1950s, advertisers were not pleased with the increasing use of remote controls, which let viewers skip commercials completely by changing channels or fast-forwarding through pre-recorded shows. In the 1960s, known as the image era, ads focused more on brand image, as well as personality, with the idea of reaching profitable markets [Arens W., Arens C., Weigold 2010, p. 46]. From the 1990s to nowadays, more advanced methods of finding and reaching narrowly defined audiences appeared. Earlier advertising research focused on general demographic details, such as gender, age, location. Today advertisers gravitate towards researching motivations behind the behaviour of consumers [Lane, King, Russell 2010, p. 11].

Marketing and advertising in the 2000s have been defined by two important developments. New technology has become essential in reaching target audiences by integrating two-way communication and interactive devices [Lane, King, Russell 2010, p. 27]. Furthermore, advertising in this century saw a return to strong branding. Modern society is living through a media revolution, made possible by advances in communication technologies. The Internet, personal computers, mobile phones, digital media players etc. are all supported by software that is easy for nearly anyone to use.

Nowadays, advertisements can be in the form of other types of communication, such as feature films, cartoons, news programmes and so on. They may appear similar, but people do not have a problem understanding that they are watching advertisements. Viewers are usually used to this kind of approach, as usually such creativity may be entertaining [MacRury 2009, p. 7].

1.2. Classification of advertisements

According to Guy Cook [1992, p. 9], it is not simple to clearly define the distinctive features of modern advertisements as a genre. It is widely assumed that the primary aim of ads is to persuade consumers to buy specific products. But selling is not their only function. There are a lot of advertisements which intend to warn, inform, entertain and draw attention. There are 4 categories of advertisements by whom they can be classified. Based on the medium used, advertising can be divided into: print (newspapers, magazines), broadcast/electronic (radio, TV, cinema), outdoor/out-of-home advertising (transit), direct-mail advertising, interactive advertising (online platforms) [Arens W., Arens C., Weigold 2010, p. 17]. It can be fairly argued that advertisements significantly vary, depending on the medium in which they appear, as well as the situation. Short and concise messages on billboards are effective for drivers stuck in traffic, while advertising texts at railway stations, bus stops may be longer and more elaborate, as travellers are likely to spend more time reading them [Cook 1992, p. 14]. Sound and dynamic imagery are characteristic of TV advertisements, as opposed to print advertising. Even though there are those differences, advertisers may share the same content across different media, such as images or parts of text from TV commercials [Cook 1992, p. 14].

Conventionally, newspapers are classified as print media, but it is not unusual to access newspapers online or on digital devices [Sheehan, Kelley, Jugenheimer 2015, p. 170]. The structure of this form of advertising, with elements such as headline, image, main text, slogan, brand name, sets it apart from poster advertising [Burtenshaw, Mahon 2006, p. 11]. Outdoor or out-of-home advertising is highly varied in its formats and location. It can be found on public transportation and its

infrastructure, including buses, trains, stations, escalators, trams etc. [Caton 2015, p. 28] Among outdoor advertising formats, posters are the most common. Their effectiveness is achieved by delivering concise and highly visible messages that can quickly grab attention.

In many contexts, the term ‘ambient media’ is frequently used in the same way as ‘outdoor media’, ‘ambient advertising’ [Wierzbicki, Sommerschuch, Bernstein 2010, p. 2]. The nature of ambient media is tied to how its elements are physically integrated into the daily surroundings of humans [Lugmayr 2012, p. 67]. Ambient media adjusts to the conditions of particular environments and interacts with the surrounding objects. Nowadays, advertising fatigue is a growing issue which presents a challenge to traditional marketing approaches. In this context, ambient media can be seen as an innovative solution, with its ability to adapt to both a social context, as well as location, and to place advertising messages in unexpected places. Such advertisements are usually original in its execution and often the first or only ones to appear in that setting [Taffarul Rizky, Prasetya, Mustiawan 2025, p. 256]. Everyday objects and surfaces, which can be used for ambient media advertising, range from staircases, park benches, washrooms, transport tickets, shopping bags, waste bins, bicycles, telephone booths to unconventional surfaces, such as food items or sand beaches [Othman 2020, p. 270]. As a category of out-of-home advertising, transit advertising includes ads displayed on buses and taxis, along with posters on transit subways, terminals etc. In addition to standard formats, buses can be covered with special vinyl, transforming the whole vehicle into an advertisement [Sheehan, Kelley, Jugenheimer 2015, p.187].

Within television advertising, a distinction is made between commercials that are placed within a program and those placed in between different programs. The first ones are usually referred to as participating program announcements, or participations, while the second are defined as spot advertisements [Sheehan, Kelley, Jugenheimer 2015, p. 158]. Those ads that appear on TV tend to draw our attention more than those found on audio-only or print media due to the ability of employing visually appealing messages [Kuyucu 2020, p. 259]. Those advertisements are much more easily recalled in our memory, which can lead to purchases of advertised items in real life, especially

if the commercial made a strong impression [Kuyucu 2020, p. 259]. Radio advertising relies on the imagination of the listeners to mentally visualise images with the help of the tone and language of the script.

Another method of classification is based on the purpose of advertising. These types include product advertising, corporate image advertising, brand purpose advertising, commercial/non-commercial, action/response, retail advertising [Koekemoer 2004, p. 68]. Brand purpose advertising is used to show that a brand is committed to meaningful principles, which may have social, moral and ethical values [Turnbull 2022, p. 4]. The process of brand building is vital for marketing, which means creating an identity for a product advertised. Since people tend to gravitate towards brands they are familiar with, every aspect associated with a product (its price, the place of purchase, the performance) helps shape how we perceive a particular brand. Many advertisements are focused on targeting specific geographic areas with the aim to reach consumers in those areas. Retail advertising shares details regarding products that can be found in local stores, with the goal of attracting more visitors and enhancing the retailer's image. In the same way local advertising can promote specific retailers, shopping centres, or companies that sell products in a particular region or for specific purposes [Moriarty, Mitchell, Well, Crawford, Brennan, Spence-Stone 2014, p. 10]. Direct or direct-response advertising can be used across various media and often combines multiple channels such as direct mail, broadcasting, online platforms. In contrast to other advertising formats, it aims to get an immediate response, resulting in a purchase or a specific action. This could mean signing up for a service, donating money or registering for an event. People can respond through phone calls, email, and products are directly delivered to customers [Moriarty, Mitchell, Well, Crawford, Brennan, Spence-Stone 2014, p.11]. Corporate image advertising is centered on developing the overall image of a company rather than focusing solely on product sales. The main goal is to build a strong corporate identity and influence the public perception of the organisation. For example, firms in industries such as oil or fast-food may emphasise their positive impacts on society, especially when addressing social or

health-related issues [Moriarty, Mitchell, Well, Crawford, Brennan, Spence-Stone 2014, p. 12].

