

**MODERN POSTER AS A VARIETY OF ADVERTISING:
TYPES AND FORMATS OF MEDIA IN DIFFERENT
COMMUNICATION CHANNELS**

(on the example of an adaptive poster design)

Nataliia Ostapenko¹

Maryna Kolosnichenko²

Tetiana Lutsker³

DOI: <https://doi.org/10.30525/978-9934-26-274-6-12>

It is proved that modern multifunctional posters are an important means of communication. The classification of graphic objects according to various features is indicated, the emphasis is on the social one. Terminological aspects of advertising practice are covered. Advertising functions are listed and described. The main modern types of media advertising media are generalized. The types of outdoor, indoor and advertising on transport, Internet advertising are listed, its advantages and disadvantages are revealed. The tendencies of development of the modern poster are outlined. A variety of placement of advertising graphics media in order to form an understanding of the peculiarities of the use of posters. The work uses a set of scientific methods of analysis, synthesis, generalization and approaches, in particular systemic, comparative, which allowed to realize the conceptual unity of the study.

Keywords: systematization, types of advertising, design, functions, graphic object.

¹ Doctor of Engineering, Professor,
Head of the Department of Ergonomics and Design,
Kyiv National University of Technologies and Design, Kyiv, Ukraine
ORCID ID 0000-0002-3836-7073

² Doctor of Engineering, Professor, Dean of the Faculty of Design,
Kyiv National University of Technologies and Design, Kyiv, Ukraine
ORCID ID 0000-0003-0020-3214

³ PhD, Associate Professor,
Associate Professor of the Department of Ergonomics and Design,
Kyiv National University of Technologies and Design, Kyiv, Ukraine
ORCID ID 0000-0003-3230-5303

Introduction.

A poster is not only a form of fine art, but also a powerful means of communication, a carrier of information, as well as an effective way of influencing public consciousness. As a part of visual communication, it exerts a different influence on the evaluation, thoughts and behavior of people, which is achieved by the systematic distribution of various printed and digital messages with the help of mass media, cinema, television, and especially social networks.

Today, posters, from industrial replicated products to works of art, are constantly transforming and evolving. These objects of graphic design with their informational, media, compositional, figurative components, as well as modern virtual transformations of the poster, play a key role in the rapid formation of associations. It should be noted that modern posters are multi-functional and perform advertising, campaigning, informational and reference functions.

From the point of view of psychology, the memory of emotional images and emotional states caused by an advertising message is the most effective. It has a stronger influence on decision-making than other types of memory. “The specificity of an advertising message is that it has two compositional centers: visual – a place that attracts the viewer’s immediate attention and semantic, which carries commercially important information” [1]. From a huge volume of information that is difficult to process physically and psychologically, a person prefers simple and visual information that is presented in an easy and accessible form. Each message is inevitably endowed with content and has a specific purpose, and the positive result of communication is influenced by many aspects, from the social status and mentality of the consumer, to the purpose of the message itself. In this aspect, visualization acts as a tool with a high degree of efficiency, therefore its importance in choosing marketing communications is huge.

New and effective means of communication have appeared in modern society: radio, television, the Internet. In terms of efficiency, range of audience coverage and number of news, these types of information win over the poster genre. But such advantages as artistic expressiveness, clarity, concise image make the poster a relevant means of communication even today [2].

Setting objectives.

The study of visual communication raises the question of interpretation and understanding, multiplicity of meanings, representation and self-representation, the problem of virtualization of everyday life, the construction of new channels of communication and information transmission, the formation of social ties in general.

The main advantage of visual communications is the speed of their perception and quick response of consumers to communication signals. Visual communications do not cause irritation, they are less intrusive compared to other methods of communication. A large selection of carriers appears, high technologies constantly add new functions. “In the process of developing an advertising message, it is always necessary to take into account the type of medium on which the advertisement will be placed” [3]. Therefore, it is necessary to generalize the foreign and domestic experience of using different formats of poster carriers. In addition, the appearance of new technical means, the modern development of technologies and other factors encourage the constant improvement of their varieties.

Research results and their discussion.

As a symbolic message, the poster is an integral part of the modern visual space. Increasing the flow of information and compressing the communicative space contribute to its development and relevance. This is evidenced by numerous graphic materials, the topics of which cover almost the entire spectrum of social, ecological, cultural and moral problems of society. By its nature and functions, the poster is a visual message that is as accessible and easy to read and understand as possible.

Hryshchenko V. V. justifies the thesis that a poster as a product of graphic design has its own artistic properties, functional regularities and creation methodology [4]. The poster has design characteristics – aesthetic load, composition, graphic skill of the author, relevance to the time context and documentary qualities. These basic elements specify the functional features of the poster.

