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CULTURE FORMING ASPECT OF PUBLIC SERVICE ADVERTISING

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The advertising space acts as a global axiological translator at the present stage, forming a new anthropological type. Acting as a mechanism of persuasion, advertising has become a particular cultural consumption factor, forming a certain way of life and worldview of a person. Public service advertising is the most up-to-date, dynamic and accessible system among information and advertising technologies as to creativity. The purpose of the article is to analyse the peculiar workings of public service advertising discourse and determine the dominant sphere of advertising impact. The research methodology is based on the use of analytical, structural methods, and also objectivity and consistency standards for identifying the procedure, features and typology of public service advertising and functional features of forms of social advertising impact. The study's scientific novelty consists of public service advertising as a cultural phenomenon, demonstrating the importance of a comprehensive study of cultural, anthropological and philosophical aspects of advertising activities. Conclusions. Thus, focused on the mass environment and reality, advertising is ontologically focused on material mediation and is the most profound intuition of social action. The art of advertising is an ability to convey information, prioritise skills and creativity, and attract the creative realities of a person's identity and the subject of advertising discourse. It is proved that in advertising, virtual reality becomes a broad integrative mechanism in all its connotations, presentation, systems of human functioning and personal identity in the virtus space of contemporary culture. The culture of information and advertising presentations tries to assimilate, on the one hand, a cultural tradition, and on the other — makes it possible to escape from the brutal, primitive reality of complaint, the need to survive, compete for life. The entire advertising system is ontologically immersed in ethics and aesthetics.

Keywords: advertising; public service advertising; culture; art; technology; information

Introduction

One of the cultural and creative aspects of modern life, which enters mass culture, acquiring a highly sharp artistic impulse of the expressive type, is ad-

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vertising. It has become a separate, independent art form with a huge budget and a significant impact on society. Modern advertising messages acquire the characteristics of a performance type, are theatricalised, become serial, form presentations. Cultural, social and economic processes create conditions for the existence of advertising space in a new capacity, namely as a global axiological transmitter, forming a new anthropological type of person, which acquires certain features due to the peculiarities of today's consumer society. New technologies for competitive advertising products are being created at an accelerated pace. New ideas are being produced constantly because an advertising campaign is often based on one specific idea.

At the same time, among information and advertising technologies, the most relevant is public service advertising, the effect of goal setting of which is carried out by a certain sociopragmatics. Public service advertising is also the most dynamic advertising message system and is free in terms of the artistic potentials of the advertising image.

Purpose of the article

The purpose of the article is to analyse the features of the functioning of public service advertising discourse and determine the dominant sphere of advertising action.

The research methodology is based on analytical and structural methods, which made it possible to study public service advertising in information and advertising discourse as a mechanism of culture creation and identify its features and typology. In the study, the principles of objectivity and systematisation are also used to identify regularities and functional features of communication forms, the material mediacy of which is the most profound intuition of the social action of advertisings.

The study's scientific novelty consists of public service advertising as a cultural phenomenon, demonstrating the importance of a comprehensive study of cultural, anthropological and philosophical aspects of advertising activities.

Recent research and publications analysis. L. Romanovska's works (2019), who considers public service advertising an innovative form of social reflection, that uses vast opportunities to spread aesthetic, moral, spiritual and social positive values; M. Hasiuk and V. Shkrabiuk's works (Hasiuk & Shkrabiuk, 2019) devoted to the types and mechanisms of influence of public service advertising on the human psyche, in particular the features of the use of rational and emotional public service advertising in the prevention of addictive behaviour in adolescence; O. Hrabchak (2015), who focuses on the identification of the subject field of the concept of "public service advertising", the role of public service advertising in the processes of self-regulation of society, the features of the functioning of the public service advertising market in Ukraine and the problems of its research are significant for understanding of public service advertising and its impact on human behaviors/psyche. A. Sohorin (2018) examines the advertising impact on the norms and gender stereotypes of consumers and

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analyses the problems of the construction of gender stereotypes in advertising discourse.