According to Jennifer Edson Escalas [Stern 2003, p. 274], a common feature of advertising is storytelling, with many ads being complete narratives on their own. Narrative advertisements create a narrative that focuses on the lifestyle changes a product can bring rather than describing the product itself. For example, in car advertisements the emphasis is usually on portraying a better lifestyle and social connections, instead of the technical aspects of the vehicle [Ylmaz 2017, p. 22]. Furthermore, advertising campaigns may take this storytelling approach further by retelling the main storyline multiple times with new characters and places [Stern 2003, p. 274]. Hope, romance, relationships, self-confidence are one of the recurring themes of narrative advertisements [Thorson 2012, p. 244]. For example, in awareness campaigns narrative advertising can show the experience of someone suffering from depression, thus encouraging empathy toward individuals. Such type of advertising is effective as opposed to argument-based advertisements due to its ability to immerse the audience in the message [Chang 2008, p. 39]. Storytelling is important for copywriters across various media, whether radio, TV, or print, as it forms the core of the main creative idea behind an ad. In video advertising, the narrative construction is more complicated due to integration of visual, audio and verbal elements. A common advertising format, called 'slice of life', shows everyday situations where a problem arises and is resolved with the help of a product or service [Moraru 2011, p. 63]. Similar narrative styles can be seen in other advertising formats, such as demonstration, testimonial, fantasy and conversational [Moraru 2011, p. 63].

In a lot of ways, interactive advertising represents a blend of brand and direct-response advertising. Marketers using online media often rely on quantifiable user actions, such as website visits, clicks and purchases to assess the effectiveness of advertising investments [Schumann, Thorson 1999, p. 12]. One major similarity between direct-response and interactive advertising is their common goal of generating immediate reactions from consumers, which means creating creative strategies that prompt users to click on banners and visit a website. Another type of advertising is

political advertising which aims to assist in the election or re-election of a candidate or political party and at the same time promote them during campaigns and strengthen the choices of voters by sharing party policies [Moriarty, Mitchell, Well, Crawford, Brennan, Spence-Stone 2014, p. 12].

1.3. Public service announcement as a distinct subtype of advertising

In every society, whether simple or advanced, social problems, such as hunger, poverty, discrimination, illness are prevalent and cause great unease within the public, but the growing tendency of societies to evolve makes the significance of these problems not regular, as a great number of new and more urgent issues arise [Andreasen 2006, p. 4]. Some problems lose their appeal with time, although they are not completely overcome, and also vary, depending on the location where they are the most prominent. There are issues related to negative behaviours of people, such as smoking, taking drugs, drinking, drunk driving, and a society has to do a lot of things to successfully deal with them. Social advertising plays a great role in social change and influencing behaviours and its development is linked to our natural need for reciprocal connections and the practical need to deal with social issues in a more efficient way [French 2015, p.191].

The objective of commercial advertising is to sell products, whereas public service advertising aims to make individuals accept new or modify current behaviours, as well as dismiss possibly harmful ones [Kotler, Lee 2015, p. 18]. In both cases, advertisements promote something, but the subject of promotion is significantly different, with commercial advertising promoting physical objects or services and social advertising promoting social ideas and values to the public [Швецъ 2013, p. 76].

In a lot of cases strategic planning is of great importance for this subtype of advertising, because of the fact that a direct reward in return for following the message is not guaranteed [Kotler, Lee 2015, p. 19]. Furthermore, public service advertising does not intend to earn a profit, as opposed to commercial advertising, and many campaigns encourage certain behaviours, but adopting them can be a bit challenging due to structural issues that limit personal choices [12, p. 9]. For example, when it

comes to healthy eating, successful social advertising is mostly influenced by how accessible, affordable and convenient healthy foods are. Unfortunately, many low-income people live in places with poor access to fresh foods and food options are restricted to small convenience stores [Basil D., Diaz-Meneses, Basil M. 2019, p. 9]. Moreover, healthier meals at restaurants cost more than less healthy options and as a result, these socially economic and environmental barriers prevent people from maintaining healthy eating habits, even when they are willing to do so [12, p. 9].

According to Yurii Horban [2021, p. 38], the discourse of public service advertising can be characterised by its contrastive nature. The concepts of death and life, illness and health, comfort and discomfort, success and failure etc. are present in such advertisements to show the harmful consequences of certain behaviours by using both verbal and visual elements [Horban 2021, p. 38]. The effectiveness of public service advertising is often measured by such factors as the awareness of the society about a certain social phenomenon, the encouragement of changes in public attitudes, the development of firm decisions and strong public opinions [Швецъ 2013, p. 77]. Social advertising can be used by various organisations, such as state authorities, charities, public institutions, private businesses and political entities [Швецъ 2013, p. 77].

Richard P. Bagozzi and David J. Moore [1994, p. 56] distinguish two types of PSAs: the first one is designed for people who seek help or are at risk of being exposed to health problems or illnesses; the second type is focused on the idea of individuals helping others by donating, participating in programs, volunteering, raising awareness. They also talk about appeals being direct and indirect in PSAs [Bagozzi, Moore 1994, p. 56]. Some advertisements are created with the intention of caring about the benefits for message recipients by appealing to them directly. Indirect appeals, however, warn people about danger to someone else, for example a victim of domestic violence. Upon seeing such advertisements, people tend to emphasise, thus leading to a decision to help. The success of social ads is also linked to maintaining the balance between sacrifice and reward [Djakeli 2024, p. 9]. The typical mistakes in the placement of advertisements can impact their effectiveness, even well-planned ones. This is because

of the fact that the overall media environment may not support social marketing messages that focus on reducing or preventing particular behaviours [Wolburg 2001, p. 472].

The appeal of social advertising to the rational and logical thinking and emotions of a person is one way to influence the behaviour change [Бугайова 2013, p. 125]. Fear appeals are frequently used in social advertising, and the emotion of fear can play a part in attracting attention and sparking curiosity, since shock tactics motivate people to take action and start thinking [Banytė, Paskeviciute, Rutelione 2014, p. 41]. By combining visual and verbal elements, public service announcements try to provoke strong emotional responses, such as anxiety, fear, unease [Кутуза 2013, p. 83]. Their influence is often based on strong emotional appeals, especially those that are negative, because they deal with sensitive social problems [Тихомірова 2015, p. 70]. Instead of promoting a positive brand or product image, it tries to impact the audience in the most profound way by evoking a variety of emotions, and it is not meant for enjoyment. It aims to attract attention and be engraved in the memory of the viewer. At the same time, for it to be effective, the problem discussed and the way the message is presented should work really well together [Тихомірова 2015, p. 71]. There are a lot of factors involved for communication to effectively achieve a social function. It should use straightforward and familiar language that appeals to and deeply resonates with the community and reflects the shared values of the society [Тихомірова 2015, p. 71].

