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Wartime transformation of advertising discourse in Ukraine: a cultural perspective on civilian soft power

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ABSTRACT

This study develops a cultural account of civilian soft power by examining how Ukrainian advertising transformed into a system of meanings, symbols, and practices under wartime conditions. Using a seven-dimensional codebook spanning discourse, multimodal design, and archetypal narrative, we analyse a longitudinal corpus of ninety nationally salient TV and YouTube commercials (2009–2025). Following Russia's 2022 invasion, a coherent mobilization code emerges: collectivist pronouns, "protect" and "win" stimulus verbs, blue – yellow palettes, the trident (tryzub), and recast soldier-hero and volunteer-caregiver archetypes. This repertoire turns routine viewing, purchasing, donating, and sharing into voluntary civic contributions, regulates collective affect under strain, affirms an inclusive national identity, and communicates moral claims to foreign publics. Theoretically, the findings position commercial advertising within a civilian soft-power grid operating through strategic narratives, extending cultural and critical-discourse perspectives from episodic contestation to system-wide realignment, and linking chromatic choices to ideological signalling and archetypal branding in wartime. Practically, the analysis shows how brands preserve equity when direct selling is constrained, how NGOs leverage commercial inventory for fundraising, and where ethical risks arise when advertising doubles as revenue and morale infrastructure. The framework offers transferable guidance for analysing commercial discourse in other protracted conflicts grounded in Ukraine's historical context.

KEYWORDS

Wartime advertising in Ukraine; cultural studies; critical discourse analysis; multimodal rhetoric; archetypal branding; soft power

1. Introduction

Russia's full-scale invasion of Ukraine in 2022 produced a systemic shock to the country's commercial media ecosystem. In 2021, the advertising market was valued at €33.1 billion (≈ USD 1.21 billion)¹ (Balashova 2022; Shariy 2023). Within weeks of the invasion,

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substantial inventory shifted from lifestyle promotion to mobilization messaging, leading local strategists to describe advertising as “the second information front” (Ekman and Nilsson 2023; Sostav.ua 2022). Commercials that once encouraged relaxation or indulgence began inviting audiences to crowdfund drones, favour domestic products, and “stand with the Ukrainian Armed Forces.” In cultural studies, advertising is treated as a routine “cultural text” that both reflects and reshapes national imaginaries (Hall 1997). The Ukrainian case thus represents a punctuated shock at the intersection of commerce, culture, and armed conflict.

This study is grounded in Nye (1990a, 1990b, 2004, 2021) concept of soft power – shaping preferences through attraction rather than coercion – and conceptualizes wartime advertising as civilian soft power: attraction-based influence produced and distributed primarily through commercial channels by non-state actors such as brands, NGOs, creators, and platforms. In Ukraine, market-facing messages mobilize domestic solidarity while exporting a moral narrative abroad. In international relations terms, they function as strategic narratives that link routine consumption to national purpose and communicate values to foreign publics and policymakers (Miskimmon, O’Loughlin, and Roselle 2013; Roselle, Miskimmon, and O’Loughlin 2014). Through critical discourse and cultural lenses, advertising operates as a social practice (Fairclough 1995) in which the everyday symbolic repertoire of banal nationalism becomes newly salient under duress (Billig 1995). Accordingly, multimodal choices – language, imagery, sound, and colour – carry ideological signals and archetypal meanings (Labrecque and Milne 2012; Mark and Pearson 2001).

Prior crises have produced brief waves of commercial patriotism, such as U.S. “patriotic branding” after 9/11 (Bindig and Bosau 2010) or Israeli print advertising during the 2006 Lebanon War (Zeevi 2009). What remains under-examined is a sustained, system-wide realignment of advertising discourse during prolonged conflict, particularly within a digitally networked Eastern European media landscape. Addressing this gap, the study asks how wartime changes in Ukrainian advertising build a civilian soft-power infrastructure that mobilizes citizens and communicates moral claims to foreign publics. The following research questions guide the analysis:

RQ1: How have the linguistic, visual, and narrative elements of Ukrainian advertising evolved from the pre-war (2009–2021) to the wartime (2022–2025) periods?

RQ2: What sociocultural functions do these shifts serve in sustaining national identity and emotional cohesion during armed conflict?

To answer these questions, the study conducts a longitudinal, multi-method content analysis of ninety nationally salient TV and YouTube commercials (2009–2025), enabling a robust pre-/post-war comparison. Each artefact was coded along seven dimensions: identity construction; narrative structure; archetypal roles; emotional and ideological appeals; linguistic and rhetorical strategies; playfulness; and chromatic contrast (see Methods). Theoretically, the findings position commercial advertising within a civilian soft-power grid operating through strategic narratives. They extend cultural and critical discourse perspectives from niche contestation to systemic realignment and link chromatic choices to ideological signalling and archetypal branding in wartime. Practically, the

analysis clarifies how brands preserve equity when direct selling is constrained, how NGOs leverage commercial inventory for transparent fundraising, and which governance priorities are necessary when advertising serves both morale and revenue functions. Overall, the findings show how market-centred media can become everyday infrastructure for civic endurance and provide a transferable framework for analysing commercial discourse in other protracted conflicts.

2. Theoretical background

Advertising in wartime Ukraine is best understood as civilian soft power enacted through three interconnected cultural perspectives: discourse and rhetoric, multimodal symbolism and affect, and narrative memory and precedent. These layers are historically contextual “ways of seeing” (Mirzoeff 1999) that mediate power, identity, and everyday life (Billig 1995; Hall 1997). Advertising thus functions not only as a sales instrument but also as a domain of cultural production in which collective meanings are created, disseminated, and contested (Hall 1997; McCracken 1988). During geopolitical disruption, it becomes symbolic infrastructure, combining market logics with national narratives and providing emotional scripts for uncertainty management (Moisander and Valtonen 2006). Cultural branding (Holt 2004) explains how wartime businesses can become icons: by tapping living mythologies, aligning with national ideology, and addressing communal fears, they transform consumption into patriotic devotion. Considering language, image, and narrative together prevents analytical fragmentation and shows how commercial communication enters the information battlefield, translating private consumption into collective resolve.

2.1. *Discourse and rhetoric: the linguistic layer of wartime mobilization*

Discourse is a primary domain where the nation is imagined, resisted, and re-encoded (Bhabha 1994; Hall 1980). Encoding/decoding dynamics position advertising slogans as nodes in broader circuits of meaning, connecting micro-linguistic choices to macro-ideological struggles. Critical discourse analysis treats media language as a site where power is continually produced and contested (Fairclough 1995; Hall 1980; van Dijk 2006), with later syntheses confirming the co-constitution of discourse and power (Flowerdew and Richardson 2018; Wodak 2015). In Ukraine, these dynamics contribute to “frame warfare,” as advertising adopts news frames of sacrifice, protection, and victory to reinforce national resolve (Radeljić 2020; Shurma 2020).