Main research material

Advertising is highly diverse in terms of content presentation style, values and ideology. Under its influence, people's worldview can become unsystematic and contradictory. And it is for these reasons, advertising is considered an important factor in the formation of morals, lifestyle, and behaviour. It is especially true for children and young people who do not have the experience for critical comprehension of information yet. Moreover, performing the role of persuasion mechanism, advertising carries the danger of negative impact — the creation of false, extra or harmful needs, the focus on meeting only psychophysiological needs, the increase of prestige. Instead, there is an indirect abasement of spiritual and intellectual values (Hrabchak, 2015).

Advertising discourse is ingrained in the consumer's fibres that it acts as an inevitable cultural consumption factor. Modern society can no longer imagine its existence without advertising. Teenagers sing advertising slogans, and advertising songs are part of children's everyday life. A person promotes oneself, becomes a subject of advertising discourse, and sees no other role in communication than presentational and gaming.

Typologically, advertising is differentiated by genre characteristics: outdoor, transport, verbal type, radio, television. We also single out such type of advertising discourse as inserts in informational messages and works of art, which initially caused shock, but later we got used to them, and it turned out that they are the most effective. The commercialisation of the advertising space shows that advertising is not just a "motor trade"; it has become a kind of regulator of mass culture and everyday culture.

Advertising genres are polarised, and there appears demand for public service advertisings: drug addiction, alcohol, depression, discouragement, etc. require not only treatment of the targeted client but also specific measures of a particular intervention in the human soul. Moreover, advertising as a type of identity and consumption of values in a certain period gets to the model space of artistic images of social goal setting, especially in the context of globalism.

It should be noted that most researchers of public service advertisings consider it either in terms of sociological roles and functions or political science concepts. Public service advertising as a mechanism of suggestion and influence has a clear publicistic direction with its clearly defined syntagmatics (spatial articulation), which forces the design of public service advertising to concentrate its messages, bring them to the aphoristic limit of self-determination. However, the "public service advertising" notion has not got final definitions yet. Any advertising is public. However, "public" refers primarily to advertising that exposes social issues and personifies them.

Public service advertising dramatises the conflict of denial and call for joining to specific values most of all, thus achieving the most significant degree of contrast. The subject of public service advertising is not an individual or a par-

ticular community but the human race as a whole. It is the horizon, actor and actant of social action. But there is a paradox: the human race as a total does not act. It does not even contemplate. The race is the ultimate abstraction of a person or generic person who lives in real time and space, realises himself in a particular environment.

In public service advertising, the text carrier is a particular type of information, the characteristics of which are publicism, publicity and advertising (Mel'nik, 2010a). It means that the text presentations, although being advertising formally, meet the criteria of publicism meaningfully, and the social media advertising text is understood as one of the mechanisms for the construction of social problems. The category of the problem becomes a constant in social and advertising discourse. The feature of public service advertising as publicity is variable, which is manifested by the explication of the initiating subject of advertising activity, which is not typical for public service advertising discourse. "The advertising nature of the information presented in the text of public service media advertising is understood as the ability to pass representative information through the basic modules of advertising impact: segmentation, positioning, image-making, branding. Considering this, the brand name expressed implicitly in the structure of the text of public service media advertising and, correspondingly, implemented poorly in the process of influence of such basic module as branding, it becomes necessary to reconsider views on the role that grows in the process of the promotion of socially significant ideas, positions and image of the social object that is advertised, which perform a compensatory function in this case" (Mel'nik, 2010b). A brand as a trademark, as a "quality guarantor" does not play a leading role in public service advertising. Any subject of the discourse is already a generic subject. And thus, the branding issue disappears.