The characteristics of public service advertising can vary a lot from country to country. For example, French social advertising is known for emotionally strong and visually appealing storylines that are focused on raising awareness about important social issues [Девос, Харченко 2021, p. 35]. It is described as unique and is associated with the frequent use of symbols and metaphors [Девос, Харченко 2021, p. 35]. French advertising often includes semiotic elements, such as images of people, memorable slogans and meaningful colour choices [Соловійова, Шапран 2021, p. 39].

Effective public service advertising should give reliable information and provide important contact details, such as phone numbers, addresses [Сенкевич 2016, p. 18].

It also plays a crucial role in shaping how individuals form their personal beliefs and moral values [Тихомірова 2015, p. 72].

Conclusion to Chapter 1

In conclusion to Chapter 1 of the research, advertising is viewed as a means of mass communication, because it exists within our society and aims to inform, remind and persuade the audience through both spoken and visual elements. Its purpose is to fulfil certain communicative, informational, educational and social functions, which can only be effective if the psychology of the human mind and people's desires are taken into account when creating advertisements. Advertising is also a phenomenon that reflects the cultural and social norms, values and behaviours of the society, as well as its specific worldview.

The history of advertising dates back to ancient times in the form of the visual signs and trade announcements. The invention of the printing press, the rise of newspapers, radio, television and the Internet have changed the ways advertising can reach its goals and transformed it into a complex persuasive system.

The research also found that advertisements can be categorized based on various criteria, such as the medium of communication, the purpose of the message, the target audience and the format. By medium, advertisements can be split into print, broadcast, outdoor, direct-mail and interactive types. In terms of purpose, advertising can be commercial or non-commercial. It also includes brand, retail, political, corporate image and direct-response advertising. Additionally, narrative and interactive advertising have gained more importance, since they can connect with audiences on an emotional level.

Particular attention was given to public service announcement, which plays a crucial role in changing behaviours and attitudes towards certain issues and developing new social values. The persuasive nature of public service advertising depends on its ability to evoke certain emotional responses, such as fear, anger, empathy or anxiety, and to resonate with the values of the target audience.

CHAPTER 2

PUBLIC SERVICE ANOUNCEMENT IN GREAT BRITAIN AND ITS PECULIARITIES

2.1. Thematic representation of public service announcements in Great Britain

A comprehensive analysis of public service announcements involves identifying thematic categories that illustrate the key social issues affecting Great Britain. Furthermore, it helps in selecting the right communication strategies and creative means of persuasion. Social advertising focuses both on global social concerns that are common in many modern societies, as well as the specific crises that can develop in different countries. As part of the research, 102 examples of public service announcement posters from the United Kingdom were analysed. The study showed that the most prevalent topics addressed in British public service announcements include the following:

- 1) social and humanitarian support, as well as helping people in poverty;
- 2) healthcare, the prevention of dangerous diseases, increasing access to healthcare resources;
- 3) mental health, increasing awareness about youth suicide, providing psychological support for those who are dealing with emotional trauma, stress, loss, grief;
- 4) child protection and the prevention of domestic abuse, raising awareness about coercive control;
- 5) anti-discrimination, awareness of people with disabilities, speech disorders, addressing racial stereotypes and social biases;
- 6) preventing knife crime among young people;
- 7) youth empowerment and social development through sports activities, encouraging equal opportunities for physical activities;
- 8) environmental protection, ethical treatment of animals, supporting wildlife, climate change awareness, decreasing dependence on fossil fuels;
- 9) social equality regarding older individuals, dealing with ageism;

- 10) acknowledging the rights of workers, advocating for social justice;
- 11) raising public knowledge about dementia, Alzheimer's disease, rare genetic disorders, skin cancer;
- 12) dealing with social isolation and loneliness;
- 13) helping homeless people; raising awareness about poor living conditions, especially during winter and holiday seasons;
- 14) road safety, pedestrian awareness, preventing traffic accidents and fighting against drunk-driving and warning against driving under the influence of drugs;
- 15) promotion of community participation and civic responsibility;
- 16) reducing litter, preventing plastic pollution, promoting eco-friendly habits;
- 17) spreading knowledge about unsafe medical practices, miscarriage and baby loss, supporting healthy nutrition for children;
- 18) educating about financial fraud, promoting safer financial decisions through verification tools, decreasing the negative perceptions of personal debt;
- 19) raising awareness about human trafficking, forced labour;
- 20) spreading knowledge about missing people and increasing civic participation in helping locate vulnerable people;
- 21) emphasising social media privacy and online safety;
- 22) gender equality, protecting the safety of women, increasing awareness about misogyny;
- 23) voluntary blood donation;
- 24) raising awareness about sexual harassment and inappropriate actions;
- 25) promoting charitable donations.

2.2. Verbal means of persuasion in British public service advertising

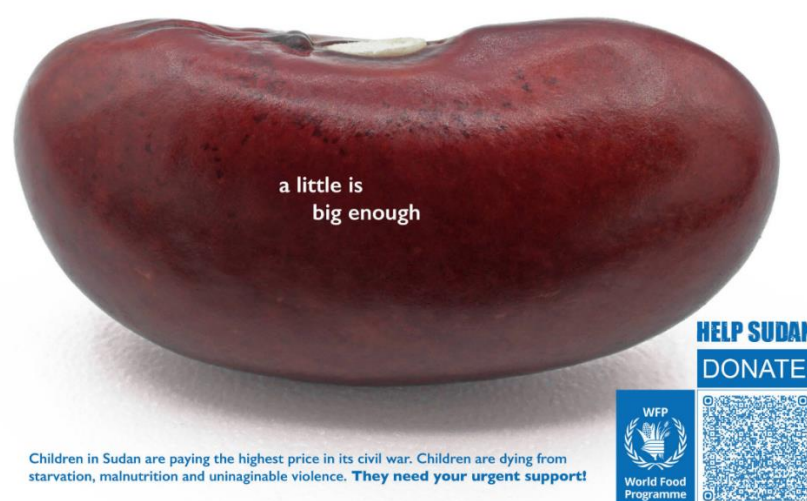
2.2.1. Lexical and stylistic features

Public service advertising similarly to commercial advertising uses a great variety of persuasive techniques typically found in conventional advertising. However, the main distinction is that social advertising is centered upon helping the public and sharing socially valuable messages rather than making people feel like they have been

manipulated. The goal in both cases is to spark interest in the audience through carefully selecting information in the advertising message. Furthermore, social advertising seeks to provoke particular emotional responses or moods.