The peace – conflict continuum is sensitive to form: even syntactic patterning can orient a message towards escalation or reconciliation (Chiluwa 2024). Thus, a slogan such as “*Together to victory*” may evoke either militancy or collective healing. Pragmatics helps explain this elasticity. Implicatures compress civic duty into shared assumptions (Grice 1975); selective violations of conversational maxims cultivate intimacy or moral pressure (Liu 2012); and presupposition triggers, together with action verbs like “defend” and “protect,” reduce cognitive load while intensifying persuasive impact (Chinturu Adindu and Ogbonnaya 2008; Gherghina and Marian 2024). Lexical analyses show how such choices repurpose pleasure-seeking appeals into calls for solidarity, resilience, and national pride (De Pelsmacker, Geuens, and Van den Bergh 2023).

Rhetorically, war metaphors attract attention and structure reasoning (Flusberg, Matlock, and Thibodeau 2018) – a pattern visible from U.S. World War II propaganda (Kimble 2017) to contemporary Ukrainian public-service appeals for “solidarity consumption” (Gabrénaitė and Nausėdaitė 2025). Cross-context reframing, such as Italy’s shift from “war” to “crime” rhetoric (D’Ottone et al. 2025), illustrates the rapid migration of these templates across languages and crises. Together, these resources compose the linguistic layer of a wartime mobilization code.

2.2. Multimodal symbolism and affect: the sensory layer of wartime mobilization

Visual-culture scholarship considers images, colour, typography, and sound as “structures of feeling” that anchor affective national belonging (Rose 2016; Williams 1977). Language sets the argumentative framework; multimodal form supplies the emotional force. Building on the denotation – connotation split (Barthes 1957), pictorial-persuasion studies show how imagery carries ideological load (Forceville 2017; Scott 1994). Martial iconography routinely migrates from battlefield reporting into business promotion, confirming its genre mobility (Koller 2004).

Colour is the most immediate indicator (Heller 2013; Labrecque and Milne 2012). In wartime Ukraine, the blue-and-yellow palette functions not merely as an aesthetic choice but as a sensory condensation of imagined community, while folk-art palettes anchor contemporary design in cultural memory (Bitaiiev and Pryshchenko 2022; Pryshchenko and Senchuk 2022). This resonates with Butler’s (2010) “frames of war” that govern affective publics. Research further notes blue-and-white hygiene codes that integrate national colours to merge professional authority with patriotic sentiment (Afanasiev and Riabchuk 2023), though excessive “ethno-ornamentation” risks empty symbolism (Pryshchenko 2020). The pattern is not new: saturated hues supported U.S. home-front mobilization in the 1940s (Bird and Rubenstein 1999), while post-revolutionary Iranian commercials blended martyrdom iconography with consumer cues as four-colour printing expanded (Mohammadi 2023).

Digital culture multiplies channels. Memetic templates accelerate semiotic punchlines (Mihăilescu 2024), and campaigns such as Ukraine’s church autocephaly show how colour and iconography can become exportable soft-power resources (Mudrov 2019). Composition matters as much as hue: layout, font weight, and spatial hierarchy shape interpretation (Alekseev et al. 2024; Zakirullah Nasir and Ullah 2024). The result is what Snytko and Pohorilova (2023) term an “integrated emotional narrative,” a multisensory experience that consolidates linguistic appeals. These choices constitute the sensory layer of the mobilization code.

2.3. Narrative memory and precedent: the mnemonic layer of wartime mobilization

Narratives operate as “cultural memories” (Assmann 2011; Erll 2011), allowing the “seriality of myths” (Hebdige 1979) to render roles and plots rapidly recognizable. Drawing on Jung and Hull (1969), archetypal branding offers a validated repertoire with mnemonic and behavioural effects (Bechter et al. 2016; Kretz and de Valck 2010; Mark and Pearson 2001). Military-recruitment advertising often combines

hero, warrior, magician, and king roles to align personal aspirations with collective duty (Kelsey et al. 2022). Gendered archetypes such as a patriotic mother or a “new woman” have historically legitimized both collaboration and resistance (Garner and Slattery 2010; Taylor 2016). Contemporary Ukrainian campaigns mobilize such figures to connect present threats with a legacy of shared struggle, transforming commodity narratives into emotional anchors of national memory (Dhanesh and Marschlich 2025; Kenalemang-Palm 2025).

Archetypes expand their influence when embedded in wider frames. Mikecz’s (2020) Hungarian civil-society master frame parallels the mobilization frame now guiding Ukrainian brand discourse. National myth and religious symbolism further modulate public communication (Jovanović 2019; Mudrov 2019). Historical precedents highlight continuity: the British “Blitz spirit” (Clampin 2014), Israeli telecom solidarity in 2006 (Zeevi 2009), and post-9/11 U.S. patriot-branded goods (Bindig and Bosau 2010) show how commerce fortifies morale. World War II Bovril advertisements mirrored state propaganda (Loxham 2015), while post-Soviet campaigns used nostalgia to establish credibility (Tersikh 2023). Experiments confirm that narrative “transportation” boosts emotional response and word-of-mouth, especially when storytelling aligns with familiar cultural scripts and speakers Brechman and Purvis (2015); Kang, Hong, and Hubbard (2020); Yıldız and Sever (2021). This forms the mnemonic layer of the mobilization code.

2.4. Civilian soft power and strategic narratives: integrating the layers

Soft power, understood as the ability to influence through attraction and persuasion rather than coercion, has become central to international relations in Nye (1990a, 1990b, 2004, 2021) work and subsequent scholarship, typically contrasted with hard power grounded in military or economic coercion (De Martino 2020; Nye 2019; Rothman 2011). Although traditionally associated with public diplomacy and country branding, soft power is increasingly examined in civil-society and market communications (Cull 2008, 2010; Melissen and Melissen 2005). Within this diffusion, wartime advertising is best seen as civilian soft power: non-state communicators such as brands, NGOs, creators, and platforms use commercial media logics to support domestic resolve, legitimize fundraising and volunteerism, and project a moral claim internationally.

In Ukraine, such messaging coheres into a mobilization code – a recurrent complex of discursive, multimodal, and narrative elements that reframes routine acts of watching, buying, donating, or sharing as civic contributions. This code operates on two levels through a strategic-narrative lens. Domestically, it translates national purpose into everyday practice. Internationally, it issues recognizable symbols and moral frames that attract attention, empathy, and policy support (Miskimmon, O’Loughlin, and Roselle 2013; Roselle, Miskimmon, and O’Loughlin 2014). In this framework, commercial advertising serves as a civilian soft-power grid that connects micro-acts of consumption to macro-political meanings without coercion, complementing rather than duplicating formal public diplomacy.

3. Method

3.1. Research design

This study employs a longitudinal, comparative – qualitative design to trace change in Ukrainian advertising across two epochs: pre-war (2009–2021) and wartime (2022–2025). Three analytic lenses operate in concert: (i) critical discourse analysis (CDA) to probe power, stance, and pragmatic choice; (ii) semiotic analysis of imagery to decode colour, iconography, and spatial composition; and (iii) archetypal narrative analysis to map Jungian dramatis personae and plot structures. Combining these perspectives avoids the single-channel bias common in crisis-communication research and enables simultaneous scrutiny of content, style, and cultural function.

