

## Original Article



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# The youth in advertisings of social programs of the government of Espírito Santo

*A juventude nas publicidades de programas sociais do governo do Espírito Santo**La juventud en la publicidad programas sociales del gobierno de Espírito Santo*

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**Abstract**

It analyzes the speeches about youth in advertisements for social programs of the Government of Espírito Santo aimed at vulnerable young people. The corpus brings together launch films of the Ocupação Social and Estado Presente initiatives aired in 2016 and 2020, respectively. It is based on Landowski's sociosemiotics (2017), in dialogue with the concepts of social advertising (Saldanha, 2018) and counterintuitive and counterstereotypical advertising (Leite, 2019). It points out that advertisements, as they were designed, act to maintain current dysphoric stereotypes. To be advertising that emancipates citizens, it is necessary to allow young people to enunciate about themselves and, through social publicity in the public interest, to make the population of the State feel that the problems of the group in focus were their own.

**Keywords:** Advertising. Social advertising. Youth. Discourse. Sociosemiotics.**Resumo**

Analisa os discursos sobre a juventude em publicidades de programas sociais do Governo do Espírito Santo destinados a jovens em situação de vulnerabilidade. O *corpus* reúne filmes de lançamento das iniciativas Ocupação Social e Estado Presente veiculados em 2016 e 2020, respectivamente. Fundamenta-se na sociosemiótica de Landowski (2017), em diálogo com os conceitos de publicidade social (Saldanha, 2018) e publicidade contra intuitiva e contra estereotípica (Leite, 2019). Aponta que as publicidades, tal como foram elaboradas, atuam na manutenção dos estereótipos disfóricos correntes. Para ser uma publicidade que emancipe os cidadãos, é preciso permitir que os jovens enunciem sobre si mesmos e, por meio da publicidade social de interesse público, levar a população do Estado a sentir como se fossem seus os problemas do grupo em foco.

**Palavras-chave:** Publicidade. Publicidade social. Juventude. Discurso. Sociosemiótica.**Resumen**

Analiza los discursos sobre la juventud en anuncios de programas sociales del Gobierno de Espírito Santo dirigidos a jóvenes vulnerables. El corpus reúne las películas de lanzamiento de las iniciativas Ocupação Social y



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Estado Presente emitidas en 2016 y 2020, respectivamente. Se basa en la sociosemiótica de Landowski (2017), en diálogo con los conceptos de publicidad social (Saldanha, 2018) y publicidad contraintuitiva y contraestereotipada (Leite, 2019). Señala que los anuncios, tal como fueron diseñados, actúan para mantener los estereotipos disfóricos actuales. Para ser publicidad que emancipe a los ciudadanos, es necesario que permita a los jóvenes enunciarse sobre sí mismos y, a través de la publicidad social de interés público, hacer sentir a la población del Estado que los problemas del grupo en cuestión son los suyos propios.

**Palabras clave:** Publicidade. Publicidad social. Juventud. Discurso. Sociossemiotica.

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## Introduction

The Government of Espírito Santo uses advertising to spread initiatives that, in theory, are intended to support young people and promote public safety. This article analyzes the discourses about youth in advertisements for two social programs of the Government of Espírito Santo aimed at young people who, according to the government portal, are in a vulnerable condition.

Although there are several social programs in the State aimed at said group, the ones selected were those with advertising campaigns to present their actions. Thus, it adopts as its *corpus* the launch films of the programs “Ocupação Social” and “Estado Presente”. The first seeks to promote “[...] a network of educational, entrepreneurial and income sources for young people with greater exposure to violence” (Espírito Santo, 2019). The second aims to “[...] reduce youth vulnerability to violence, enable social inclusion, generate employment and income source opportunities, preserving guarantees and rights of people, in addition to promoting territory transformation” (Espírito Santo, 2019, p. 11, free translation).