Rhetorical figures serve as a means of persuasion both in textual and visual elements, which work together to significantly impact the audience by changing their beliefs, attitudes and opinions on a given issue. One expressive strategy in persuasive advertising discourse is the use of paradox. Linguistically, paradoxes can be seen as meaningful, bringing together contradictory concepts through interpretation rather than simply stating what is true and what is false. In the context of public service advertising, the element of surprise, which is inherent to the paradox, captures the attention of the audience and encourages a more thoughtful understanding of the message. The concept can be divided into two parts: the first one relies on opposing ideas, which make the statement illogical; the second one implies that while the statement seems absurd at first, closer examination leads to the conclusion that it is actually true. For example, in the social advertisement published in the United Kingdom in November 2025, we can observe the paradox used, where two contradictory ideas are combined together: it suggests that ‘little’ can be considered as ‘big enough’.

E.g., “*A little is big enough*” [147] (Pic. 1).



(Pic.1)



(Pic. 2)

Another example of the use of the paradox is found in the British social advertisement for the campaign ‘Join the F.A.M.’:

E.g., *“Black lives don’t matter to skin cancer”* [64] (Pic.2).

The statement is based on the widely recognised slogan related to Black Lives Matter movement. It seems confusing and illogical at first, but when you consider it carefully, the main message becomes clear: the campaign tries to deal with the misconception that skin cancer does not affect Black people.

Advertisements sometimes use phrases found in youth culture that are becoming more common among other age groups as well. In public service advertising the use of wordplay can be an effective means of persuasion. Advertisers place great importance on choosing the words in slogans, because it is often challenging for viewers to fully comprehend the meaning the creators are trying to convey. The message should be comprehensible to a large group of people, since individual words in slogans may carry meanings that do not coincide with the overall idea. In the British social advertisements for the campaign ‘We Won’t Rest in Peace’ the wordplay is based on idiomatic expressions: ‘bite the dust’ and ‘be pushing up daisies’.

E.g., *“Bite back when you’ve bitten the dust”* [88] (Pic.3).

E.g., *“Push the agenda while pushing up daisies”* [88] (Pic 4.).



(Pic. 3)



(Pic. 4)

The idiomatic phrase ‘bite the dust’ means ‘to die’ and in the slogan it is combined with the phrase ‘to bite back’, which means ‘to react negatively or angrily, to resist’. In a similar way to other advertising puns, one meaning is more relevant than the other. In this social ad, the activist meaning of ‘to bite back’ is the main one, since the campaign encourages people to support Greenpeace’s mission by making donations in their wills. In the second advertisement, the first part of the slogan ‘to push the agenda’ means ‘to actively support and advocate for a specific plan or a set of plans’. In the second part, the verb ‘push’ is included within the idiom ‘pushing up daisies’, which means ‘to be dead’. The amusing and artistic nature of the pun helps balance out the additional thought-process needed to understand both meanings at once. Firstly, the viewers identify the familiar sayings ‘bite the dust’, ‘be pushing up daisies’, which are linked to the concept of death, and then they look at the slogan in a new way upon interpreting activist phrases ‘push the agenda’, ‘bite back’. This realisation adds an element of surprise to social advertisements.

It is often a common thing for advertisers to resort to negative emotional appeals in social ads, in spite of the fact that they are created with the intention to positively benefit the society. The feelings of fear, anger, sadness, empathy are the most widespread ones among people who encounter those advertisements. Advertisers solely desire to effectively educate and inform the public, so they are ready to deal with sensitive topics. It is often no surprise to encounter irony used, particularly dark irony.

In social campaigns that value honesty and realism above all else, dark irony can be considered as a harsh type of humour. Such dark humour can function as a way of coping with tough subjects, such as death, pain, illness etc. In public service advertising, it is primarily used to raise awareness as opposed to provoking unpleasant feelings or challenging widely held beliefs. Dark irony can also be used as a way to confront the silence and insincerity that often surround sensitive issues, such as violence, fatal accidents, socially stigmatised diseases. Irony mainly exists in the text of the message or in the connection between the text and the image. An example of this ironic relationship is shown in the public service advertisements for the British campaign ‘The Good Fight’:

E.g., “*More boys should get into fights/More girls should get into fights*” [158] (Pic.5).



(Pic. 5)

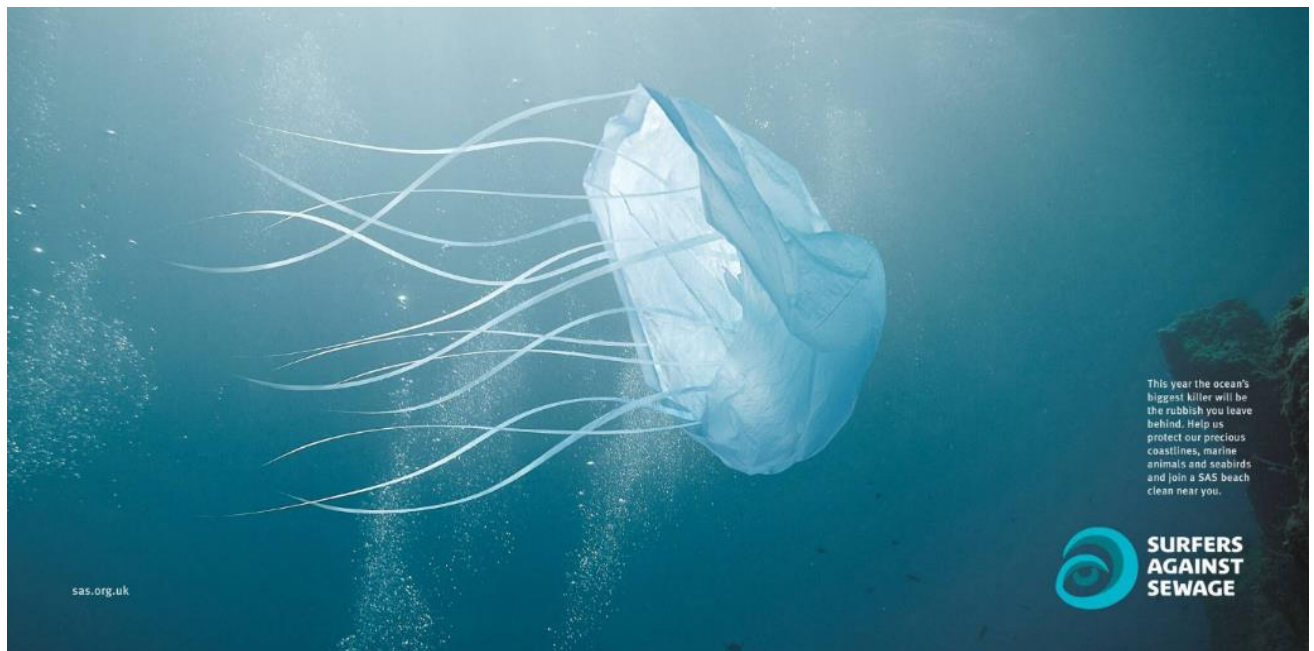
The discrepancy between the visual and the slogan is present. We read the message “*More boys/girls should get into fights*”, while looking at the faces of a girl and a boy with visible bruises. The slogan seems provocative at first, as it seems to promote violence and aggressive behaviour among children. The irony becomes clear when the viewers consider the mention of the charity organisation and children wearing boxing attire. These markers clarify that the slogan is referring to boxing as a sport, not street violence.