To preserve the theoretical boundary of civilian soft power, two non-evaluative metadata tags are recorded for each item: sponsor type (non-state/state/hybrid) and call-to-action (CTA) voluntariness/transparency (absent/implicit/explicit). These tags serve as boundary checks and for descriptive robustness; they do not affect scoring on the seven dimensions.

3.2. Corpus and sampling

Stratified purposive sampling secures both temporal coverage (2009–2025) and sectoral breadth across six high-expenditure categories: FMCG, retail, alcohol and beverages, pharmaceuticals, social campaigns, and digital services. The corpus comprises 90 nationally salient TV or YouTube commercials (see [Appendix](#)), with at least three items per year (mean ≈ 6). Items qualified for inclusion if: (i) they aired nationally in prime time or surpassed 50,000 YouTube views; and (ii) they presented a unique creative execution rather than a simple cut-down. This approach prioritizes cultural significance over statistical representativeness, which aligns with qualitative cultural analysis. Acknowledging a likely tilt towards higher-budget campaigns, this limitation is noted in § 3.4.

Items were not prefiltered by outcome: sponsor type and CTA voluntariness/transparency were tagged post hoc. The “civilian soft power” lens foregrounds non-state and hybrid items while retaining state-authored pieces as a comparative baseline consistent with the sponsor – channel – voluntariness boundary.

3.3. Coding and analysis

A seven-dimension codebook ([Table 1](#)) mirrors the theoretical scaffold: (1) identity construction; (2) archetypal roles; (3) emotional/ideological appeals; (4) linguistic strategies; (5) rhetorical strategy; (6) playfulness; and (7) colour/contrast. Two researchers piloted the scheme on a 10-item subset, refined operational definitions, and then coded the complete corpus independently. Discrepancies were resolved through negotiated agreement, strengthening intercoder reliability and theoretical coherence. The two metadata tags (sponsor type and CTA voluntariness/transparency) are recorded alongside the codebook solely for boundary clarity and descriptive robustness; they neither introduce additional scoring categories nor affect reliability calculations.

Table 1. Coding scheme for Ukrainian advertising discourse, 2009–2025.

Dimension	Operational definition	Primary indicators	Coding values
Identity construction	How the commercial positions the consumer and community	Individual vs. collective language; cosmopolitan vs. heritage visuals; references to nation, family, tradition	0 = absent 1 = minor cue 2 = dominant
Archetypal roles	Recurring character types structuring the narrative	Hero, caregiver, sage, survivor, everyman, rebel, etc.; voiced in copy or embodied on screen	0 = none 1 = single archetype hinted 2 = archetype explicit/central
Emotional/ideological appeals	Core values the message mobilizes	Pleasure, success, unity, resilience, sacrifice, hope, duty; explicit or implied	0 = not salient 1 = secondary 2 = primary motive
Linguistic strategies	Lexical and pragmatic devices shaping meaning	Stimulus verbs (enjoy, protect, win); presuppositions; metaphors; deixis; collective pronouns	0 = standard copy 1 = some rhetorical devices 2 = rich rhetorical layering
Rhetorical strategy	Persuasive mode used to secure compliance	Product-benefit claims; price comparison; patriotic appeal; moral implicature; mythic framing; call to action	0 = simple commercial pitch 1 = mixed strategy 2 = patriotic/moral framing dominant
Playful techniques	Use of humor, wordplay, or stylistic distortion	Puns, irony, folklore references, visual exaggeration, meme formats	0 = none 1 = subtle/brief 2 = prominent/structural
Colour and contrast	Chromatic/tonal choices carrying symbolic weight	National blue–yellow dyad; red urgency cues; green calm/defense; brand signatures; high-contrast framing	0 = neutral palette 1 = isolated symbolic use 2 = consistent symbolic palette

Source: authors' elaboration

Note: Narrative structure is captured through the archetypal roles and rhetorical strategy fields to avoid redundancy with other dimensions.

3.4. Trustworthiness and analytic stance

The design prioritizes analytic depth over statistical breadth. The purposive, salience-weighted corpus (national prime-time TV broadcast or ≥ 50,000 YouTube views) enhances cultural relevance but may underrepresent low-budget, niche, or regional campaigns. The analysis focuses on short-form audiovisual advertising, excluding outdoor, radio, and micro-social formats. Conclusions should therefore be treated as culturally robust within the sampled media, not exhaustive of the broader wartime ecology.

Measurement follows the seven-dimension codebook and the three analytic lenses described above, with two independent coders and negotiated agreement consistent with Lincoln and Guba (1985). These procedures strengthen dependability, though some category boundaries necessarily involve judgement. Finally, the non-evaluative metadata tags for sponsor type and CTA voluntariness/transparency help safeguard the “civilian” boundary; nonetheless, a residual risk persists where covert or mixed sponsorship could obscure categorization.

4. Results

Drawing on the corpus and codebook described above, this section examines (i) how the formal codes of Ukrainian advertising were reconfigured after 24 February 2022 (RQ1) and (ii) what sociocultural functions these new codes perform as civilian soft power (RQ2). To address the research questions directly, we first establish an immediate pre-war baseline

and then trace wartime reconfigurations across three layers – discourse and rhetoric, multimodal symbolism and affect, and narrative memory and precedent – before synthesizing how these reconfigured codes mobilize citizens and communicate moral claims to foreign audiences.

4.1. Baseline: pre-war linguistic, visual, and narrative codes (2019–2021)

In the immediate pre-war period, nationally salient Ukrainian advertising largely mirrored global lifestyle formats (Table 2). The dominant address was individual-centred rather than communal: explicit collective language was uncommon (7.7%), whereas individualized cues were widespread (48.7%). Visual styling was skewed cosmopolitan (61.5%), heritage iconography was rare, and displays were typically

Table 2. Frequency of coded motifs by period: pre-war 2019–2021 vs wartime 2022–2025, N = 90.