The launch film for Ocupação Social, released in 2016 in the form of a hip-hop music video, was co-produced alongside a group of young people – some of whom were featured in the opening sequence, which was also publicized in the media, especially the specialized media<sup>1</sup> – and shows various individuals in professional, sporting and leisure activities, while the song lyrics narrate the persistence in building a life trajectory (Figure 1).

**Figure 1** - Frames from the Ocupação Social (2016) TV Commercial



Source: Canal Ampla Comunicação — YouTube (AMPLA COMUNICAÇÃO, 2016). Available at: [https://www.youtube.com/watch?v=WGoeRRZvzrg&ab\\_channel=AmplaComunica%C3%A7%C3%A3o](https://www.youtube.com/watch?v=WGoeRRZvzrg&ab_channel=AmplaComunica%C3%A7%C3%A3o). Accessed in: 03 abr. 2023.

<sup>1</sup> FOLHA VITÓRIA. Campanha Ocupação Social envolvendo diversos jovens assinada pela Ampla. 2017. Disponível em: <https://www.folhavitoria.com.br/geral/blogs/midiaemercado/2017/01/09/campanha-ocupacao-social-envolvendo-diversos-jovens-assinada-pela-ampla/>. Acesso em: 6 ago. 2021.

The promotional video for Estado Presente was broadcast in 2020 and shows two young people performing a slam poetry in a square, where they recite their supposed aspirations about life, interspersed with the narrator describing the program's proposals (Figure 2).

**Figure 2** - Frames from the Estado Presente (2019) TV Commercial



Source: Canal Governo do ES — YouTube (GOVERNO DO ESPÍRITO SANTO, 2019). Available at: [https://www.youtube.com/watch?v=KGJPy\\_FChw&ab\\_channel=GovernodoES](https://www.youtube.com/watch?v=KGJPy_FChw&ab_channel=GovernodoES). Accessed in: 01 abr. 2023.

Therefore, this is a descriptive and explanatory study, using bibliographic and documentary research, considering films as documents. It draws on semiotics from authors such as Landowski (1992; 2017) and Barros (2011), a theoretical and methodological framework explained along with the analysis performed.

The concept of advertising adopted is that of a set of discourses that reflect and refract lived experience, participating in the daily experience of the public with whom it interacts and builds, within it through language, subjects in power relations. In reproduction, it evokes figures and themes contextualized temporally, spatially, politically, and culturally, with the purpose of establishing contracts and carrying out exchanges of values (Landowski, 1992; Trindade, 2012). From a sociosemiotic perspective, advertising bestow a modalizing power on to the public, altering the relationship of subjects with certain values, leading them to want, to owe, to know, to be able to, and to feel (Souza; Pirola, 2017).

A panoramic view of researches on advertising and youth<sup>2</sup> emphasizes the comprehension of youth in advertising is not defined as an age group, but as a set of values aimed at the broad audience, forming an element that acts in maintaining cultural hegemonies (França; Pereira, 2009). In general, young people are

<sup>2</sup> The literature review on the subject is presented in Gonçalves (2022).

presented as upper-middle-class, white individuals who live in large urban centers in the Southeast region and are surrounded by good times (Alves, 2010).

This perspective has extended to research in the field of communication, providing overviews of the social aspect of advertising from different perspectives, such as the paths already taken in countries like Spain and Portugal. Although they are useful tools for disseminating topics absent from the media, they sometimes lead to the vulgarization and stereotyping of the issues presented. Furthermore, a certain opportunism is suggested, where the causes serve as a backdrop for differentiating products and services, as well as for building an image in a competitive environment. Furthermore, there is a dilution of responsibility for solving structural problems in society and a sense of *mea culpa* on the part of both issuers and consumer-citizens. Finally, there is low effectiveness in convincing and changing habits for the benefit of the collective (Gonçalves, 2022).