Thus, the manifestation of modern social problems is defined as a contrasting dispositive, where good and evil are polarised. And, in fact, public service advertising is included in similar categories: social propaganda, socially-oriented advertising, socially responsible advertising, non-commercial advertising, public advertising, public service advertising discourse, etc. Thus, the nominative nature of public service and advertising discourse only emphasises its uncertainty. So, the space of "public service advertising" indicates that society acts as a mask, as a metaphor for other problems. A person in society, a person outside society, a person as a generic being that fits in and does not fit into society, produce an ideological complex of public service advertising, which is religious in its essence. "Religare" — connection of people, connection with the absolute — with the absolute good, that eliminates metaphysical evil, exposes metaphysical guilt or, conversely, raises it to a pedestal — these are the mechanisms that work in public service advertising implicitly.

Public service advertising needs to treat social ulcers. Therefore, its visualisation and aggressive problem definition make it possible to exacerbate counterfactual realities. That is, to deny the destructive reality at the level of the deep metaphysical foundations of its emergence and suggest "radical medicines" that give the possibility to be sure that a person will become different. The text of the public service advertising has its communicative specifics and

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semiotic reality, which manifests social problems and forms the need for their elimination.

At the same time, verbal and visual markers of public service advertising are only its phenomenological features. Behind them, there is the image's poly-modality, absoluteness of the ideal, absoluteness of life and denial of death, denial of disease, degradation, stagnation. One of the most important principles of public service advertising discourse is contrast. Most often, there is death — life, illness — health, degradation — development, disharmony — harmony. They correspond to the desired ideal categories: life, health, success, ideal, harmony, etc. The problem of the dispositive of public service advertising consists not in binarity and opposition but the search for the dispositive as a system of reconciliation of contradictions, but reconciliation by the intensification of the social problem, which in the verbal and visual context of the discourse is determined by the semantic continuum of radical elimination of evil. Instead of "nothingness" (the antithesis of being), there is an image of creation, transformation into a real, integral being of a person. It is always a utopian path, which leads mainly to visionary, suggestion. In the art aspect, this path is a romantic manifestation of the self-realisation of the author's idea. But public service advertising does not smooth away or level out problems but, on the contrary, aggravates them trying to find a positive way out of the negative. "The possibility of such mutual understanding regarding the criteria, models, standards of a correct decision in all human life situations implies speech mutual understanding in every possible language game, which is a priori connected with the rules that can be established not by "convention", but, on the contrary, make "convention" possible. In my opinion, these meta-rules of all conventionally established rules belong not to certain language games or life forms, but a transcendental language game or an unlimited communicative community", notes communication theorist Karl-Otto Apel (1982).

Thus, there is not only verification of certain meanings of life but also an event in public service advertising. That is the symbolic reality of problematised existence presented on a particular stage. And here, it is vital to apply the category of "act". Everyone who participates in the discourse becomes actants, causing this act. The act of problem presentation can be simultaneous, which solves all the problems in an instant, or it can eliminate them in the future and never solve them. The range of temporalities from one moment to eternity, solution and non-solution of the problem at all — is the distance in which the dispositive of the discourse of public service advertising is formed. The dispositive is not a concern for oneself, according to M. Foucault, and not a problem of comprehension of a reasonable solution. This solution is rather aesthetic, visionary, mystical.

V. Muzykant, analysing the theory and practice of modern advertising, gives a detailed phenomenology of advertising discourse according to T. Smith: "The first time people look at any given ad, they don't even see it. The second time, they don't notice it. The third time, they are aware that it is there. The fourth time, they have a fleeting sense that they've seen it somewhere before. The fifth time, they actually read the ad. The sixth time they thumb their nose at it. The

seventh time, they start to get a little irritated with it. The eighth time, they start to think, "Here's that confounded ad again". The ninth time, they start to wonder if they're missing out on something. The tenth time, they ask their friends and neighbours if they've tried it. The eleventh time, they wonder how the company is paying for all these ads. The twelfth time, they start to think that it must be a good product. The thirteenth time, they start to feel the product has value. The fourteenth time, they start to remember wanting a product exactly like this for a long time. The fifteenth time, they start to yearn for it because they can't afford to buy it. The sixteenth time, they accept the fact that they will buy it sometime in the future. The seventeenth time, they make a note to buy the product. The eighteenth time, they curse their poverty for not allowing them to buy this terrific product. The nineteenth time, they count their money very carefully. Finally, the twentieth time prospects see the ad; they buy what is offering" (Muzykant, 1988, p. 39).