Indicator	Pre-war % (2019–2021)	Wartime % (2022–2025)	Δ (pp)	Additional insights with pre-war \rightarrow wartime (%) and Δ (pp)
Identity construction: collective/national cues present	20.5	33.3	+12.8	collective language 7.7 \rightarrow 47.1% (+39.4) individual-centered language 48.7 \rightarrow 3.9% (–44.8)
Archetypal roles: soldier/ warrior/hero present	20.5	39.2	+18.7	hero archetype 41.0 \rightarrow 39.2% (–0.8) everyman archetype 35.9 \rightarrow 21.6% (–14.3)
Archetypal roles: volunteer/ caregiver present	30.8	51.0	+20.2	caregiver archetype 56.4 \rightarrow 54.9% (–1.5) mother archetype 18.8 \rightarrow 9.8% (–8.2)
Emotional/ideological appeals: unity/resilience/ sacrifice/hope/duty	30.8	49.0	+18.2	emotional appeal 10.3 \rightarrow 17.7% (+7.4) dramatic tone 20.5 \rightarrow 11.8% (–8.8) male voice 38.5 \rightarrow 13.7% (–24.8) “clear voice” 30.8 \rightarrow 19.6% (–11.2)
Linguistic strategies: stimulus verbs (protect/defend/win/ save/support/equip)	25.6	39.2	+13.6	authoritative voice 10.3 \rightarrow 9.8% (–0.5) before/after framing 15.4 \rightarrow 13.7% (–1.7)
Linguistic strategies: rhetorical layering (implicature/manipulation/ phonetic distortion)	48.7	60.8	+12.1	graphic/phonetic distortion 59.0 \rightarrow 35.3% (–23.7) formal metaphor 48.7 \rightarrow 37.3% (–11.5)
Rhetorical strategy: patriotic/ moral appeal present	25.6	45.1	+19.5	cultural metaphors 7.7 \rightarrow 47.1% (+39.4); heritage visuals 2.6 \rightarrow 19.6% (+17.1); cosmopolitan visuals 61.5 \rightarrow 0.0% (–61.5)
Rhetorical strategy: voluntary CTA present (donate/ support/buy-to-support)	2.6	21.6	+19.0	—
Playful techniques present	59.0	54.9	–4.1	comic effect 15.4 \rightarrow 5.9% (–9.5) irony 15.4 \rightarrow 5.9% (–9.5) humor-based inference 15.4 \rightarrow 11.8% (–3.6) playful morphology 74.4 \rightarrow 54.9% (–19.5)
Color & contrast: national palette/iconography present	38.5	43.1	+4.6	dominant white 59.0 \rightarrow 25.5% (–33.5)
Color & contrast: tryzub present	0.0	2.0	+2.0	—

Source: authors' elaboration

Notes. Percentages reflect the share of ads in each period where the motif was coded as present (\geq “minor” cue), based on corpus metadata fields aligned to the seven dimensions.

organized around dominant white backgrounds (59.0%), signalling cleanliness and contemporary simplicity.

Male voice-overs appeared relatively frequently (38.5%), generally with polished but non-declamatory delivery. Approximately one in ten spots adopted an overtly authoritative tone, a before – after problem – solution schema surfaced in roughly one in six, and a dramatic tone was present in about one in five. In short, the pre-war “house style” was brand- and lifestyle-focused, with national identity weakly signalled, if at all.

The pre-war persuasive toolbox privileged surface play and light enjoyment over moral storytelling. Playful morphology was prevalent (74.4%), for example, stretching or coining words for wit or mouthfeel, and graphic/phonetic distortions were common (59.0%). Humour and irony each appeared in roughly 15% of items, while more introspective emotional appeals were comparatively infrequent. Metaphors were deployed primarily for aesthetic effect (48.7%); cultural metaphors that anchor messages in shared historical memory were rare. Accordingly, the pre-war paradigm framed purchasing chiefly as personal gain rather than social good.

This profile is evident in emblematic executions. *Roshen's* 2019 chocolate spot leverages implicature “*Roshen – real milk chocolate*” to suggest competitors’ inauthenticity. Its stark black-and-white palette signals refinement, while an English soundtrack adds a cosmopolitan note that feels somewhat out of place.² *Biola's* iced-tea vision of “*the sun in my hands,*” and *Jardin's* invitations to “*feel the taste of life*” and “*enjoy every moment,*” situate consumption within private reverie, consistent with low levels of collective language and cultural anchoring. *Rozetka's* exuberant neologism chain (“*jumpy-sneaker-sponge-lipstick-girly-baggy*”) foregrounds playful morphology and light humour over any civic orientation, aligning with the prevalence of surface play and the scarcity of cultural metaphors in the pre-war subsample.

Character work likewise prioritized private over public duty. The caregiver archetype was prevalent (56.4%), but primarily in domestic pharmacy and home-care contexts, emphasizing family well-being. Everyman scenes of everyday aspiration were also common (35.9%). Hero figures appeared (41.0%), yet typically as stylized achievers rather than defenders, and the mother archetype (18.0%) supported household-level narratives rather than national mobilization. These distributions depict a pre-war advertising culture that privileged individual usefulness, comfort, and style over national identity or communal purpose in the sales pitch.

4.2. Wartime reconfiguration of codes (2022–2025): three layers of mobilization (RQ1)

4.2.1. Discourse and rhetoric: collectivizing address, calmly directive verbs, low declamation delivery

After the 2022 invasion, commercial rhetoric pivoted from persuading customers to mobilizing citizens. The most visible change is the shift from individualistic to collectivistic address. Explicit “we” language, uncommon pre-war, becomes widespread (rising from 7.7% to 47.1%; see Table 2), while individual-centred cues fall sharply (48.7% to 3.9%). Voluntary CTAs (donate/support/buy-to-support) increase from 2.6% to 21.6%. The stimulus verbs *protect*, *defend*, *win*, *save*, *support*, and *equip* also rise (25.6% to 39.2%),

repositioning the viewer from private consumer to participant in a national project. Emotional and ideological appeals to solidarity, resilience, sacrifice, hope, and responsibility expand to nearly half of the corpus. At the same time, overt performativity recedes: dramatic tone declines by 8.8 percentage points (pp), “clear-voice” declamation by 11.2 pp, and male voices by 24.8 pp. Copy becomes quietly directive rather than theatrically intense – an appropriate register for attraction-based influence that invites rather than compels.

Beyond pronouns and verbs, wartime ads elevate Ukrainian as an inventive, elastic code. *Silpo's* 2024 spot coins *dyvosvızha dostávka* (“wonder-fresh delivery”), a morpho-semantic fusion that compresses miraculous reliability and everyday care into a memorable two-word unit. Such neologisms displace pre-war anglicized taglines, articulating a soft-power claim through language itself: a living medium capable of humour, warmth, and technical nuance under pressure. This linguistic play complements the move away from declamation, enlisting audiences through wit and cultural intimacy while signalling linguistic sovereignty to external observers.

Cosmolot's early-war gambling spot exemplifies the new logic (Figure 1). The headline “Вже знищено 100 000” (“one hundred thousand already destroyed”) is double coded as both battlefield tally and casino payout, merging military and gaming frames. Imperatives such as “win” and “join” recast betting as a micro-act of resistance, while hopak³ drum patterns and a choral folk refrain anchor the brand in collective memory. Even an ethically ambiguous leisure category is reframed as a voluntary contribution to defence – civilian soft power rendered in a commercial register.