Such understandings of social advertising connote a hegemonic bias, in which the definition of a common good comes from individuals belonging to groups that hold power in various spheres of society, resulting in advertising with the function of socially adapting and hierarchizing subjects within what it considers a value system. As a practical proposal, the Brazilian concept of social advertising suggests a form of communication in which the public is led to embrace the causes being promoted as if they were their own. Therefore, it becomes a tool to broaden the scope of a community's causes to the whole of society, inviting citizens to actively engage in solving the problems of minority groups. There is a reversal of the gradient in the definition of what is commonplace, and there is co-participation in the production of the message and, consequently, in the meanings that arise from discursive choices (Saldanha, 2018).

While it is an umbrella concept encompassing five typifications – affirmative, community-based, cause-driven, cross-cutting, and of public interest – this text focuses on the last definition, due to its proximity to the nature of the object being analyzed. Social advertising of public interest is that which, from a counter-hegemonic perspective, moves away from the instrumental aspect of government communication to address what effectively is of interest to the population. For this to happen, the effective participation of citizens is key to the emancipation of the population, so that themselves can address their needs (Saldanha; Alves, 2017; Saldanha; Bastos, 2018).

The notions of counter-stereotypical and counter-intuitive advertising are combined to the considerations of the concept of social advertising, in which subjects targeted by stereotypes – negative constructions about marginalized groups – are positioned in disruptive roles, with the aim of updating collective perceptions about the narratives that surround them towards positive cognitions. In the process, the social collective is made aware of others and/or new meanings regarding the subjects portrayed (Leite, 2019).

In order to consider possibilities for advertising social programs with an emancipatory function for young people, it becomes imperative to understand the meanings attributed to this group in advertisements already in circulation.

## Discourses about being young

For sociosemiotics, discourses, in their various manifestations, create effects of meaning onto the world around us, with the aim of reconstructing them as a reality that is said to be true (Landowski, 2017). The theory-methodology comprehends language through the union of two analyzable levels. In the level of content, there are ideological axioms, which arise from the system of differences through which each culture thinks about and organizes the world. The level of expression is “[...] where the sensible qualities that a language possesses to manifest itself are selected and articulated among themselves by differential variations” (Floch, 2001, p. 9, free translation).

The level of content is organized by the generative path of meaning, composed of the fundamental, narrative, and discursive levels. In the present study, the analyses begin at the narrative level, where subjects are found in a relationship of conjunction or disjunction with value-objects, which are the aspirations and objectives pursued by the subject of the narrative. But in order for that individual to desire those values, they must be manipulated – through temptation, intimidation, seduction, or provocation – by the assigning subject. After accepting the contract, the subject of the narrative then wants or needs to seek the value-object and, in order to proceed with fulfilling the agreement, they need to be empowered by the sender with the necessary skills to be able to do or know how to do, and then perform the search of the proposed objectives. After the



completion of the action, the subject of the narrative is sanctioned by the judging subject, with possible assignments of rewards or punishments (Barros, 2011).

In the Ocupação Social TV commercial, the youth aspire to a better future. The narrative provides insight into how this youth is portrayed:

This is who I am, who I am, who I exist  
This is how I live, how I dress, how I exist

Focus, faith, peace, perseverance  
To occupy yourself with hope in order to get there

No more dying while waiting, I trust in my work  
I am what I think, what I wear, what I do  
I am responsible for all my actions, I keep trying

It opens doors, it matters to me to care about this story,  
my, our journey  
Distinct as ink  
Spill over and feel more  
Art lifts, wins, touches, renews and brings [...]

[Voiceover] Ocupação Social will bring opportunities to communities through cultural, sports, and professional training projects. State Government. (Ampla Comunicação, 2016, free translation).

In the lyrics of the song that ties the material together, the young man is presented as someone who neither wants to “die waiting” nor “die trying.” Thus, its context is constructed as dysphoric, while the future is constituted as euphoric. The modal competence of the power to act is granted to him by the assigning subject, the Government, through the occupation of his time with sporting, cultural, and professional activities presented in the video. It is assumed the acceptance of the contract through manipulation by intimidation: if the youth remain as they are, they will continue to be surrounded by marks such as death and precariousness.