When public service advertising is created, it is important to consider the age and social characteristics of the target audience. If the recipients of public service advertising are young people, the source of dissemination must be the Internet (in particular, social networks) and less — television. Informational messages of public service advertising should be directed not only to the object of influence but also to its environment. The rational component of public service advertising should contain information about the harmful effects of alcohol, tobacco or drugs on the human body, as well as about difficulties in addiction and problems that can potentially arise in various spheres of life. The emotional one is more influential when using positive motivation, stimulating a sense of responsibility and duty. Therefore, it is especially important to use the short-term insertion of emotional advertising in rational advertising to increase the recipient's attention (Hrabchak, 2015).

Advertising as a way of identity is utterly archaic. Thus, K. Sal'nikova (2001), who studied the motives of identification in advertising, writes: "Advertising constantly calls for the use of products, to consume them in all substantial, essential forms. It is a general sustain purpose of advertising. The direct realisation of the excitatory vector in action is the motive of eating. In advertising plots, any food theme is natural, the consumption of products as if without a trace, in its pure form, in the literal sense, that is, consumption as such. <….> Beauties and handsome men eat, closing their eyes and freezing almost in ecstasy. The close-ups of the delighted faces are intertwined with extra-large plans of erotically moving lips. The characters of other types, especially simpletons, eat "tastefully" and joyfully, with moderate and excessive physiological optimism. Families eat in a melodic minor or major, perfectly simultaneously. Food is a pleasure that is accessible to everyone. And that's why food is a "unity", a yummy association that unites the entire potential audience of people equal about food from birth. People of different appearance, gender, age, social status, character, profession, intelligence — all people are created equal to eat something" (pp. 17–18).

In advertising, there is always the effect of identity totalisation, which is carried out simply by "communion" to the things, "eating" the advertising

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image. Haptic eating, the impact of searching for the most profound identification systems, simplifies communicative discourse and homogenises it. The homogeneity of advertising is defined so much that the boundary between male and female is overcome. Advertising becomes androgynous. The androgyny of advertising universalises information transmission systems even more. It is especially noticeable in the post-Soviet space: the purely female type of attractiveness and glamour does not work because people are in a difficult situation; they can not buy everything. And the strong-willed male impulse is reduced in advertising because society suffers from political fights, new rich people, millionaires; that's why androgyny arises in one or another genre dimension, a figurative flash image that presents either men or women as subjects of consumption. Therefore, advertising should not be considered as an auxiliary phenomenon. It becomes a total communication discourse. And the first of the main tasks of advertising is the need to be relevant. Advertising is always focused on the replacement of the subject with a flash image, brand, trend. Thus, the perfect item is always advertised. However, the function of advertising is not to make a person buy a particular thing or service but encourage them to buy.

Advertising becomes polyphonic; advertising genres become polarised. The communicative space of advertising is acquiring the signs of the poetics of Postmodern art, including such broad relations as land art, for what it's worth an advertising campaign about repainting rocks in red, green, blue colours. On the one hand, it is the determination of industrial markers of nature, and on the other hand — advertising of paints. Performance advertising tricks are also involved when advertising turns into a particular myth design.

Advertising becomes one of the aesthetic and cultural dimensions of everyday culture and is closely integrated into popular culture. Advertising begins to work in the field of protest simulacra, in particular, putting up non-commercial political posters in unapproved places, production areas of products contradicts the advertising discourse in general but actualises attention to itself in contrast. Media and multi-activity of advertising become highly aggressive, which begins to offend the recipient immediately. There arises a need to humanise advertising messages and form certain communicative ethics of advertising. P. Ricoeur (1995) writes: "The violence of speech should be considered not only as a formal truth but also be spoken of as the imperative of the commandment "Thou shalt not kill" at any time, even when it cannot be fulfilled. The one who keeps this commandment always recognises the other as an intelligent being and respects him in every possible way" (p. 146).