The mechanism of rhetorical layering shifts markedly. Graphic/phonetic distortions and playful morphology both decline (–23.7 pp and –19.5 pp), while cultural metaphors grounded in shared memory rise sharply (from 7.7% to 47.1%). Humour persists but is repurposed. *REEVA* vermicelli (2023) reassures with the paradoxical line “my tummy is happy,” personifying an internal organ to deliver emotional comfort. Prosodic elongation (“Reeva”) and playful morphology (“*smaachlyyyvo*,” from *smačno*, “tasty”) create a whimsical soundscape, while yellow – green palettes cue optimism and calm. Consistent with the aggregate pattern, playfulness dips slightly rather than disappearing (–4.1 pp), becoming a secondary device for symbolic repair under chronic stress.

Dual coding of “victory.” The same numeric claim reads as battlefield success and jackpot win.

Stimulus verb rhetoric. Imperatives (*win, join*) invite participation as resistance.

Cultural anchoring. Hopak drum-break and folk rhyme (“Here we are, living another day, as 100,000 monsters are gone away”) localize the brand, turning casualty statistics into a sing-along mnemonic.

Ideological effect. Leisure is reframed as a voluntary contribution to defense—an example of civilian soft power in commercial form.



Figure 1. “The strong in spirit win:” conflating gambling rewards with patriotic victory.

Source: authors’ elaboration based on Cosmolot (2022)



Lexical innovation. METRO's neologism *shurshdni* echoes a siren hiss, turning a clearance sale into a drill-like call to stock up.

Imperative stimulus rhetoric. METRO's pseudo-siren typography with "-50%" and Mivina's absolute temporality enlist shopping and snacking as civic micro-rituals.

Cultural reframing. Blue-and-yellow METRO's diagonals and Mivina's "Ukrainian grain, high quality" pull global retail formats into a domestic, self-reliant narrative.



Figure 2. Everyday consumption recast as wartime readiness.

Source: authors' elaboration based on Metro (2023) and Mivina (2023)

Retail and FMCG executions translate these mechanics into everyday rituals. *Metro's* 2023 grocery campaign introduces *shurshdni* (from *shurshaty*, "to rustle"), an acoustic neologism that evokes both bustling shoppers and the faint whine of air-raid sirens in a single auditory gesture, folding vigilance into routine. *Mivina's* 2023 noodle spot collapses spatial and temporal constraints ("*the place does not matter, the time does not matter ... what matters is pleasure now*"), reframing immediate solace as a micro-ritual of readiness (Figure 2). In sum, wit remains present. However, it is yoked to collective memory and pragmatic calm, supporting a quietly directive mobilization register.

4.2.2. Multimodal symbolism and affect: from cosmopolitan polish to heritage palettes and tactical semiotics

The previously dominant cosmopolitan visual grammar recedes to near-zero, giving way to heritage-inflected styling (rising to roughly 20%) and stronger reliance on national palettes. The once-prevalent white ground declines (from 59.0% to 25.5%). The blue – yellow dyad replaces pastel dreamscapes; tactical greens echo military fatigues; and alarm-red accents signal threat. These chromatic choices are reinforced by higher contrast, simplified layouts, and assertive typographic hierarchy, prioritizing legibility and urgency over escapist polish.

This transformation appears across state-adjacent and private executions. The State Film Agency's 2022 PSA abandons escapism for cultural self-defence, urging audiences to support Ukrainian cinema under the slogan "*we are our own.*" Saturated blue-and-yellow fields and the tryzub reframe cinema as heritage infrastructure rather than mere entertainment. In the private sector, a 2023 developer upskilling campaign replaces lyrical aspiration with brisk imperatives ("*Have you been dreaming of a career change?*"), recasting professional growth as wartime duty. Visual grammar mirrors this shift: national colours and tactical greens dominate, red flashes punctuate calls to action, and high-contrast overlays guide attention (Figure 3). The wartime palette and composition choices function as tactical semiotics – a sensory shorthand that binds everyday consumption to collective vigilance, converting routine brand encounters into affective cues of belonging and resolve.

Metaphoric inversion. Biola's "sun in my hands" and soft-focus light frame a drink as a private, utopian escape; later spots replace lyric warmth with rubble-to-rebirth imagery.

Imperative stimulus rhetoric. The Developer ad swaps poetic copy for brisk commands (*career change?*), casting upskilling as duty.

Cultural anchoring. The Film Agency PSA saturates screens in blue and yellow, overlays the tryzub, and coins a "code of culture," reframing cinema as heritage defense.

Ideological function. Personal serenity is re-scripted as national self-betterment: to sip, watch, or study becomes participation in collective resilience.

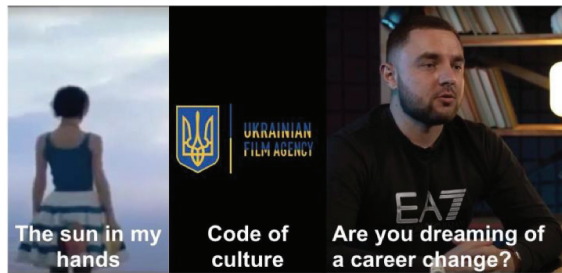


Figure 3. Metaphor rewired for mobilization.

Source: authors' elaboration based on Biola (2011), Ukrainian State Film Agency (2022), and ProIT (2023)

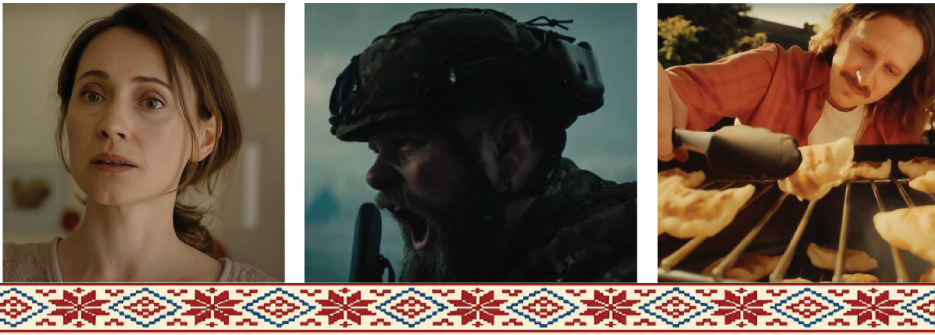
4.2.3. Narrative memory and precedent: civic roles over private reveries

Wartime narratives elevate civic archetypes over private reverie. The volunteer/caregiver and soldier/hero roles increase markedly (to roughly 51% and 39%, respectively), while everyman scenarios of private desire decline (to around 22%). Product categories that traditionally traded in personal escapism now weave self-care into nation-care: *Chernihivske's* "our beer for Ukrainians" and *Morshynska's* "your renewal begins with Morshynska" link conviviality and recovery to civic contribution. A 2023 child-safety PSA heightens parental vigilance by staging a doorstep query "Is Maksym home?" and concluding, "In real life, you would protect your children. Why not online?," converting household protection into a transferable digital-duty script. Conversely, Armed Forces recruitment reframes prestige as a civic reward, inviting viewers to "join those who will raise the flag of victory" and sharpening an explicit us – them boundary (Figure 4). Together, these shifts reposition routine consumption and family care as enactments of collective responsibility, consolidating the mnemonic layer through recognizable archetypes that channel individual action into civilian soft power.