In the Estado Presente advertising campaign, there is an alternation of voices between youth and the State.

Girl: I stand up for what has value. Whoever wants to, can follow me to mobilize

Narrator: The Estado Presente program is back, the largest social protection, prevention, and combating of violence and crime program.

Boy: Housing, work, qualifications, health, and quality education—get this vision!

Narrator: It’s about better health, sports, education, infrastructure, and professional training, generating more opportunities for young people and workers.

Girl: More safety and respect. Believing that reality can be fixed.

Boy: The future is now, my state, my pride. Opportunity is for everyone. Let’s make some noise if you like it!

Narrator: Estado Presente. Government of Espírito Santo. (GOVERNO DO ESPÍRITO SANTO, 2019, free translation).

Youth finds itself modalized by a sense of duty and obligation, and is challenged, as explicitly stated in the lyrics of the recited poem, to “transform what matters most” in order to avoid falling into the web of violence and crime inherent in its environment. At the same time, the young people present their duty and

obligation to an audience, intimidating them: they know what has value and, if those who watch them also know, they should seek the same so as to not be swallowed up by the hostile environment of the community. The narrative structure is centered on the contractual offer, with glimpses of positive sanctions from the State Government, which also assumes the role of assignor-judge: those who have already accepted see promises of rewards, such as a decrease in the number of homicides. The narrative levels of the two videos are summarized in Table 1.

**Table 1** - Narrative level of the *Ocupação Social* (2016) and *Estado Presente* (2019) TV commercials

	<b>Ocupação Social (2016)</b>	<b>Estado Presente (2019)</b>
Value-object	Better future.	Transformed life.
Youth subject	Subject of wanting.	Subject of duty. Subject of knowing.
State Government subject	Subject-sender of power.	Subject-sender of power.
Contractual Manipulation via	Intimidation.	Defiance and intimidation.
Competence donation	Youth subject updated with the duty and obligation.	Youth subject updated with the duty and obligation.
Performance	The youth subject starts the search for the value-object, but it doesn't deliver the performance.	The youth subject starts the search for the value-object, but it doesn't deliver the performance.
Sanction	It is not explicit in the narrative.	Glimpses of the promised sanctions, without actually receiving them.

Source: Prepared by the authors.

At the discursive level, projections of person, time, space, figures, and themes are made to materialize the narrative. At this level, we opt to use plastic semiotics to analyze constructions on the plane of expression, by observing material, chromatic, eidetic, and topological differences (Oliveira, 2004).

In discourse, the subject of enunciation delegates the voices of the narrative through choices of person (I/he), place (here/elsewhere), and time (now/then), provoking effects of proximity and subjectivity at times, and distancing, objectivity, and impartiality at other times (Barros, 2011). In the case of *Ocupação Social*, an advertisement in the form of a hip-hop music video, it is observed that the “I-here-now” (through a mechanism called enunciative debreaging) of the youth is delegated by a “he-elsewhere-then” (enunciative debreaging) of the State Government. This is similar to what occurs in the material of the *Estado Presente*, in which the enunciative debreaging of youth is ceded by a he-here-then of the enunciating subject, suggesting surveillance, and material and symbolic occupation of space. In both cases, the resulting effect is the transfer of responsibility for what is being said to the young people themselves: they acknowledge that they shouldn't “stand still,” that they are what they think and do, what they wear, and that they should pursue what matters most – paraphrasing some of the slogans from the advertisements in question.

According to Barros (2001), the subject of the enunciation makes choices of concrete and abstract elements to shape the narrative. Through the thematization process, semantic features, of an abstract-conceptual nature, are organized into pathways. In turn, through figuration, concrete elements of the natural world cover the themes, giving them aspects recognizable to the reader. Figuration also creates a sense of reference or anchoring in reality. Fiorin (2011, p. 95, free translation) adds that “[...] the stock of figures used is one of the components of a given culture,” which highlights the importance of identifying them. Finally, the recurrence of semantic features generates isotopies that weave together the meanings of the discourse, making it cohesive (Barros, 2001).