“Posters made by designers are full of imagery, which is formed by signs and symbols. The main role in the significance of symbols is played by conventionality, i.e. semantic agreements accepted in a social group or society as a whole in relation to objects, processes, phenomena. Projecting

reactions to the perception of signs-symbols consists primarily in the study and skillful use of the addressee's everyday logic and conventionality in their communicative environment" [5]. To form associations and increase the degree of recognition to the product, posters which fall into the field of view of the buyer and potential consumer are used most often.

The study of publications and legal documents on this subject showed the dispersion of the material, the lack of generalized information on the typology of types and formats of poster carriers. There was an urgent need for a more detailed study of each type of graphic advertising media.

An important scientific issue, that is directly related to advertising practice, is the classification of its media. There is a significant number of scientific concepts of these distributions on various grounds. Thus, the conventional classification of information objects according to the levels of location in the urban environment, according to the time limits of action, according to their technological and material features [6] is identified.

A scholar D. K. Avramenko highlights the principles of design in the organization of placement of outdoor advertising means in the architectural and landscape environment of the city in his works [7; 8]. The author divided three-dimensional constructions of the image of outdoor advertising into individualized and typical. This definition, among others, most fully covers outdoor advertising and describes their varieties in detail, leaving narrowly specific aspects unexplained. Directions for implementing the principle of system-environment interaction in the design of outdoor advertising objects were revealed by the researcher N. V. Sklyarenko [9; 10].

Today, among scientists, there is no single concept of a clear division of posters into types. A. I. Andreykanich tentatively distinguished and characterized several types of posters in his work [11]: propaganda (subspecies of campaigning and political), advertising, social, cultural and educational. The author divided the advertising poster into two subtypes: commercial-industrial and spectacular (movie posters, theatrical, circus, sports, music posters, artistic and cultural promotions).

Separate typological subgroups of the poster became the objects of research by O. Severina (ecological poster) [12], N. M. Stankevich. (advertising poster) [13; 14], J. Markshis van Trix and B. Novak (circus poster), Liu Jian (font poster).

Emphasis should be placed on a social poster that promotes basic social values. According to its functions, it belongs to non-commercial advertising. However, this does not prevent finding a balance on the border of other types of advertising. Among the functions of social advertising [15] the following are considered:

- informational (notifying about the emergence of any public problem, drawing attention to finding ways to solve and prevent similar problems, as well as informing about the activities of state structures and non-commercial associations in solving these problems);
- ideological (formation of a new image of the state and an active civic position among representatives of society);
- socio-integrative (ensuring “feedback” between social organizations and their clients);
- educational (creation of approved behavioral attitudes and activation of the socialization process);
- socio-cultural (encouragement to preserve national identity, culture, traditions and language).

The famous Japanese poster artist Keizo Matsui claims that the unique feature of the poster is its ability to reflect the environment. “The poster always changes depending on the context in which it exists, strives for harmony with its environment” [16]. Agreeing with this opinion, V. V. Hryshchenko claims that the relationship between the poster and the environment is inverse [4]. That is, both the perception and feasibility of the poster depends on its placement, and the space can be modified by the presence of graphic objects in it.

Posters accompany us everywhere, from the match tag and the postage stamp on the envelope, which is often called the micro poster, to the huge billboard advertisement. They have firmly entered the socio-political, economic and cultural life of the country and the whole world, into everyday life and customs.

Characterizing a *printed object of graphic design*, it is advisable to note its characteristics among other platforms. The advantages of modern print advertising include:

- high informativeness. For a successful presentation of the product, it is necessary to take into account the interests of the target group. Advertising can contain graphics, tables, diagrams that help the audience not only to learn the characteristics of the message, but also to navigate;

– long-term impact on the target audience; each potential customer can, if necessary, return to studying advertising information when the corresponding desire arises; in addition, representatives of the target audience can share information, which increases the chances of a successful solution to the given problematic issue; the viewer always has the opportunity to return to advertising at any time. It is also possible to transfer advertising materials to other consumers; print advertising is more effective in highly specialized publications, as the advertiser has the opportunity to independently choose the audience;

– print advertising is available to residents of megacities, small towns and small settlements. Despite this, print advertising still has a smaller audience than television advertising;

– newspaper posters are less burdensome and do not interfere with the flow of information. A newspaper or magazine reader can ignore such advertisements if they are not interested.

Modern print advertising has disadvantages, including the lack of audio and visual impact on the target audience. Thus, print advertising cannot afford audio and video materials like radio and television. In this case, the visual effect is reduced.

Despite this, the effective design of print advertising and the variety of its types lead to the fact that the shortcomings can be successfully leveled. In addition, advertising is one of the most flexible, convenient means and ways to establish contact with the consumer and convey specific information.

The main functions performed by precedent phenomena in banner advertising texts are attractive, expressive, compressive, ludic, image [17].

Currently, there is a definition of the term “advertising”, which means information about a person or a product, distributed in any form and in any way and intended to form or support the awareness of advertising consumers and their interest in such a person or product [18].