There are also specific strategies implemented in the advertising culture as effective mechanisms for information presentation and transmission. It is about the balance of presentation and management. The codes of sign systems according to Kh. Kaftandzhiev (2006) are defined as a system of rules by which signs are used when a message is created and perceived. They include: "rules of alphabetising, semantics, syntactics and pragmatics. The alphabetic code is a system of rules by which we structure the alphabets of sign systems. The semantic code is a system of rules that we use to structure and express meanings.

The syntactic code is a system of rules according to which we combine characters into texts. The pragmatic code is a system of rules that help to use signs depending on the corresponding communication situation" (p. 34).

It should be emphasised that the means of information transmission are changing, but the communicative and semiotic context remains the same. A balanced presentation also has a significant role in integrating advertising technologies, as equipment prices are reducing. It is not difficult to imagine a time when the walls of the exposition will be made entirely of digital panels. However, traditional materials and demonstration tools will balance informative and communicative opportunities for information presentation.

An essential aspect of advertising is the management and maintenance of media technologies. Content can quickly transform from the most modern means of imagination to the most routine ones. Such changes should be programmed as certain cyclical fluctuations in the information and advertising space, using the possibility of eliminating outdated items, not to mention regularly updating positioning systems. It is about the exposition of the information field, although these problems belong to a culture. Each of the identified areas of information and advertising presentation performs a specific function based on its tasks. After all, the temporality of information presentation, the focus on its constant updating and capacity, understandable codes of its transmission, and, at the same time, its effectiveness and attractiveness — this is the supertask of all cultural practices of advertising.

So, advertising brings its unique locus to everyday culture. It is focused on a condensed expressive manner of image presentation, unfolding it into infinity (public service advertising), as well as on a balanced information presentation (sociopragmatics of advertising messages), which tries to subject (criticism) all other information messages to complaints, to consolidate its image as a dominant one. Advertising performs the material intermediary function of the imaginative construction (verbal, visual, figurative, subject). The information construction as a pattern, gestalt of the advertising message characterises the unity of all determined aspects, their cultural and historical integrity.

Conclusions

It was found out that the culture of information and advertising presentations as a kind of art is defined in ontological realities that have been institutionally formed in the space of the environment of the objective world. Since advertising is focused on the environment, reality, then it is concentrated on the material mediation or conversion of all other auditory, visual, symbolic, sign forms of communication into the code of a thing ontologically, material mediation is the most profound intuition of the social action of advertising. Thus, a thing, a symbol, a sign, an image represent the ontology of advertising messages as a human-dimensional space, a reality with artistic features. The art of advertising is defined as the ability to convey information, formulate its priority skilfully and as creativity — to attract the creative realities of a person's identity and the subject of advertising discourse.

It is essential to understand the integrative locus, the mechanism of culture formation. In our opinion, virtual reality in all its connotations, all modes of its presentation, systems of functioning and self-determination of a person as a being in the virtus space of contemporary culture become a broad integrative mechanism. After all, virtus man does not have a mortal form of existence. On the contrary, a human consumer receives a guarantee of immortality by purchasing a particular product or service. In fact, this is an archaic code of culture creation — the elimination of death. Still, it is not brought to the surface because this archetype is devalued in the context of modern sociopragmatics of communication. The immortality of the "homo" genus appears in portraits — the faces of people who have already achieved it. The cyborg warriors, victims of disasters, legendary artists, singers are combined in one comprehensive course of the dynamics of information messages of everyday culture, in which advertising performs the role of a director, an arranger and a seductive image.

Thus, it is possible to state that the culture of information and advertising presentations tries to assimilate, on the one hand, cultural tradition, and on the other hand — provides an opportunity to escape from the brutal, primitive reality of the complaint, the need to survive, compete for life and more. The whole system is ontologically immersed in ethics and aesthetics. It should be also noted that advertising has a reduced aesthetic reality, in particular, "tragedy" as an aesthetic category is almost not defined in it. We will not see tragic videos in advertising, and they are more focused on the comic than the tragic.