Regarding choices in the realm of expression, concerning visual supports there is the articulation of a plastic syntax, whose differences between the units that compose them are producers of meaning. Such elements are categorized into four groupings (Souza; Pirola, 2007):

- Eidetic: forms found in the composition, such as straight or curved shapes, vertical or horizontal shapes, wide or narrow shapes, among others.
- Topological: the organization of forms in space, such as high and low, right or left, center or periphery;
- Chromatic: differences between hues, saturations, and contrasts;
- Material: the support on which the object rests, such as a painting canvas, a paper print, or a digital screen.



The figurative and thematic paths (which make up the discursive semantics), as well as the effects of meaning arising from the plane of expression, are summarized in Table 2.

**Table 2** - Discursive level of the Ocupação Social (2016) and Estado Presente (2019) TV commercials and plane of expression

	<b>Ocupação Social (2016)</b>	<b>Estado Presente (2019)</b>
Figurative isotopies	Art (hip-hop, dance, musical composition), jobs (screen printing, haircuts), leisure (soccer, foosball, billiards, skateboarding, graffiti), empty streets, cloudy skies, old objects, dark environments, paint, bars, opening doors, windows, consumer marks.	Art (slam poetry), sports (basketball, skateboarding, squares, fields), work (job openings, qualifications), vehicles and police officers, housing, school, health, nightlife, ramps, fences, lighting, empty streets, cameras.
Thematic isotopies and effects of meaning on peripheral Youth	Loneliness, hope, trust, inertia, concealment, death, responsibility, recognition, occupation of time, preparation, persistence, failure, warning, manual labor, expression, individuality, influence, plurality, consumption, restricted art and culture, restricted work.	Self-accountability, protagonism, mobilization, supervision, containment, surveillance, value only in conjunction with the Government, faith, pluralism.
Isotopies and their effects on the State Government	Provider, abundance, opportunities.	Provider, abundance, opportunities, vigilant.
Isotopies and the effects of meaning on peripheral space	Sadness, sterility, fear, forgetfulness, paralysis of time, disorder, confinement.	Risk, disorder, death, lack, enclosure.
Isotopies and the effects of meaning on temporalities	Different temporalities in the experience of everyday life.	Mixing of present and future.
Chromatic category	Predominantly dark, cold tones with little contrast. Senses that suggest sadness and coldness.	Yellowish-red and white tones surrounded by gray tones, without contrast. Senses that suggest sadness and coldness.
Eidetic category	Predominance of irregular blocks (houses), sloping shapes (hills), horizontal lines (slabs).	Predominance of irregular blocks (ramps, carpets), squares (enclosed area).
Topological category	Shapes (mentioned in the eidetic) in disordered positions. Sense of abandonment and sterility.	Shapes (mentioned in the eidetic) in disordered positions, but gathered on the right; superior view. Sense of containment and vigilance.
Material category	21:9 rectangular audiovisual support. Sense of spaciousness and immersion.	16:9 rectangular audiovisual support. Sense of spaciousness and immersion.

Source: Prepared by the authors.

Finally, at the core of the generative process is the fundamental level, whose basis is the semantic opposition between two minimal terms upon which discourse is constructed. In both materials, the construction is based on the opposition between /death/ vs. /life/, with the latter term being considered euphoric, or positive, in the discourse. “Euphoria and dysphoria are not values determined by the reader’s axiological system, but are inscribed in the text,” according to Fiorin (2011, p. 23). In this way, the Ocupação Social advertising video suggests that if youth remain as they are, inert and hidden, they will be overtaken by death. In the Estado Presente advertising video, a certain control is suggested: whether through brutal repression or through the offering of opportunities, youth is guided towards a state of low violence and crime, which implies a lower mortality rate.