The state controls advertising in order to protect the interests and rights of society for obvious reasons and well-motivated goals.

Thus, *outdoor advertising* is placed on special temporary and stationary structures – advertising carriers located in the open area, as well as on the external surfaces of buildings, structures, on elements of street equipment, above the carriageway of streets and roads.

Indoor advertising is distributed inside buildings, structures, including in cinemas and theaters during, before and after the screening of films

and performances, concerts, as well as during sports competitions held indoors, except for places of trade (including buffets, kiosks, stalls), where information about goods that are sold directly in these places can be posted.

Advertising on transport covers the territories of public transport enterprises, the metro, external and internal surfaces of vehicles and buildings of public transport enterprises and the metro.

Advertising on television and radio is also powerful.

No less effective is *advertising on the Internet*, which contains:

- advertising information in databases;
- sending advertisements via e-mail;
- banners;
- sites on the Internet, etc.

There is also a division of advertising by type into business, social, political and religious. So far, terminological aspects in the field of advertising practice have been covered. Yes, *political* advertising is information in any form, disseminated in any form, which aims to popularize the activities of a political party (party organization), draw attention to the activities of a political party (party organization) and its position on national (local) value. Political advertising also includes the use of symbols or logos of political parties (party organizations), announcements about support by a political party (party organization) of spectacular or other public events or drawing attention to participation in such events by a political party (party organization); *social* advertising is information of any kind, distributed in any form, which is aimed at achieving socially useful goals, popularizing universal human values, and the distribution of which is not aimed at making a profit.

If in political or commercial advertising the manipulative influence is often intrusive, false and is a consequence of disrespect and mistrust of the consumer, then in social advertising it is a means of positive influence on mass behavior, changing some aspects of social life for the better.

Advertising plays an important role in various aspects of society. Its functions are distinguished as economic, informational, managerial, social, marketing, communication, ideological, educational, controlling [19]. The *economic function* of advertising aims at stimulating sales and increasing the volume of profit from the sale of products for a certain unit of time. The *information function* provides consumers with a directed flow of

information about the manufacturer and its products, in particular, their consumer value. Using its ability to direct influence on certain categories of consumers, advertising performs the *management function* of demand management. The *social function* contributes to the formation and implementation of ideological values of society, aimed at the formation of mass social consciousness and the consciousness of each individual. The *marketing function* pursues the full satisfaction of the buyer's needs in goods and services as the ultimate goal. Advertising informs, creates a need for a product or service, which prompts a person to purchase it, and thereby implements a communication function. Advertising performs an *ideological function*, cultivating values (spirituality, compassion, loyalty to friendship) and showing their superiority over formal and hopeless values. The *educational function* of advertising is in determining forms of behavior in a particular situation. Controlling and corrective functions. With the help of questionnaires, surveys, gathering of opinions, analysis of the process of sale of goods used in the process of studying advertising activity, feedback is maintained with the market and the consumer. This allows you to control the promotion of products to the market, create and establish a stable system of preferences for consumers, and, if necessary, quickly adjust the process of sales and advertising activities.

“Social advertising is now very important, it lays the foundation of society with its moral norms and prescriptions” [20]. After all, modern society is at a stage of development, when human needs consist not only in satisfying physiological and material desires, but also in achieving a high level of spiritual development. Thus, it becomes clear that the use of social advertising is an indicator of the development of a progressive society, a manifestation of the goodwill of citizens, its principled position in relation to socially significant values, and the desire to achieve long-term social development. Social advertising spiritually enriches society, awakens the best qualities in people. For example, in one of the social ads, the appeal on the poster is “Call your parents!” is relevant in situations that exist in each family and in each child in its own way. Only a truly mature person realizes his responsibility for the future of his family. In this case, the possibilities of social advertising are invaluable, and the state actively uses it.

Today, the poster has absorbed the best achievements of easel and book graphics, photography and typography, and is also an integral part of visual

culture, a powerful means of mass information and influence on people's consciousness.

Outdoor advertising is the most spectacular of all means of advertising, aimed at a wide audience in a specific place. Advertising designs are installed for a long time, and thanks to their size, they are noticeable and memorable. So, for example, placement near traffic junctions, which attracts the attention of drivers and passengers, is considered the most successful. The poster is placed both on the streets of cities and villages, in educational institutions and enterprises, at the entrance to cinemas or concert halls, in shop windows, and on billboards along streets and roads. All objects of graphic design from the point of view of means of outdoor advertising are divided into *stationary and temporary* media of advertising. Stationary means include advertising media with a permanent location, which stand alone and are placed on buildings and structures. Temporary means of advertising do not have permanent placement and are placed for a certain period of time. The format of outdoor advertising is determined by the size of the advertising surface, that is, the height and length of the advertising image.