Metaphor is another verbal means of persuasion in British public service advertising. It often creates a comparison and describes one thing through another. By

using a metaphor two things that appear unrelated at first glance are compared, which allows us to notice some overlooked similarities. In the digital poster for the UK charity Surfers Against Sewage, the use of metaphor was identified:

E.g., *“This year the biggest ocean’s killer will be the rubbish you leave behind”* [108] (Pic.6).

In the slogan rubbish is metaphorically compared to a killer. Traits that we usually associate with a killer, such as destruction, danger, harm etc., are attributed to the rubbish that people leave in the oceans. The campaign presents it as a real threat to marine life.



(Pic.6)

Rhetorical figures, such as rhymes, are often used to make the target audience positively perceive the message and improve their attitude towards it. Among the phonetic means of persuasion, we distinguish easily memorable rhymes in awareness campaigns:

E.g., *“They call the heroes but give them zero”* [148] (Pic. 7).

E.g., *“Given rightful praises but shameful raises”* [148] (Pic. 8).

E.g., *“Before you seal the deal, check it’s real”* [90] (Pic. 9).

(Pic. 7)



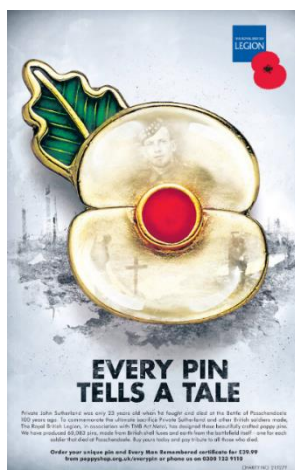
(Pic. 9)

(Pic. 8)

In these slogans we can observe the following rhymes: *hero/zero*, *praises/raises*, *deal/real*. In the second slogan antithesis is also observed in the contrast between *rightful* and *shameful*.

According to the Penguin dictionary of Literary Terms and Literary Theory [Cuddon 1999, p. 661], personification is a rhetorical figure where “the impersonation of some quality” is present, in other words, human characteristics, actions, feelings are assigned to objects or abstract ideas. One example of personification was identified in a public service advertisement, published in United Kingdom:

E.g., “*Every pin tells a tale*” [141] (Pic.10).



(Pic. 10)

In this example an inanimate object (a pin) is attributed with the human ability to tell stories. It is obvious that a physical object cannot talk, but the use of personification increases the emotional appeal to the public service announcement. The pin is seen as a representation of the history and sacrifice of fallen soldiers.

Among the stylistic devices used in the selected advertisements, colloquial language is common, which is used to attract attention and spark interest. This is the case with the British campaign ‘Tourette’s Hurts’:

E.g., “*I get beaten to a pulp every day*” [143] (Pic. 11).



(Pic. 11)

The slogan features an informal phrase ‘to be beaten to a pulp’, which describes a serious and cruel beating, but can also be used figuratively to indicate a total defeat in a non-physical context. This social advertisement aims to clearly express physical and emotional struggles of living with Tourette’s syndrome.

Based on the collected data, a generalised table of the frequency of lexical and stylistic means of persuasion in 102 analysed samples of British public service announcements was created.

Lexical and stylistic means	Frequency	Percentage (%)

Metaphor	26	25,00%
Colloquial language	18	17,31%
Wordplay	16	15,38%
Personification	15	14,42%
Irony	11	10,58%
Paradox	10	9,62%
Rhyme, phonetic means	8	7,69%
Total	104	100%

Table 1. *Frequency of lexical and stylistic means in public service announcements in Great Britain*

2.2.2. Syntactic features

The syntax of an advertising message is often used strategically, with sentences being short and simple, both in terms of structure and grammar. The analysed public service announcements are frequently characterised by such sentences as: “*Loneliness kills*” [58], “*LONDON CREATES FRIEZE*” [65], “*This is no place to spend Christmas. We must act now*” [124], “*Debt can happen to anyone*” [132] etc. These sentences have only one subject and a predicate.

Elliptical sentences have some parts or words omitted and do not change the meaning of the sentence because of it. They may include a component that is syntactically independent or consist of only secondary members of the sentence [Lutsyk, Voronko, Kruk 2023, p. 111]. The information in these sentences is presented in a concise way. The analysed texts of public service announcements in Great Britain often feature these types of sentences. For example:

“*Youth services spending cut by 1.1 billion*” [75]

“*33 things going up in London*” [92]

“*Sliding into their DMs. PrEP*” [92]

“Easier to get than a Morley’s at midnight” [92]

“Could be fate. Could be your eyesight” [130]

Most of the texts of public service advertising discourse in Great Britain use declarative sentence types, which give information, present certain facts or statements. For example:

“Hunger can convince a child to eat almost anything” [140]

“Half of this poster contains more Vitamin A than a whole pack of chocolate digestives” [79]

“Coronary heart disease doesn't just affect men” [89]

“1 in 3 people living with dementia are undiagnosed” [59]

What’s more, it is common for declarative sentences to include statistics, exact numbers, estimations, percentages and results of the research to increase the effectiveness of the message. For example:

*“Humans kill **11,400 sharks per hour**. Sharks kill **12 humans per year**” [150]*

*“Malaria kills **660,000 people a year**. Syringe re-use is twice as deadly” [122]*

*“Only **16% of people** in the creative industries are from a working-class background” [62]*

*“**60% of people** in the UK have experienced gut health problems” [62]*

*“**Half of all adults** in the UK are affected by pregnancy loss” [142]*

Interrogative sentences can be found in social advertisements as well, often in a way that makes the recipient of the message reflect about it and think about a possible answer or a solution to a certain problem:

“Do you run into people you don't know?” [130]

“What kind of runner are you?” [144]

“Will you be able to draw the line?” [104]

Imperative sentences are highly frequent in the analysed British social advertisements, which allow the advertisers to reach the recipients of the advertising message directly:

“Turn lives around. End youth homelessness” [83]

“Hear the children or grieve them” [151]

“Gift someone a path off the streets” [126]

“Help us feed our vulnerable young people” [63]

Rhetorical questions can be found as well, which are used to encourage the audience to think critically about the arguments. A social advertisement for the campaign ‘Questionable Value’ is an example of the use of a rhetorical question:

E.g., *“Why do we value old objects over older people?” [57] (Pic.12).*



(Pic. 12)

The question present in this advertisement is not meant to get a real answer. Instead, the advertisers aim to make people rethink their attitude and see a possible social injustice regarding older people. The frequency of types of sentences in analysed social advertisements is presented in Table 2.