Returning to the understanding of advertising as an opportune place to observe, through language, a reflection and refraction of relations in society (Landowski, 1992; Trindade, 2012), it is possible to infer some perceptions of who the youth living in vulnerable areas are, from the perspective of the State Government as the enunciator.



The videos recreate everyday situations from these areas. Both materials focus on the reconstruction of moments of fun and work, whereas the material from *Estado Presente* presents only a single leisure situation.

In these simulations of daily life, a sense of identity of youth in action is forged. In both narratives, it is assumed that they begin their journeys as hidden, solitary, and individualized subjects. These are individuals who recognize themselves as responsible for themselves and, as such, are endowed with hope and confidence. Because they understand that they are the protagonists of their own lives, they are individuals who want to and know what to do to avoid succumbing to the risks of their surroundings: death, crime, and violence. They are constantly urged to mobilize and persist. The recurring theme that unites the two materials is the occupation of time, which falls into cultural, sporting and work activities where the options are limited. For example, in the job market, they are predominantly exposed to manual and/or physical labor activities. In sports, the choices are few, such as soccer (Figure 3). In the field of education, none of the videos present scenes that guide the understanding of young people investing in or taking advantage of opportunities in this area. The advertising campaign for *Ocupação Social* doesn't even touch on the subject verbally, while the *Estado Presente* video mentions, both in the young person's speech and in the inserts, such terms as quality education or full-time schools, indicating a certain limitation for development in this area.

**Figure 3** - Frames from the *Social Occupation* (2016) and *Present State* (2019) TV commercials



Source: Canal Ampla Comunicação — YouTube (Ampla Comunicação, 2016) and Canal Governo do ES — YouTube (Governo do Espírito Santo, 2019).

There is little plurality among these individuals, who tend to share the same tastes and practices. There is a greater presence of Black male subjects, and their aspirations revolve around a limited number of alternatives. Although individuality is emphasized in the weaving of these trajectories, there are suggestions of cooperation and support among the youth themselves. In particular, the *Ocupação Social* video reveals some excerpts related to consumption. For the group, happiness and satisfaction only arise in conjunction with the power to act granted by the enunciating State Government. Thus, it is observed that advertising ultimately announces the modalizing power of the enunciator (Souza; Pirola, 2017) in order to help young people connect with the object-value of becoming better or transforming their lives.

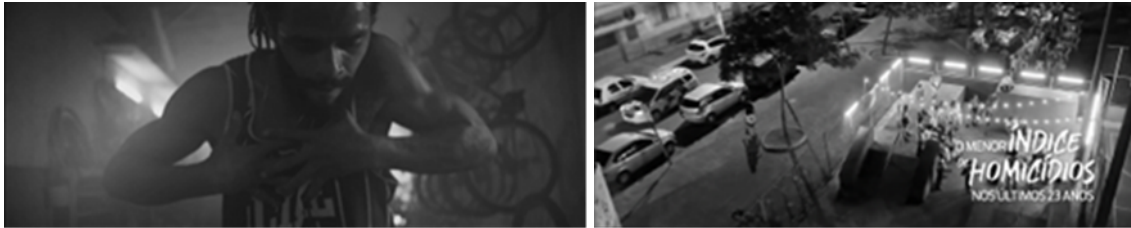
Youth, in both advertisements, finds itself at a crossroads between life and death (an opposition made explicit at the fundamental level through semiotic analysis). If it remains as it is – inert, in the *Ocupação Social* video, or without surveillance and control, in the *Estado Presente* video – it will succumb to the risks of the space in which it lives. However, by moving towards opportunities, accepting the presence or occupation of the State in their place of residence, they can access a glimpse of a better future or a transformed life, even without visualizing what that better future consists of.