It is necessary to list and characterize various types of outdoor advertising media, namely posters, which are considered the most widespread and currently make up the vast majority of them in the outdoor advertising market. To date, the following formats of advertising media have become widely used [21; 22]:

- scrollers (aluminum box with internal lighting and image scrolling system);
- static billboards; billboards, super-, dynamic nets- (boards installed on special structures and varying in size); billboards are installed on city streets and intersections; possible illumination of billboards with lanterns;
- banners, firewalls (posters, panels, placed on the blank wall of the building, advertising painted directly on the wall);
- backlights (advertising structure in the form of a box with illumination from the inside);
- bass shelters (pavilion for waiting for transport);
- light boxes (a transparent box with illumination, which is attached to poles along the streets), light posters;
- city lights, city formats (panel constructions with illumination, placed on sidewalks or in the subway);

Graphic design in information and visual space

- blackfangs (construction in the form of an advertised product with illumination);
- rotafish (stationary, lighting triangles and spheres with advertising printed on them);
- prismatrons (shields, an advertising plane, which consists of typed three-sided segments, which, when rotated synchronously, display fragments of an advertising poster);
- convex boards;
- construction grid (fencing (scaffolding) of construction and reconstruction objects);
- click frames;
- road stretches;
- Morris columns (cylindrical street column for hanging advertising posters);
- polyspasts;
- electronic monitors;
- kiosks, umbrellas;
- flags (means of outdoor advertising consisting of a base, one or more flagpoles (stands) and soft panels);
- banners, advertising banners (canvas over the carriageway or pedestrian street);
- hard posters (an advertising image on a rigid base with a “pocket” for handouts, which is installed on a horizontal surface on a rigid leg);
- showcases, signs, etc.;
- steles (tall advertising structures with various illuminated elements);
- brackets (double-sided cantilever planar structures installed on their own supports, masts or on the facades of buildings);
- billboards (portable advertising structure, which is installed on the street in the immediate vicinity of the advertising company);
- holders;
- arches (bridges);
- pylons;
- posters – an advertising or reference publication, a medium for conducting both short-term advertising promotions and longer advertising campaigns;
- murals;

- video screens (electronic scoreboards) (reproduce images on the screen plane due to the light emission of LEDs, lamps, other sources);
- LED screens;
- computerized advertising has become widespread in many countries of the world, where banks of specialized computer systems operate, where advertisers enter information about goods and services for a fee. Potential consumers, interested in purchasing goods, by connecting to these systems with the help of telephones and terminals, can get all the information.

It should be noted that as a result of placing only a text message, it is impossible to use a ticker on which you can place an advertising link.

Having analyzed the main features of outdoor advertising, it is appropriate to note that advertising evokes bright visual associations, at the same time it is not annoying, it is restrained, unlike radio. Advertising psychologically creates a sense of stability in the viewer due to the long-term placement and perception of the poster in the same place. It can add frequency that many magazine campaigns lack. Outdoor advertising graphics in combination with newspapers give a powerful visual effect. Outdoor advertising also extends its service life in the press. In addition, the advantage of advertising is its mobility. The poster can be placed almost anywhere on the street – on a billboard, on the roof, on the wall of a building, on a street lamp post, at a traffic stop, on a section of the street above the road; where it is seen by the target audience – in the business center of the city, in the place of concentration of offices or in a residential area, near universities or near supermarkets.

Disadvantages of *outdoor advertising* include the limited lifespan of posters due to the effects of natural (climatic conditions) and human factors, and, as a result, the loss of an attractive appearance. In addition, the readability of the poster must be commensurate with the location of the advertising structure, size and format of the medium. The specificity of the artistic language of the poster is determined by the fact that it should be perceived from different distances, attract attention against the background of other means of visual information. The economic aspect is also important. The high cost of outdoor advertising is associated with the costs of production, installation and maintenance, as well as the payment of a number of additional services provided by an advertising agency.

If we consider the poster as a form of advertising on television, then we can single out TV screensavers, slide films, etc. on TV channels and programs.

Currently, it is impossible to use advertising in videos, advertising films, etc. Placing graphic advertisements on the radio (audio video on radio stations; radio broadcasts) is also excluded.

The attractiveness of *internal advertising* is that the consumer is in a certain place for a relatively long period of time and cannot avoid perceiving the advertising message. Placement of internal advertising is agreed only with the owner of the place of its location or with a person authorized by him. When placing an internal advertisement, interference with the form and content of the advertisement is prohibited.

Placement of internal advertising in the premises of state bodies and local self-government bodies, preschool educational institutions, secondary comprehensive schools and specialized comprehensive educational institutions is prohibited. This ban does not apply to social advertising [22].