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КУЛЬТУРОТВОРЧИЙ ВИМІР СОЦІАЛЬНОЇ РЕКЛАМИ

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На сучасному етапі рекламний простір виступає як глобальний аксіологічний транслятор, що формує новий антропологічний тип. Виконуючи роль механізму переконання, реклама стала певною нормою культурного споживання, формуючи певний спосіб життя та світосприйняття людини. Найбільш актуальною, динамічною та вільною в плані художніх потенцій системою серед інформаційно-рекламних технологій є соціальна реклама. Метою статті є аналіз особливостей функціонування соціального рекламного дискурсу та визначення домінантної сфери рекламної дії. Методологія дослідження ґрунтується на використанні аналітичного, структурного методів, а також принципів об'єктивності та системності для виявлення механізму, ознак і типології соціальної реклами та функціональних особливостей форм соціальної дії реклами. Наукова новизна полягає у дослідженні соціальної реклами як феномена культури, демонструючи значущість комплексного вивчення культурологічного, антропологічного та філософського аспектів рекламної діяльності. Висновки. Отже, орієнтована на масове середовище та реальність, реклама онтологічно зосереджена в речовинному опосередкуванні та є найглибшою інтуїцією соціальної дії. Мистецтво реклами визначається вмінням донести інформацію, майстерністю визначити її пріоритетність, і творчістю — залучити креативні реалії ідентичності людини та суб'єкта рекламного дискурсу. Доведено, що в рекламі широким інтегративним механізмом стає віртуальна реальність у всіх її конотаціях, презентаціях, системах функціонування та самовизначення людини в просторі virtus сучасної культури.

Культура інформаційно-рекламних презентацій намагається засвоїти, з одного боку, культурну традицію, а з іншого — дає можливість втечі від брутальної, примітивної реальності рекламації, необхідності виживати, змагатися за життя, а весь рекламний комплекс онтологічно занурений в етику і естетику.

Ключові слова: реклама; соціальна реклама; культура; мистецтво; технологія; інформація

КУЛЬТУРОТВОРЧЕСКОЕ ИЗМЕРЕНИЕ СОЦИАЛЬНОЙ РЕКЛАМЫ

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На современном этапе рекламное пространство выступает как глобальный аксиологический транслятор, который формирует новый антропологический тип. Выполняя роль механизма убеждения, реклама стала определенной нормой культурного потребления, формируя определенный образ жизни и мировосприятие человека. Наиболее актуальной, динамичной и свободной в плане художественных потенций системой среди информационно-рекламных технологий является социальная реклама. Целью статьи является анализ особенностей функционирования социального рекламного дискурса и определение доминантной сферы рекламного воздействия. Методология исследования основана на использовании аналитического, структурного методов, а также принципов объективности и системности для выявления механизма, признаков и типологии социальной рекламы и функциональных особенностей форм социального действия рекламы. Научная новизна заключается в исследовании социальной рекламы как феномена культуры, демонстрируя значимость комплексного изучения культурологического, антропологического и философского аспектов рекламной деятельности. Выводы. Итак, ориентированная на массовую среду и реальность, реклама онтологически сосредоточена в вещественном опосредствовании и является самой глубокой интуицией социального действия. Искусство рекламы определяется умением донести информацию, мастерством определить ее приоритетность, и творчеством — привлечь креативные реалии идентичности человека и субъекта рекламного дискурса. Доказано, что в рекламе широким интегративным механизмом становится виртуальная реальность во всех ее коннотациях, презентациях, системах функционирования и самоопределения человека в пространстве virtus современной культуры. Культура информационно-рекламных презентаций пытается усвоить, с одной стороны, культурную традицию, а с другой — дает возможность побега от грубой, примитивной реальности рекламации, необходимости выживать, бороться за жизнь, а весь рекламный комплекс онтологически погружен в этику и эстетику.

Ключевые слова: реклама; социальная реклама; культура; искусство; технология; информация