4.3. How the new codes function as civilian soft power (RQ2)

4.3.1. Domestic mobilization infrastructure: turning ordinary acts into voluntary micro-contributions

Across categories, collective address, calmly directive stimulus verbs, cultural-memory metaphors, and national palettes recast ordinary acts of watching, buying, or sharing as contributions to a shared effort. *Cosmolot* equates gambling tallies with battlefield victory, and the *State Film Agency* frames cinema as a "front" of cultural defence. *Developer* upskilling is reframed as a duty, while *METRO's* stocking and *Mivina's* snacking become readiness rituals. *Smereka Vodka's* 2023 manifesto juxtaposes manual and digital labour, places the pysanka (Ukrainian Easter egg) alongside street art, and pairs the vyshyvanka (embroidered shirt) with tattoos. Collective pronouns (*we, ourselves*) and paradoxical copy ("the courage to be yourself") turn each purchase into a declaration of belonging. In effect, ordinary transactions become micro-investments in the war effort. The quantitative rise in



Emotional multivocality. Maternal anxiety, military resolve, festive pride, and serene renewal are braided into one narrative.

Role-based appeal. Each visual scene targets a civic archetype: protector (mother), defender (soldier), community builder (man at grill), and healer (nature/self), uniting private emotion with public responsibility.

National branding. Embroidered shirts, traditional food, Carpathian landscapes, and the Ukrainian flag function as cultural anchors, embedding patriotic identity in everyday imagery.

Semiotic fusion. The unified layout bridges contrasting tones (fear, valor, joy, and calm), turning disparate advertisements into a cohesive moral narrative about resilience, duty, and belonging during war.

Figure 4. Faces of resilience: Ukraine's emotional frontline.

Source: authors' elaboration based on Dignity Online Ukraine (2023), Ukrainian Armed Forces (2023), and Chernihivske (2023)

stimulus verbs (+13.6 pp) and voluntary CTAs (+19.0 pp) mirrors this tonal shift, while declamatory drama recedes – an influence style consistent with voluntary compliance rather than coercion.

4.3.2. External moral communication: legible signals for foreign publics

By foregrounding heritage symbols (tryzub, embroidered shirts), the national palette (blue – yellow, tactical green), and moral binaries (“us” vs. “them”), wartime advertising projects unity, resilience, sacrifice, hope, and duty in ways legible beyond Ukraine. The move from cosmopolitan gloss to culturally anchored semiotics (heritage visuals up; cosmopolitan visuals down to 0%) makes the national story instantly recognizable, while a quietly directive tone avoids propagandistic overreach. Thus, the same mobilizing grammar that recruits domestic cooperation also communicates moral legitimacy, a victimhood-resilience narrative, and collective agency to foreign audiences.

“Be brave like Ukraine” (2022) universalizes resilience through the line “bravery is our brand.” Blue – yellow palettes, trident pictograms, and exportable imperatives such as “Stand with Ukraine!” invite overseas publics into a moral alliance. *UAnimals* campaigns (2022–2023) extend empathy to non-human victims with slogans like “animals are also victims of war” and “stop ecocide in Ukraine,” converting compassion into donations and policy pressure while turning vulnerability into reputational capital (Figure 5). In this way, brand rhetoric supplies portable moral frames and action cues that travel across languages and markets, strengthening coalition-building abroad.

4.3.3. Consolidation of the civilian mobilization code

Taken together, these wartime transformations coalesce into a coherent mobilization code. Collective address, civic archetypes, calmly directive stimulus verbs, culturally

Empathy pivot. Domestic causes (defending sovereignty, rescuing animals) are reframed as border-free moral issues.

Actionable language. One-word imperatives (*be brave, support, stop ecocide*) convert Ukraine's abstract plight into concrete, low-barrier actions (donate, repost, lobby).

Signature look. Blue-and-yellow, tryzub, and restrained reportage create an instantly recognizable "Ukraine" stamp.

Soft-power yield. The fusion of national branding with humanitarian advocacy turns vulnerability into reputational capital, sustaining diplomatic attention and material aid.

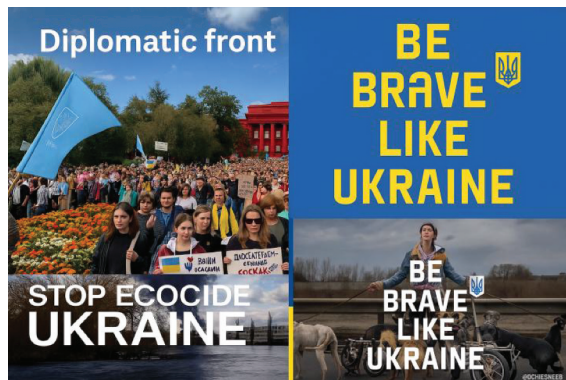


Figure 5. “Be brave like Ukraine” & “stop ecocide:” emotional diplomacy through moral framing. Source: authors’ elaboration based on Banda Agency’s PSA (2022) and UAnimals (2022–2023)

anchored metaphors, and ambient national palettes are mutually reinforcing cues that translate routine watching, buying, donating, or sharing into voluntary micro-acts within a civilian soft-power grid. The code’s strength lies in its predictability and low-pressure register: it normalizes contribution without coercion, lowers the cognitive costs of prosocial choice, and links private routines to public purpose. By aligning the linguistic, sensory, and mnemonic layers, it also stabilizes brand legitimacy for non-state actors and NGOs, enabling transparent fundraising and morale-building while remaining legible to foreign audiences. Table 3 synthesizes these discursive shifts across the full period and shows how their cumulative effect is to routinize civic participation through commercial communication.

5. Discussion

5.1. Theoretical contribution

The findings clarify how a sustained threat can reconfigure a commercial media system into civilian soft-power infrastructure. In contrast to works that treat soft power chiefly as state-led public diplomacy or nation branding (Cull 2008, 2010; Melissen and Melissen 2005), the wartime corpus shows non-state communicators operationalizing soft power through market routines. The mobilization code identified in the results – collectivized address, civic archetypes, calmly directive stimulus verbs, cultural-memory metaphors, and ambient national palettes – maps directly onto soft-power mechanisms of attraction and co-optation rather than coercion (Nye 1990a, 1990b, 2004, 2021). Domestically, these conventions coordinate voluntary micro-acts (donate, share; choose domestic, buy to support) by making them identity congruent. Internationally, the same conventions condense into portable strategic narratives intelligible to non-expert audiences (Miskimmon, O’Loughlin, and Roselle 2013; Roselle, Miskimmon, and O’Loughlin 2014). In this sense, advertising becomes a distributed grid that complements, rather than duplicates, formal public diplomacy.