Internal advertising can be divided into in-store advertising (where only the information about products and promotions at a certain point of sale is given) and advertising in public places, which can inform about completely different products. Advertising uses well-known media formats, including: presentation structures (stands, pedestals, etc.); floor; light boxes, light posters; monitors; billboards and electronic displays; escalators; network format; elevators (medical facilities, supermarkets, shopping centers, hotels, entertainment industry, exhibitions, etc.); slide shows (on screens in cinemas); public toilets; multi-storey garages; hanging constructions – mobiles (models of the product), dummies or wobblers (tables with pictures that are attached to the shelf with a flexible plastic leg).

Advertising exposure in the store performs such tasks as informing the buyer about the product, familiarizing him with the quality and features of the product, and reminding him about related products. You can attract the attention of the consumer in places of public catering, in stadiums and gyms, financial institutions, hospitals, residential buildings, entrances, places of the entertainment industry. For example, standing in line at a bank or sitting in a clinic, working out in fitness centers, advertising can be not only about the center itself, but also about related sport goods in a certain store with which cooperation has been established.

Historically, advertising on transport appeared in significant volumes with the emergence of city transport in the 19th century, and by the beginning

of the 20th century, it spread in full, including Ukraine. In essence, it is close to ordinary outdoor advertising.

It is possible to distinguish the following main types: external advertising on the vehicle involves the placement of advertising information on the external surface of the vehicle.

Advertising on long-distance and international transport involves:

- use of external surfaces of the vehicle for advertising;
- placement of advertising inside passenger transport premises;
- providing passengers with various printing, souvenir and other advertising products.

The main carriers of advertising on ground city transport are:

- from sticking posters-films on one or both sides to complete repainting of the vehicle;
- inside the interior, advertising primarily involves the application of stickers;
- advertising in the subway (stickers in cars; boards along escalators, in lobbies and transitions of subway stations; stickers on station doors);
- advertising on transport facilities can be placed at ground transport stops, railway, car and air terminals, ports, stations, etc.

However, such advertising has disadvantages:

- inability to reach certain sectors of the market, for example, people who live in the suburbs and use their own cars, as well as businessmen and professionals who hardly use public transport services;
- aimed only at certain segments of the population;
- excludes selectivity, therefore it is best to promote goods and services of mass demand with its help. However, all the difficulties listed above are insignificant compared to the advertising effect provided by advertising on transport.

A key feature of modern visual culture is the active growth of various visualization technologies, which develop new elements of visual culture (*new visual environments*) constantly and everywhere. As a result, visual prevails over other types of communication, the main way of transmitting information has become a visual image, which can be created by various methods.

Another type of advertising that does not require large financial and organizational costs should be considered. The Internet as a means of advertising has the widest audience. Scientist L.F. Romanenko researched

the essence and peculiarities of the use of advertising on the Internet, analyzed its main types and tools [23].

In today's world, information resources on the Internet have become an important element at all levels and stages of product creation and promotion, which emphasizes their important role in advertising activities. The features of Internet advertising include interactivity, communication space that is not limited in time or space, clearly defined access channels, optimal market transparency, readiness for the loss of active users, high efficiency for buyers, the possibility of: dividing customers into groups, statistical analysis of user behavior, prompt transfer of updated information and expansion of system functions [24].

The majority of visitors come to sites through advertising and search engines to obtain specific information. That is, users are tuned to perceive specific information and actively perceive advertising" [24]. With minimal costs, it is possible to create a site, however, without placing it on a thematic resource, it is problematic to attract attention against the background of millions of similar sites. The network has much fewer advertising media than external options, but the reach of the audience is much larger and, moreover, it is more diverse:

- banner (graphic image placed on any Internet resource, also in the body of the letter; their formats can be very diverse, but rectangular or square are most often used; when clicking on the banner, the visitor immediately gets to the advertiser's site);

- floating banner (appears anywhere on the page, hiding part of the text on it, and remains in place even if the reader scrolls down the page);

- blogs (a special medium that can be both an independent advertising unit and a platform for placing banner ads; placing marketing information in blogs is a relatively new phenomenon for the internal Internet and is widespread among advanced users).

To date, the features of the human body, natural environment, etc. are also used as information message carriers.

Augmented reality technology, which is used in movie posters and product advertisements, can become one of the trends in the development of modern posters. The viewer raises his phone to the poster and with the help of a special program that reads the QR code, they can see the advertising clip of this film on their phone: the poster "comes to life" and the objects in it begin to move.

By using this technology in the poster, you can achieve a greater emotional perception, when the poster turns from unambiguous communication into a dynamic, multi-meaning means of image reproduction: animation, video, which are based on the same visual principle as the poster. Coding information, namely QR codes, will allow social and environmental posters to reach another level of informativeness and interactivity, and is a promising object of design innovation. This raises poster art to a new level of development and helps maintain its relevance. A QR code will help attract attention, allowing you to encode and get much more information. It can be assumed that over time the use of the QR code and other, yet unknown information encoding technologies will help solve the problems of environmental cleanliness of the information space by reducing advertising visual “garbage” [25].