Types of sentences	Frequency	Percentage (%)
Declarative	97	47,78%
Imperative	59	29,06%
Elliptical	33	16,26%
Interrogative	14	6,90%
Total	203	100%

Table 2. *Frequency of sentence types in analysed public service announcements in Great Britain*

2.3. Non-verbal means of persuasion in British public service advertising

While rhetoric has traditionally been tied to verbal communication, it can also be applied to visual rhetoric. For example, in advertising, images can be intentionally created to have a persuasive impact on the audience in a particular context. One of the widely used techniques in public service advertising are graphics, whose purpose is to strengthen the message of public awareness campaigns. Even the symbolic application of colour can be considered as a persuasive non-verbal strategy. Regardless of how much text there is in an advertisement, written messages cannot serve as the only means to attract attention.

Since people are constantly processing visual information, these impressions are stored in our subconscious. Advertising can also take the form of a game or a quiz where the audience needs to select a correct answer or simply choose something that suits them best and as a result learn more about themselves. This is the case with the British public health campaign, titled ‘One You’, launched by Public Health England, which invites to take the free health quiz [96]:



(Pic.13).

Some of the public service announcements do not use rhetorical figures in the creation of their messages. In this case the text and the accompanying images are direct.

For example, in advertisements that aim to promote responsible driving, especially to prevent drunk driving, images of accidents or realistic consequences of those accidents without relying on rhetorical figures. An example can be seen in the advertisement below [159]:



(Pic. 14).

The image of a woman with visible facial scars directly shows a possible outcome of irresponsible driving.

Advertisements that use metaphorical visuals without or with minimal verbal context can be even more effective than direct images with clear messages [Kadry 2015, p. 36]. An example of the use of visual metaphor as a means of non-verbal persuasion can be an advertisement for an awareness-driven campaign ‘Gut Punch’ [81]:



(Pic.15).

The poster shows an image of human intestines which are twisted like a clenched fist. It metaphorically conveys the idea of gut issues being felt like being punched in the stomach.

Typography is the visual expression of language with the focus on how words and text layouts are arranged in print. Since readers tend to process a written text almost automatically, typography is essential for great communication of the message. The key elements of typography include the size and thickness of letters, their spacing, the

layout of the text, font colour etc. [Günay 2024, p. 1448]. Fonts are really important for enhancing the visual appeal of the verbal text and in advertising, choosing a font depends on various factors, such as the characteristics of the audience, emotional response the campaign is trying to evoke etc. [Shmyha 2023, p. 38].



(Pic 15.)

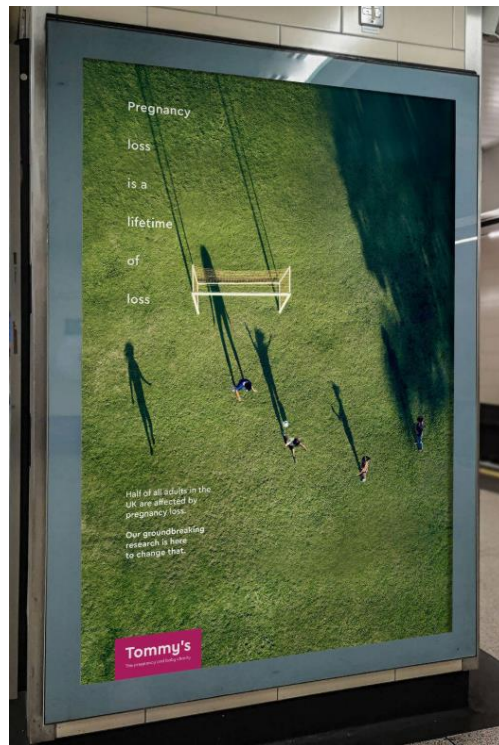


(Pic 16.)



(Pic 17.)

In Picture 15, the advertisement creatively uses the size of the letters in the word ‘elephant’ by enlarging the first part and making the last letters ‘ant’ smaller. The difference between the size of the letters connects to the slogan written below: “*Great or Small, Love Them All*” [155]. The audience can quickly understand the comparison between a large elephant and a tiny ant without any extra images. In Picture 16 [117], different fonts are used, as well as multicoloured capital letters. In Picture 17, the slogan “*What’s the price of a bottle of beer? Don’t drink and drive*” [69] is shown in a typeface that resembles spilled beer.



(Pic.18)

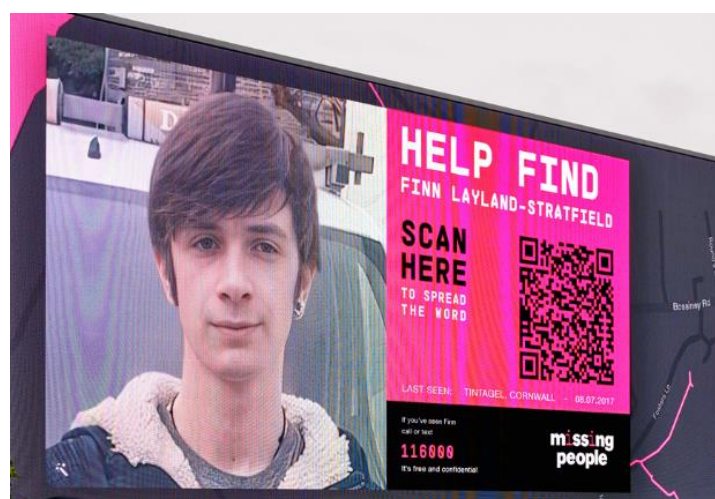
In Picture 18, we can observe the use of spacing where there is an intentional modification of space between words. The slogan “*Pregnancy is a lifetime of loss*” [142], is split into distinct short lines with vertical gaps between the words.