The study also extends Critical Discourse Studies (Fairclough 1995; Flowerdew and Richardson 2018; van Dijk 2006; Wodak 2015) by shifting the analytical focus from isolated

Table 3. Discursive shifts in Ukrainian advertising, 2009–2025.

Dimension	Typical cues 2009–2021	Typical cues 2022–2025	Corpus examples
Identity construction	“You-centric” modern lifestyle, global chic	Collective “we,” heritage symbols, and volunteer culture	Rozetka online store (2017): neologism-driven individualism → Smereka Vodka “ <i>We are our own</i> ” (2023): communal national identity
Archetypal roles	Cosmopolitan consumers, stylized femininity	Hero-soldier, caregiver-volunteer, survivor-citizen, sage-IT specialist	Roshen (2009): milk & chocolate metaphor with stylized gender archetypes → Ukrainian Armed Forces enlistment spot (2023): hero-soldier archetype
Emotional/ideological appeals	Pleasure, convenience, success	Unity, resilience, sacrifice, duty	Oreo (2017): “ <i>Twist, lick, dunk</i> ” playful intimacy → Mivina (2023): “ <i>Satisfaction when you want it</i> ” emotional immediacy and comfort
Linguistic strategies	Anglicized lifestyle jargon; verbs of comfort (<i>enjoy, taste</i>)	Stimulus verbs of defense (<i>protect, win</i>); collective pronouns; presuppositions (<i>when we win</i>)	Fairy “ <i>One bottle replaces three</i> ” (2018): rational utility → State Film Agency “ <i>Support our own front</i> ” (2022): imperative patriotic duty)
Rhetorical strategy	Comparative claims, price/quality proofs	Moral implicatures, patriotic mythmaking, calls to action	Eldorado Black Friday (2018): numerical discounts → Silpo (2024): “ <i>Dyvosvizha</i> ” neologism linking freshness with national resilience
Playful techniques	Humour and puns for pure entertainment	Irony and folklore wordplay to boost morale	Rozetka (2017): humorous morphological chain → REEVA (2023): paradox “ <i>My tummy is happy</i> ,” playful elongation “ <i>Reeva</i> ,” emotional personification
Colour & contrast	Brand palettes (e.g. green = wellness)	Blue–yellow dyad for patriotism; red for threat; green for tactical calm or military context	Biola iced-tea pastels (2011) → Morshynska (2024): blue–yellow horizon; REEVA (2023): yellow for joy, green for stability

Source: authors’ elaboration

discursive episodes to a system-wide realignment in a commercial field. The growth of collective deixis and stimulus verbs (*protect, win, support*) illustrates how grammatical and pragmatic choices can become instruments of communal efficacy rather than mere stylistic options (Grice 1975). These results align with cultural studies perspectives that view media as everyday producers of power and identity (Billig 1995; Hall 1997; McCracken 1988; Mirzoeff 1999; Moisander and Valtonen 2006).

On the multimodal layer, the data add ideological specificity to colour research (Labrecque and Milne 2012): in the Ukrainian case, blue – yellow shifts from a generic signal of competence or optimism to a metonym of sovereignty under pressure. The palette’s atmospheric, routine appearance, rather than constant heraldic display, shows how identity can be affectively naturalized (Forceville 2017; Koller 2004; Rose 2016; Williams 1977), resonating with Butler’s claim that frames of war organize feeling. The simultaneous decline of cosmopolitan styling and rise of heritage visual signals indicate a change in design indexicality: from lifestyle cosmopolitanism to culturally situated resilience.

Finally, the narrative and archetypal layer refines cultural-branding theory under wartime conditions. The evidence supports Holt’s (2004) argument that brands address collective anxieties, while showing a shift in moral valence: the hero is recast as a defender, and the caregiver becomes a volunteer-medic enabling survival (Mark and Pearson 2001). These roles do more than symbolize the nation; they script voluntary

involvement that integrates consumption with civic activity, activating cultural memory in real time (Assmann 2011; Barthes 1957; Erll 2011).

The primary contribution is a comprehensive cultural explanation of soft power that integrates linguistic, visual, and narrative codes into a common infrastructure. This infrastructure facilitates voluntary coordination at home and projects morally legible narratives abroad – an outcome anticipated by soft-power theory (Nye 2004, 2021) but rarely documented at scale in commercial media.

5.2. Practical implications

For brand practitioners, the mobilization code offers a design grammar for communicating under constraint without sliding into propaganda: (i) align address to the collective (we/our) when inviting civic behaviours; (ii) use efficacy verbs and low-friction calls to action that make behaviours small and repeatable; (iii) embed ambient national palettes and heritage cues rather than over-relying on overt heraldry; (iv) cast civic archetypes (caregiver/volunteer; defender; survivor) to supply recognizable participation roles. For NGOs and social campaigns, co-branding with trusted consumer names can convert routine purchases into micro-donations and extend reach to audiences inaccessible to cause-only channels. For platforms and media owners, inventory policies should prioritize transparency on beneficiary flows for cause-linked promotions, supporting trust while preserving the voluntary nature of participation. For regulators and industry bodies, the same grammar that can legitimate ethical fundraising may also blur lines in sensitive categories; disclosure, caps, and auditability are essential to avoid patriotic profiteering.

For international communicators, the portable stylistic fingerprint (high-contrast blue – yellow, restrained reportage, minimalist trident marks, one-word imperatives) provides a template for moral legibility. However, it must be localized to prevent symbolic overload or misreading. The lesson is not to export a palette wholesale, but to translate the underlying logic: align identity cues to local repertoires while keeping asks voluntary, concrete, and low barrier.

5.3. Limitations and future research

The argument advances a cultural account of civilian soft power but does not claim causal primacy. Shifts in code may reflect overlapping forces such as economic shocks, supply-chain constraints, media-buy reallocations, or evolving platform norms alongside wartime meaning-making. A text-visual reading specifies how messages are built, not how they are received; the analysis cannot address persuasion durability, resistance, or unintended effects (for example, fatigue or crowd-out of entertainment value).

Generalizability is bounded. The aesthetic repertoire documented here is rooted in Ukraine's symbolic economy and trust environment; the same palettes, archetypes, and rhetoric may not travel intact. Comparative studies of other protracted conflicts should assess which elements are culturally specific (for example, heritage motifs) and which are structurally repeatable (for example, voluntary CTAs paired with efficacy verbs). Longitudinal audience research – exposure panels, diary studies, ethnography – could map saturation points, moral-injury thresholds, and moments when identity-saturated cues tip into tokenism.

The civilian boundary also raises normative and governance questions beyond this dataset. Cause-linking in sensitive categories can blur lines between civic contribution and commercial gain. Future work should audit transparency and beneficiary flows and examine regulatory guardrails that preserve voluntariness. Finally, channels excluded here – out-of-home, radio, influencer and meme ecologies, and personalized ad streams – likely host distinct soft-power tactics. Extending the framework to those arenas and modelling interactions among state, hybrid, and civilian messaging would clarify how the mobilization code scales across a media system over time.