The communicative and aesthetic aspects of the poster closely interact and determine the advertising effect. Therefore, at the final stage of the research, it is proposed to justify the choice of one or another advertising medium and the format of the developed graphic object.

It is known that the most important aspect in a poster is the image. It can be both illustrations and photographs. It is believed that a carefully executed illustration can tell us more information about the subject of the advertisement, but will not reflect the depth of the photograph, which makes us believe in the power of the moment. The text component is no less important compositional basis of the poster. The pictorial and text levels reflect the emotional and ideological content of the graphic object, thanks to which the graphic plane is maximally saturated with pictorial and font elements.

A series of social posters developed on the example of the graduation work “Save the culture of the city” of the student of the Kyiv National University of Technology and Design majoring in 022 Design, Grosheva A.R. [26] actively forms mass consciousness, is included in the social symbolic system, powerfully influences public opinion on the preservation of historical buildings.

The project uses photographs from the author’s work with the image of buildings that represent unique architectural monuments of Kyiv. A photo of the Gostynyi Dvir on Kontraktova Square, which has been under reconstruction since 2011, is selected; residential building in a state of disrepair, located on Yaroslaviv Val street, which needs reconstruction. The poster uses black and white photos with an emphasized texture of the facade of the architecture as a metaphor for the antiquity and historical importance of the objects.

A peculiar and original meaningful graphic object with the help of various media and formats of external, internal and advertising on transport, on the Internet forms an understanding of the peculiarities of its application.

Thus, the layout (Figure 1, a) clearly shows the project of placing a poster on a city light with illumination in the metro environment. It is proven that the poster looks good against the background of gray concrete, adding to the mood with its bright elements. The premises of the subway are most often classified as outdoor advertising, some sources consider advertising separately at points of sale.

The next environment was chosen to be a transport stop, because like in the subway, this place has the largest target audience and, as a result, the spread of information is faster. The presented version of the layout (Figure 1, b) also advantageously emphasizes the composition of the poster and looks organic against the background of the environment.

As mentioned earlier, Internet advertising is relevant and powerful, therefore the project of placing a poster on electronic media, in particular on mobile phones with a vertical format (Figure 2, a) and on personal computers based on web portals (Figure 2, b) is presented.

The implementation of the graphic object in phones is more rational compared to PCs due to the vertical format. The disadvantages of using Internet advertising on PC sites include the presence of “visual noise” that prevents objective perception of information. Another medium of internal advertising is the project of placing an A1(A0) poster in the premises of, for example, cultural centers or educational institutions (Figure 3), etc.

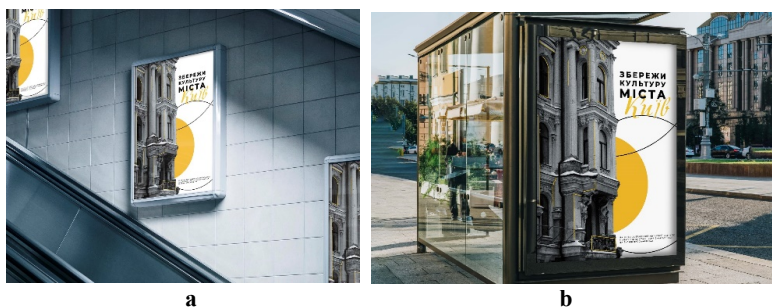
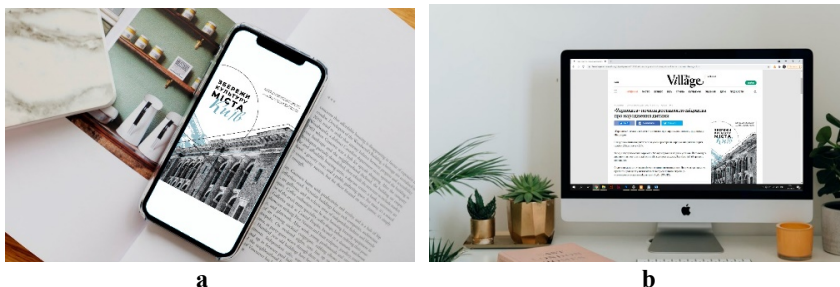


Figure 1 – Poster placement project with internal illumination of its carrier: a – city light in the subway; b – urban environment



**Figure 2 – The project of placing a poster on an electronic medium:
a – phone; b – personal computer**



Figure 3 – The project of placing the poster in the interior

So, the poster, as a carrier of advertising, is one of the most modern, widespread and meaningful graphic objects, because it harmoniously complements the images of the surrounding environment due to the ease of reading and understanding its semantic load.

The relevance of using different types of advertising media is justified by a fairly diverse target audience. So, for a group of consumers who do not have access to the Internet, it is effective to use external, internal and transport advertising. For a wider audience, it is worth conducting an

advertising campaign on the Internet, in social networks such as Facebook, Instagram, on the pages of electronic media, etc.

Conclusions.