A lot of the time the images are an important part of a public service announcement, because the text alone can be not enough to fully grasp the idea behind the message. For example, the advertisement below shows a petroleum jelly and a toothbrush covered with it. Firstly, the viewers tend to notice the image, and then the text: “*It’s normal with Alzheimer’s*” [60]. Since the slogan and the image do not convey much on their own, the audience needs to find a link between them to understand the overall message. The image and the text work together and upon closer examination, the viewers realise what is suggested. The confusion and memory loss are common for people suffering from Alzheimer's, so it is not surprising for those people to confuse toothpaste with petroleum jelly.



(Pic. 19)

Hypertexts are stored electronically and can include a variety of information and are composed of interconnected information units, called 'hyperlinks'. The function of hyperlinks is to persuade the audience to click [Janoschka 2004, p. 177]. In advertising, the use of QR codes can be spotted on magazines pages, posters, billboards, digital websites etc. [Cata, Patel, Sakaguchi 2013, p. 2]. In 11,76% (12 out of 102) of analysed digital posters, QR codes are present. An example is a campaign by the UK charity Missing People, which features QR codes for sharing on social platforms and spreading the information about missing individuals [98]:



(Pic. 20)

Conclusion to Chapter 2

The analysis in the second chapter has revealed that public service announcements in Great Britain use a variety of persuasive means to increase public awareness, spark interest and shape the behaviour of the society. The systematisation of 102 samples of British public service announcements showed that the most prevalent issues include mental health, homelessness, gender equality, online safety, environmental sustainability, anti-discrimination and others. This variety of thematic categories shows that public service advertising in Great Britain concerns both global social challenges, as well as problems specific to the country.

The research also analysed verbal means of persuasion, which are aimed at influencing viewers on an emotional and cognitive levels. In terms of frequency of lexical and stylistic means, metaphor, colloquial language, wordplay and personification are the most common. Rhetorical figures, such as irony, paradox and rhyme are also present in the corpus, although they are not dominant.

Besides, non-verbal means of persuasion are just as important in the effectiveness of British public service advertising. Visual rhetoric, visual metaphors, typography, spacing, direct and emotionally impactful visuals, along with interactive features, such as quizzes and QR codes, enhance the persuasiveness of social campaigns. The combination of text and visuals allows advertisers to communicate complex ideas more effectively and evoke stronger emotional attachments. In many cases, the persuasive strength of public service announcements relies on the interaction between verbal and non-verbal means, where visual and linguistic elements complement each other.

CONCLUSION

The present research explored various approaches to defining advertising as a means of communication, and its origins, development and classification were taken into consideration. It was established that advertising can quickly adapt to the needs of the target audience and is focused on having the most effective impact. Particular attention was devoted to public service announcements, whose primary aims are common across countries, although their thematic and linguistic characteristics may vary depending on the cultural and social context. It focuses on promoting socially beneficial values, raising awareness of urgent social problems.

The study analysed 102 samples of British public service announcements in the form of posters. With the overview of thematic categories, 25 of the most widespread represented in modern British public service advertising were identified.

The unique nature of British public service announcements can be seen in the choice of a variety of verbal means of persuasion, which are used to strengthen the effectiveness of the message, to present information in a more profound way and to increase its emotional impact on the audience. Among the most frequently identified lexical and stylistic devices are metaphor, colloquial language, wordplay and personification. Also, the use of irony, paradox is quite common.

The analysis of non-verbal means of persuasion demonstrated that visual and textual components in British public service advertising are closely linked. Images, visual metaphors, typography and graphic design significantly strengthen the communicative impact of social messages. The study also identified the use of direct and interactive elements such as hyperlinks, quizzes and QR codes. It was established that visual components often complement verbal messages and, in many cases, make it easier for audiences to interpret complex or metaphorical meanings.

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58. Alone: Loneliness kills, 15 cigarettes | Part of The Clio Network. Ads of the World™. [Electronic resources]. — URL: <https://www.adsoftheworld.com/campaigns/loneliness-kills>
59. Alzheimer Society: Taking over entire town | Part of The Clio Network. Ads of the World™. [Electronic resources]. — URL: <https://www.adsoftheworld.com/campaigns/taking-over-entire-town>

60. Alzheimer's Society • IKEA: It's Normal | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/it-s-normal-af7824ca-4b8f-4101-b5a8-0716bcd9411a>
61. Arts Help: What Goes In The Sea Goes In Me | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/what-goes-in-the-sea-goes-in-me>
62. Arts Emergency: #BreakTheGlass | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/breaktheglass>
63. BLGC: An Empty Plate | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/an-empty-plate-ae48999f-5fde-4330-b83e-0f50e282f291>
64. BlackandBrownSkin • 21GRAMS: Join The F.A.M | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/join-the-f-a-m>
65. Bolton & Quinn: LONDON CREATES | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/london-creates>
66. Brake: Elderly lady, Dog walker, Young couple | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/elderly-lady>
67. Breast Cancer Now: A Bigger Win | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/a-bigger-win>
68. Breast Cancer Now: Encouraging people to talk more openly about breast cancer | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/encouraging-people-to-talk-more-openly-about-breast-cancer>

69. CADD: Red, Green, Yellow | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/red-1a8bc32b-b986-41b9-99f5-5ada34a478e4>
70. CALM: Missed Birthdays | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/missed-birthdays-518eb057-f0b0-4c34-ba8a-eb355857c82e>
71. Childhood Tumour Trust: Hard To Say | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/hard-to-say>
72. Christian Aid: Join the Race | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/join-the-race>
73. Climate Basecamp: The Taste of Climate Change | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/the-taste-of-climate-change>
74. Crisis: #HomeForAll | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/homeforall>
75. Cuts | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/cuts>
76. Cycling UK: Brand identity | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/brand-identity-7f73811d-4333-4c22-adb8-ff9f2aa0dbef>
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78. Department for Opportunities: Stay Down | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/stay-down>

79. Dole: Malnutrition Labels | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/malnutrition-labels>
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81. Dr.VEGAN: Gut Punch | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/gut-punch>
82. Emmie's Books: Better With Books | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/better-with-books-03a0f73a-fd3c-47e3-ace8-024ee332c272>
83. End Youth Homelessness: Turn Lives Around | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/turn-lives-around>
84. Ferrari: They Need To Exist | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/they-need-to-exist>
85. Floral Expression: Boys Will Be Boys | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/boys-will-be-boys>
86. Greenpeace: Stop it before it starts | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/stop-it-before-it-starts>
87. Greenpeace: We need to end our dependency on fossil fuels | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/we-need-to-end-our-dependency-on-fossil-fuels>