6. Conclusion

This study examined how wartime changes in the linguistic, visual, and narrative elements of Ukrainian advertising build a civilian soft-power infrastructure that mobilizes citizens and communicates moral claims to foreign publics. Longitudinal comparison reveals a coherent semiotic realignment absent in pre-war material: collective pronouns replace individualized address; stimulus verbs such as protect and win displace comfort language; ambient blue – yellow palettes and heritage cues supplant cosmopolitan styling; and archetypal casting shifts towards the volunteer/caregiver, defender, survivor, and sage-IT. With the rise of explicit voluntary CTAs, these elements consolidate into a mobilization code that makes routine acts of watching, buying, donating, or sharing feel like meaningful, voluntary micro-contributions to collective endurance.

Theoretically, the findings situate commercial advertising within a civilian soft-power grid operating through strategic narratives: the same codes that coordinate voluntary action at home also travel as portable, morally legible signals abroad. This extends critical discourse and cultural-branding perspectives from localized contestation to system-wide realignment, and links chromatic and iconographic choices to ideological signalling and archetypal reframing under war conditions. Practically, the grammar of collective address, efficacy verbs, calibrated affect, heritage-coded design, and low-friction CTAs offers brand practitioners and NGOs an ethically informed repertoire for fundraising and morale work, while signalling to policymakers where transparency and safeguards are required.

Future research should evaluate the durability and limits of this mobilization code across excluded channels (OOH, radio, influencer/micro-targeted formats), trace audience reception longitudinally to detect fatigue or resistance, and compare with other protracted crises to distinguish culturally specific signatures from repeatable mechanisms of civilian soft power. More broadly, the Ukrainian case shows how market-centred media can be transformed into everyday infrastructure for civic endurance, providing a transferable framework for analysing commercial discourse in other armed conflicts.

Notes

1. The average hryvna's exchange rate in 2021 was USD 0.03668 (<https://www.exchange-rates.org/exchange-rate-history/uah-usd-2021>).
2. Roshen commercial uses Russell Simins's "Comfortable place" song that speaks about domestic violence though sounds very romantic to most Ukrainians not fluent in English: https://www.youtube.com/watch?v=9i88o_WF6l0.
3. The hopak is a traditional Ukrainian dance rhythm.

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Appendix

Part of the research corpus mentioned above

No	brand	year	slogan	link
1	Roshen	2009	Roshen – real milk chocolate	https://youtu.be/s0EbAUGftug?si=VcS3JAEPLoFsqHqN&t=23 .
2	Biola	2011	The sun in my hands	https://youtu.be/a1FVD9gOVJU?si=U8G9EV9UyL4fOcVJ .
3	Jardin	2016	Feel the taste of life! And most importantly – enjoy it!	https://youtu.be/E32jo77zePc?si=wTXlkk5WjwCzAzvP&t=20 .
4	Oreo	2017	Amazing Oreo	https://youtu.be/_jopTx_q29c?si=RquxFEp5mZNfe9EA .
5	Rozetka	2017	It has everything and more	https://youtu.be/ubrcttqT7Mw?si=pQpqK1KT6e5Cdqbo .
6	Eldorado	2018	Prices are just zakupys (meaning <i>extremely attractive</i>)	https://youtu.be/7-6wd_hjsu0?si=s7rRUMcioKyO7yk2 .
7	Fairy	2018	This is my choice	https://youtu.be/7-KswwiDCIs?si=TyjRMipFYAlrVxUA .
8	Korolivsky Smak	2018	Korolivskiyi smak: Royal quality – people’s price	https://youtu.be/zBu2aY5IWlo?si=17jkHV4L0nM1mBRX .
9	Kvass “Lvivskiyi”	2018	Possibly the most delicious traditional kvass in Ukraine	https://youtu.be/8u2eCsho5c8?si=fsYydOH-K8yKRJE .
10	Mr. Proper	2018	Clean twice as fast	https://youtu.be/ho0ligKd_rY?si=hUDML7cAvG2LTNs3 .
11	De-Nol and Phosphalugel	2021	De-Nol and Phosphalugel together against the cause and symptoms of gastritis	https://youtu.be/_UUHimTepRw?si=3LZr_yMy3Ysj54b4 .
12	Lvivske Beer	2021	So different, but equally special	https://youtu.be/sbxR5jviqPU?si=29nExq83tlI5NpMd .
13	Rozetka	2021	Rozetka: every time as needed!	https://youtu.be/wWgl1-ck8IA?si=49nT53GNsjgvuvbQ .
14	Cosmolot	2022	The strong in spirit win	https://youtu.be/DB9LtmxGMQ?si=4D7wFdbyAYc0IK4q .
15	UAnimals	2022–2023	Animals are also victims of war Stop ecocide [in] Ukraine Support Ukrainian shelters	https://uanimals.org/en/news/zupynit-ekotsyd-v-ukrayini-pokaraye-rosiyu-za-ekolohichni-zlochyny/ . https://uanimals.org/en/about/ .
16	Banda Agency’s PSA	2022	Be brave like Ukraine!	https://www.brave.ua/ . https://theworld.org/stories/2022/08/25/bravery-its-new-brand-ukraine-turning-advertising-weapon-war .
17	Ukrainian State Film Agency	2022	Support Ukrainian cinema!	https://youtu.be/VsG6xuWIEmM?si=Trc3I_ZNC0dtzotA .
18	ProIT	2023	How to become a full stack specialist and earn \$1,200 right from the start	https://youtu.be/G35868a-V74?si=Wgkkg2EbA_7yRX4N .
19	METRO	2023	Shurshdni	https://www.metro.ua/propositions/sale .
20	Mivina	2023	Satisfaction when you want it	https://youtu.be/Q8-ONGWXv0c?si=aoln3JIOESqTM7JG .
21	Reeva	2023	Everything will be delicious!	https://youtu.be/wHxRIIM_8Cg?si=BPDAD9h0sOsM-WPT .
22	Smereka	2023	The power of being yourself	https://youtu.be/U-M0kdYe1kA?si=VrqOQ8WuP7hZnxgl .
23	Dignity Online Ukraine	2023	You would protect your children in real life. So why not protect them online?	https://youtu.be/xzGorKftZpY?si=5NOuTcssuDj3j3YX .

(Continued)

No	brand	year	slogan	link
24	Ukrainian Armed Forces	2023	Protect what is yours! Join the Ukrainian Armed Forces!	https://www.youtube.com/watch?v=0kwy620GCio&list=PLAnrZyizr7TUaWdbU5wqoC5zRpPac0ol .
25	Chernihivske	2024	Devoted to their own	https://youtu.be/hc_iW0YsjpE?si=3XIntbbRuXGY4WE7 .
26	Morshynska	2024	Morshynska – your power of recovery	https://youtu.be/G1iC_ycWG74 .
27	Silpo	2024	Dyvosvizha delivery	https://youtu.be/9psl1fx1cJ0?si=Qg7wlopyy57UdTSF .

Note: the full research corpus is available upon request