It is proven that a modern poster with a palette of multifaceted images is a visual message that is accessible and easy to read and understand. Currently, this multi-functional object of graphic design is in a state of constant creative search, delivering samples of excellent poster graphics.

It is emphasized that the poster, having aesthetics, graphic variability, symbolism, attractiveness for the target audience, being non-standard, is one of the main modern advertising media. Types of posters are listed and attention is focused on social functions. Types of advertising are indicated and characterized. The functions of advertising are specified, their advantages and disadvantages are disclosed. The main modern types of its carriers are summarized. Various types of external, internal and transport advertising, Internet advertising from the point of view of using a poster as an element of marketing communications are listed and described. Trends in the development of the modern poster as a type of advertising are outlined. The classification has been improved due to the emergence of new forms of advertising through technological development. A clear and concise image prevails in the visual “intelligent” language of the developed social poster. Photo collage dominates, text composition and the technique of printed graphics are actively used. Projects of different placement of such posters from the positions of the breadth of coverage of representatives of the target audience are proposed, namely on city lights in the subway, at the bus stop, on electronic media, in the interior, in order to form an understanding of the peculiarities of the use of posters as different types of advertising.

References:

1. Savytska, N. L., Synytsyna, H. A., Olinichenko, K. S. (2015) *Reklamnyi menedzhment: navch. posibnyk*. [Advertising management: Manual]. Kharkiv. (in Ukrainian)
2. Pryshchenko, S. V. (2020) *Vizualna semantyka i khudozhnia obraznist plakata. Kultura i suchasnist: almanakh* [Visual semantics and artistic imagery of the poster. Culture and modernity: almanac]. (in Ukrainian)
3. Dibrova, T. H., Solntsev, S. O., Bazherina, K. V. (2018) *Reklamnyi menedzhment: teoriia i praktyka: pidruchnyk* [Advertising management: theory and practice: textbook]. Kyiv: National Technical University of Ukraine “Ihor Sikorsky Kyiv Polytechnic Institute”. (in Ukrainian)

4. Hryshchenko, V. V. (2011) Osoblyvosti dyzainu v mystetstvi plakata [Features of design in poster art]. *Visnyk KhDADM – Bulletin of KhSADFA*, no. 6, pp. 138–140. (in Ukrainian)
5. Udris, N. S. (2015) Vizualna komunikatsiia v umovakh suspilnykh transformatsii: onovlennia semantynchoho prostoru [Visual communication in conditions of social transformations: renewal of semantic space]. *Visnyk KhNU imeni VN Karazina. Seriya “Sotsiologichni doslidzhennia suchasnoho suspilstva: metodolohiia, teoriia, metody” – Bulletin of the KhNU of V.N. Karazin. Series “Sociological research of modern society: methodology, theory, methods”*, no. 35, pp. 60–66. (in Ukrainian)
6. Serheeva, N. V. (2008) Ob'iekty mediadyzainu v konteksti formuvannia hromadskoho seredovyshcha mista [Objects of media design in the context of the formation of the public environment of the city]. Candidate's thesis. Kharkiv: KhDADM. (in Ukrainian)
7. Avramenko, D. K. (2014) Napriamky ta tendentsii rozvytku suchasnoi zovnishnoi reklamy v Ukrainy [Directions and trends in the development of modern outdoor advertising in Ukraine]. *Tradytsii ta novatsii u vyshchii arkhitekturno-khudozhnii osviti – Traditions and innovations in higher architectural and artistic education*, no. 1, pp. 135–139. (in Ukrainian)
8. Avramenko, D. K. (2014) Obiemno-konstruktyvnyi komponent obrazu zovnishnoi reklamy [Volumetric and structural component of the image of outdoor advertising]. *Visnyk KhDADM – Bulletin of KhSADFA*, no. 1, pp. 4–7. (in Ukrainian)
9. Skliarenko, N. V., Kolosnichenko, M. V. (2021) Transportna zupynka yak vizualno-dynamichna sistema: sposoby proiektuvannia vizualnoi dynamiky [Transport stop as a visual-dynamic system: methods of designing visual dynamics]. *Art and Design*, no. 1, pp. 120–132. (in Ukrainian)
10. Skliarenko, N. V. (2015) Antroposotsialni dyzain-systemy (za materialamy innovatsiinoi reklamy) [Anthroposocial design systems (based on innovative advertising materials)]. *Teoriia ta praktyka dyzainu – Theory and practice of design*, issue 7, pp. 240–248. (in Ukrainian)
11. Andreikanich A. (2014) Vyznachennia poniattia plakata, yoho vydy ta zhanry. [Definition of the concept of a poster, its types and genres]. *Visnyk Zakarpatskoho khudozhnoho instytutu – Bulletin of the Transcarpathian Art Institute*, no. 5, pp. 134–138. Available at: http://nbuv.gov.ua/UJRN/newtracaar_2014_5_36 (in Ukrainian)
12. Severina, O. M. (2010) Ekolohichniy plakat: stanovlennia ta rozvytok (za materialamy Mizhnarodnykh triennale “4-i Blok”) [Ecological poster: formation and development (based on the materials of the International Triennial “4th Block”)]. *Extended abstract of candidate's thesis*. Kharkiv. (in Ukrainian)
13. Stankevych, N. M. (2008) Kompozytsiia reklamnoho plakatu Halychyny periodu art-deko [Composition of an advertising poster of Halychyna of the Art Deco period]. *Narodoznavchi zoshyty – Ethnological notebooks*, no. 3–4, pp. 335–340. (in Ukrainian)
14. Stankevych, N. M. (2009) Reklamnyi plakat z naidavnishykh chasiv do nashykh dniy [Advertising poster from ancient times to our days]. *Mystetstvoznavstvo – Art studies*, no. 09, pp. 249–264. (in Ukrainian)
15. Svyrydenko, A. D. (2015) Efektyvnist sotsialnoi reklamy: svitovyi dosvid ta ukraïnski realii [Effectiveness of social advertising: world experience and