Youth experience temporality on different scales: while there are cutting-edge technological devices, these tend towards obsolescence, since the temporal markers that refer to the past outweigh those that symbolize modernization. If value lies in becoming or in the transformation of the present moment, this implies a devaluation of the present instant.

They are subjects confined to the periphery: despite being encouraged to move, there is no suggestion of circulation throughout the city. Sometimes they are hidden in dimly lit rooms, sometimes they are surrounded by bars (Figure 4). Thus, advertisements demarcate an area with precise boundaries, while simultaneously communicating where these individuals can move around. The area in a vulnerable situation, in turn, is

permeated by dysphoric values, such as fear, sadness, lack, disorder, sterility, stagnation in time, oblivion, and death.

**Figure 4** - Frames from the *Ocupação Social* (2016) e *Estado Presente* (2019) TV commercials



Source: Channel Ampla Comunicação — YouTube (Ampla Comunicação, 2016) and Chanel Governo do ES — YouTube (Governo Do Espírito Santo, 2019).

There are explicit relationships of symbolic and concrete coercion over the place; these are initiatives that occupy or become present, depending on the names of the social programs. The conflict is embodied in the fight against violence and crime, and if these are meanings that exist about the place, it entails senses of control and monitoring of the periphery under the discourse of public security.

The advertisements themselves, from this perspective, are configured as a control device, speaking more in favor of the advertiser, constructing their image as a competent entity to maintain order, than in relation to the public to whom they are directed. Even though it creates a false impression that these are expressions of identity emerging from vulnerable areas, through the choices made in projecting discourses in a hip-hop music video and a slam poetry event, control over the discursive choices of communication lies outside of those spaces.

The mechanisms of voice transfer reveal some enunciation tricks. In the case of *Ocupação Social*, the voice of the Government merges with the voice of a young man from that locality, while in the *Estado Presente* advertisement the narrator is other subject, distant. In the first, there is an effect of closeness, recognition, and care, whereas in the second, a distancing from the place is explored.

The manifestation of power, therefore, leads to the maintenance of social hegemonies, and advertising is directed at the broad public as a trump card of the power of public management (even when it involves co-production, as in the case of the film *Ocupação Social*) which, as understood in reflections on public communication, is controlled by individuals from the private sphere and, with this, the sense of common good becomes confused with the interest of hegemonic groups. Thus, the values of security, crime suppression, and the control of youth emerge in the analyzed advertising materials as a demonstration of the administrations' ability to maintain control.

Since advertising discourses about youth often rely on current stereotypes about those living in vulnerable areas, it becomes imperative to think about and propose alternative practices that go against the hegemonic trend.

### For a social advertising of public interest for youth

Like a stage where everyday relationships are enacted, advertising becomes a place to observe given social interactions, lifestyles, and current concerns of a collective body at a certain moment (Landowski, 1992; Trindade, 2012). This aspect is evident when we look at how youth is presented in advertising according to academic research: more than a restricted age group, it is constructed as a value for consumption that perpetuates cultural hegemonies (Pereira, 2009). Furthermore, it is shaped according to the historical and social context, absorbing the common ideas of the collective body and using them as a persuasive argument. Thus, it appropriates the identity markers of these individuals (Lacerda; Rocha; Castanha, 2015).

In the advertisements for the programs investigated, these brands are present in artistic creation, leisure, and consumption: by highlighting hip hop, slam poetry, graffiti, dance, soccer, skateboarding, among others, there is, first and foremost, a falsification that establishes the perception (Trindade, 2012) that these are genuinely expressions of the group in question. In fact, stereotypes are reinforced, as the choices reveal a limited range of possibilities. The objective of manipulation, from a semiotic perspective, is clear: to convince the population of the State Government's power to act.

In commercial advertising, completeness arises in the connection between the subject in the narrative and what is being advertised. In our object of study, modalization occurs when young people join the power-

to-do granted by the State Government, materialized in discourse through opportunities that, however, are restricted and under police surveillance.