88. Greenpeace: We Won't Rest In Peace | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/we-won-t-rest-in-peace>
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91. Independent Health Foundation: Before It's Gone | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/before-it-s-gone>
92. London HIV Prevention Programme: Let's Prevent HIV Together | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/let-s-prevent-hiv-together>
93. London Youth: Ambitious Applications | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/ambitious-applications>
94. Mayhew Animal Home: LIGHT AT THE END OF THE TUNNEL | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/mayhew-provides-light-at-the-end-of-the-tunnel-through-animal-companionship-for-those-facing-mental-health-challenges>
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98. Missing People: Missing Children | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/missing-children>
99. Muscular Dystrophy UK: Walk your bit | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/walk-your-bit>
100. NABS: timeTo - Where Do You Draw The Line | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/nabs-timeto-where-do-you-draw-the-line>
101. National Highways: Lend a Paw | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/lend-a-paw>
102. National Highways: Little Changes Change Everything | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/little-changes-change-everything>
103. NCS (National Citizen Service): Outdated Translated | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/outdated-translated>
104. NHS: Draw The Line: Don't Smoke | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/draw-the-line>
105. NHS: Take the drama out of minor illnesses | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/take-the-drama-out-of-minor-illnesses>

106. NHS Blood and Transplant: Don't be a prick, get your tick | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/don-t-be-a-prick-get-your-tick>
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108. Surfers Against Sewage: Serpent, Jelly fish, Teeth | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/serpent-jelly-fish-teeth>
109. Somerset, Swindon and Wiltshire ICB. Bath and North East Somerset, Swindon and Wiltshire ICB. URL: <https://bsw.icb.nhs.uk/nhs-talking-therapies/>
110. Nike: Invest Your Energy | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/invest-your-energy>
111. Oxford English Dictionary. URL: https://www.oed.com/dictionary/advertising_n?tab=meaning_and_use
112. Papyrus: Dead Boy, Don't Be Silent | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/dead-boy>
113. PETA: Beware the Octocurse | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/beware-the-octocurse>
114. Plastic Bag Free World: Second, Minute, Year | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/second>
115. Polar Countdown | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/polar-countdown>
116. Project Everyone: World's To-Do List | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/world-s-to-do-list>

117. Project Literacy: Daunting World - Bills, Daunting World - Medicine, Daunti... | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/daunting-world-bills>
118. REPLACED BY PLASTIC. | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/replaced-by-plastic-14948f55-20c6-480b-8c49-ed8c0f51cb9f>
119. Refuge: Domestic Abuse is Getting Smarter | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/domestic-abuse-is-getting-smarter>
120. Remember A Charity: Be Remembered for More | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/be-remembered-for-more>
121. RISE.365: Changing Narratives | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/changing-narratives>
122. Safepoint: Gun, Injection, Mosquito | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/gun-90180983-209c-48cc-909e-e4928870e5a1>
123. Shelter: Cost-Of-Living Hacks | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/cost-of-living-hacks>
124. Shelter: This is no place to call home | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/this-is-no-place-to-call-home>
125. SIFA Fireside: Hidden Homelessness | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/hidden-homelessness>
126. SIFA Fireside: Powerful campaign urges support for homelessness charity this Christmas | Part of The Clio Network. Ads of the World™. [Electronic resources]. –

URL: <https://www.adsoftheworld.com/campaigns/powerful-campaign-urges-support-for-homelessness-charity-this-christmas>

127. Silhouettes: Pledge2Check | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/silhouettes-pledge2check>

128. Soup Kitchen London: Homeless Delivery | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/homeless-delivery>

129. Soup Kitchen London: Sorry Santa | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/sorry-santa-a001b9c6-66b3-4996-8bb9-9fa97de67e8a>

130. Specsavers: Fate or eyesight? | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/fate-or-eyesight>

131. Stamma: Don't Hang Up. Hang On. | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/don-t-hang-up-hang-on>

132. StepChange: Debt can happen to anyone | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/debt-can-happen-to-anyone>

133. Stop the Traffik: Unwrap the Truth | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/unwrap-the-truth>

134. Suicide&Co: Words Unspoken | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/words-unspoken>

135. Surfshark: Naked People | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/naked-people>

136. Tesco: Fruit and Veg for Schools | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/tesco-fruit-and-veg-for-schools>
137. The Ben Kinsella Trust: Siren Poster | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/siren-poster>
138. The Cybersmile Foundation: Sharezees | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/sharezees>
139. The Fitzrovia Partnership: Look Both Ways | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/look-both-ways>
140. The Lunch Hour Sacrifice | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/the-lunch-hour-sacrifice>
141. The Royal British Legion: Every pin tells a tale | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/every-pin-tells-a-tale-16c1e043-d09f-4798-a04a-136b1034d8a7>
142. Tommy's: Projecting Life | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/shadows-ef3c1699-8aae-4c44-bfe8-d399ebb6b4c9>
143. Tourettes Action: Tourette's Hurts | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/tourette-s-hurts>
144. Twin Cities Marathon: I'm A _____ Runner | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: https://www.adsoftheworld.com/campaigns/i-m-a-_____-runner

145. UNDEREXPOSED ARTS: The Next Gen | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/the-next-gen>
146. Unicef: Choose Play Every Day | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/choose-play-every-day>
147. UNWFP: A Little Is Big Enough | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/a-little-is-big-enough-2383cb73-f0cb-44ad-a378-f2e0de608b0a>
148. Unison: They Deserve More | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/they-deserve-more>
149. West London Mission: Homeless is what they are, not who they are | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/homeless-is-what-they-are-not-who-they-are>
150. Wild Aid: Shark Finning Laws | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/shark-finning-laws>
151. Women’s Aid: Hear the Children or Grieve Them | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/hear-the-children-or-grieve-them>
152. Women’s Aid: Love Is... | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/love-is>
153. Women’s Equality Party: See it. Say it. Ignore it. | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/see-it-say-it-ignore-it>
154. Women’s Equality Party: You’re not you when you’re hungry | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL:

<https://www.adsoftheworld.com/campaigns/you-re-not-you-when-you-re-hungry-a11944f0-f67b-4009-aa57-cf8337efbba9>

155. World Animal Day: Grreat or Smol, save 'em all. | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/grreat-or-smol-save-em-all>

156. World Hypertension Day | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/world-hypertension-day-a1b19354-ef9f-489f-aaeb-d2d47ca044ee>

157. WWF: The Climate Games | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/the-climate-games>

158. YES Charity: The Good Fight | Part of The Clio Network. Ads of the World™. [Electronic resources]. – URL: <https://www.adsoftheworld.com/campaigns/the-good-fight-4636374e-8013-49f6-8b11-dbcac3c07230>

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