Ukrainian realities]. Kyiv: NTUU “Kyivskyi politekhnichniyi instytut”, p. 35. (in Ukrainian)

16. Keizo Matsui: My goal is to give form to a fanciful world, one that does not actually exist within reality. How 1999. No. 1(7). (in Ukrainian)

17. Krutko, T. V. (2011) Pretsedentni fenomeny u tekstakh anhlomovnoi reklamy (na materiali banernoi reklamy) [Precedent phenomena in the texts of English-language advertising (on the material of banner advertising)]. *Linhvistyka XXI stolittia: novi doslidzhennia i perspektyvy*. NAN Ukrainy. Tsentru nauk. doslidzhen i vykladannia inoz. Mov – *Linguistics of the 21st century: new research and perspectives. NAS of Ukraine. Center of research and teaching of foreign languages [editorial board.: A. D. Belova]*. Kyiv: Logos, no. 5, pp. 190–197. (in Ukrainian)

18. Ofitsiinyi sait “About advertising” [Law of Ukraine on Advertising]. Available at: <https://zakon.rada.gov.ua/laws/show/270/96-%D0%B2%D1%80#Text> (in Ukrainian)

19. Voronko-Nevidnycha, T. V., Kaliuzhna, Yu. P., Khurdei, V. D. (2018) *Reklama i reklamna diialnist: navch. posib.* [Advertising and advertising activity: manual]. Poltava. (in Ukrainian)

20. Melnykovich, O. M., Krepak, A. S. (2017) *Zovnishnia reklama: monohrafiia* [External advertising: monograph]. Kyiv: KNUTD. (in Ukrainian)

21. Ofitsiinyi sait “wikipedia” [External advertising]. Available at: https://uk.wikipedia.org/wiki/%D0%97%D0%BE%D0%B2%D0%BD%D1%96%D1%88%D0%BD%D1%8F_%D1%80%D0%B5%D0%BA%D0%BB%D0%B0%D0%BC%D0%B0

22. Ofitsiinyi sait “Pro zatverdzhennia Typovykh pravyl rozmishchenia zovnishnoi reklamy” [On the approval of the Standard rules for the placement of outdoor advertising]. Resolution of the Cabinet of Ministers of Ukraine No. 2067 of December 29, 2003. Available at: <https://zakon.rada.gov.ua/laws/show/2067-2003-%D0%BF#Text> (in Ukrainian)

23. Romanenko, L. F. (2017) *Internet-reklama: yii vydy ta instrumenty.* [Internet advertising: its types and tools]. *Sotsialno-ekonomichni problemy suchasnoho periodu Ukrainy – Socio-economic problems of the modern period of Ukraine*, issue 1, pp. 71–73. Available at: http://nbuv.gov.ua/UJRN/sepspu_2017_1_21 (in Ukrainian)

24. Ofitsiinyi sait “Internet yak instrument marketynhu” [The Internet as a marketing tool]. Available at: <https://isys.in.ua/useful-market> (in Ukrainian)

25. Popova, N. V. (2016) *Osnovy reklamy: navchalnyi posibnyk* [Basics of advertising: manual]. Kharkiv: Vydavnytstvo “VDELE”. (in Ukrainian)

26. Ostapenko, N., Hrosheva, A., Antoniuzhenko, A. (2021) *Sotsialnyi plakat yak kulturno-tsinnisnyi orientyr* [Social poster as a cultural and value reference point]. *Aktualni problemy suchasnoho dyzainu: zb. materialiv mizhnarod. nauk.-prakt. konf. – Actual problems of modern design: collection of materials of international science and practice conference* (Kyiv, April 22, 2021). Kyiv: KNUTD, in 2 volumes; vol. 2, pp. 61–63. (in Ukrainian)