In the articulation of presentifications – youth, government, opportunities, place, police, among others – and absences – family, education – there is a reproduction and maintenance of repression over individuals, of fear of the peripheral space and the subjects who live there, and of gratification, in order to face opportunities as grand actions that save the lives of young people. It reveals, in this way, the social macrostructures (França; Pereira, 2009) and, from this perspective, reiterates negative views about a given group.

Reflections on social advertising provide us with ways to think about the effects of meaning in the videos analyzed and, above all, clues so that advertisements can be developed that head in a different direction. It is known that, although it is a useful tool for making social issues visible, there is a great risk of trivializing themes, emptying discourses of meaning and reproducing stereotypes, suggesting opportunism on the part of advertisers and, ultimately, not helping to solve problems. In the analysis realized, it is clear the stereotypical recurrence. By focusing on actions to be taken in the future of the statement, they do not show the effectiveness of the initiatives for youth, except in the aspect of public safety, where there is a categorical statement of a reduction in the number of homicides.

According to regulations and normative publications, advertising produced by governments in Brazil is understood to be oriented towards public utility, in favor of a good considered to be common (Saldanha; Alves, 2017).

The key issue with this interpretation is precisely the definition of what constitutes the common good. The democratic public sphere is understood as an overlap of the state, market, private, and public spheres, with points of intersection and influence, and control is concentrated in certain parts of society. For example, if hegemonic subjects hold positions of power in the State and, at the same time, have a strong presence in the media, the values conveyed in the media will be those of the hegemonic group. In there, there is a practical example of Santos's (2007) idea that the further away from the centers of power – in this case, the youth from the periphery – the more difficulty they have in making themselves heard.

The counter-hegemonic logic of social advertising, an aspect that deserves highlighting, incurs the inversion of the traditional approach of dissemination. There is an interest in getting citizens to take ownership of issues that, at first glance, do not directly affect them. Thus, there is a deep connection with the problems highlighted (Saldanha, 2018), reinforcing the historical responsibility of the entire society towards the periphery and the young people who live there.

In this vein, advertising, with its modalizing power, becomes a potent place to distribute a power-feeling to the population, instead of reinforcing the logic of power-doing found in the analyses carried out. The notion of the common good is shifting from a concern for public safety to a genuine concern for the futures of these youth, in the plural.

Public interest advertising (centered on the interests of the citizen), as opposed to public utility advertising – which rests on the views of a small segment of society – (Saldanha; Alves, 2017; Saldanha; Bastos, 2018) appears as a necessary path in the redistribution of voices in discourse. This procedure requires an approach based on interaction with subjects, as well as on anti-racist, counter-stereotypical, and counter-intuitive advertising practices – which compel discursive constructions to challenge the status quo of unequally treated groups, position them in new roles, and update society's perceptions and sensitivities about them (Leite, 2019).

Of the two advertising videos analyzed, as a co-production proposal, Ocupação Social showed potential for an advertising that dialogues with individuals outside the centers of power. However, the way it was produced suggests strong control on the part of the speaker, even with the various mechanisms employed to anchor the truth in the reality experienced by young people. However, there were no opportunities for this youth to express themselves, except perhaps in aspects related to consumption, such as the choice of clothing, which, in our understanding, was the only window that showed little control over the expressive choices that indicate an identity.

For advertising to be of public interest, it is essential that those working in communications within public bodies and communication agencies reflect on the analyses conducted in academic world. In examining advertising structures, as in the study conducted here based on sociosemiotics, it is demonstrated, through the refraction/reflection of social relations, which aspects of advertising language can be altered to distribute more equitable discourses.

If sociosemiotic theory and methodology understand the process of meaning-making in action, we understand that future steps in the investigation lie in understanding the meaning that emerges in the interaction between marginalized youth and advertising. Furthermore, if the proposal is for marginalized youth to express themselves, in practical terms, then analyzing the resulting effects of these statements is essential for understanding the shifts in meaning.

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