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“The Moment Perfected”

Alcohol Advertising in *GQ* and *Men’s Health* Magazines

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DIAGRAMS

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ABSTRACT

Tämä pro gradu -tutkielma käsittelee alkoholin representaatioita alkoholimainonnassa. Aineistona käytettiin alkoholimainoksia vuonna 2014 julkaistuissa amerikkalaisissa *GQ*- ja *Men's Health* -aikakauslehdissä. Materiaali sisälsi 10 *Men's Health* -lehden ja 11 *GQ*-lehden numeroa, joissa esiintyneistä mainoksista 41 otettiin mukaan tutkimusaineistoon. Tarkoituksena oli tutkia minkälaisia alkoholin representaatioita mainoksista löytyy ja miten nämä representaatiot on luotu. Toisin sanoen: kuinka mainosten tietyt elementit ja konnotaatiot luovat erilaisia alkoholin representaatioita? Mainoksiin sovellettiin laadullista sisällönanalyysia, ja tämän lisäksi muutamia tutkimukselle keskeisiä lukuja käytettiin havainnollistamaan aineistoa paremmin. Ensin erilaiset representaatiokategoriat muodostettiin aineiston pohjalta, jonka jälkeen mainokset jaettiin kategorioihin. Kustakin kategoriasta valittiin kaksi esimerkkimainosta, joiden sisältö analysoitiin tutkielmassa. Tutkimuksen pohjana käytettiin konnotaation ja representaation käsitteitä sekä erilaisia visuaalisen analyysin käsitteitä.

Mainokset voitiin jakaa selvästi neljään eri kategoriaan, joita ovat erityisyys, elämäntyyli, ihmissuhteet ja perinteisyys. Tutkimuksen tulokset osoittivat, että erityisyys on selvästi useimmin mainoksissa esiintyvä kategoria. Siihen kuuluvat mainokset korostavat alkoholijuomien hyviä puolia, ja pyrkivät näin antamaan niistä jollain tavalla erityisen vaikutelman. Elämäntyyliin mainoksissa tuotteet liitetään jonkin tietyn elämäntyylin osaksi, ja luodaan konnotaatioita siitä, että katsoja voisi saavuttaa tietyn elämäntyylin juomalla kyseessä olevaa tuotetta. Ihmissuhteiden kategorian mainoksissa luodaan representaatioita erilaisista sosiaalisista tilanteista ja ihmisten välisistä suhteista, jotka liitetään alkoholijuomien kulutukseen. Perinteisyyttä esille tuovissa mainoksissa alkoholituotteet esitetään nostalgisessa valossa tai pitkiä perinteitä niiden valmistuksessa korostetaan, jotta tuotteet saadaan vaikuttamaan luotettavilta ja arvostetuilta. Lisäksi mainosten analyysi osoitti muun muassa sen, että mainokset korostavat alkoholijuomien positiivisia puolia, eikä alkoholin haittoja tuoda esille.

KEYWORDS: alcohol advertising, print advertising, men's magazines, representations, connotations

1 INTRODUCTION

Nowadays advertising is such a ubiquitous and important part of culture that it is difficult to avoid coming into contact with it. Advertisements can typically be found on the radio, internet, television, busses, billboards and in newspapers and magazines. Advertising does not even always follow the forms of traditional and clearly distinguishable advertisements, such as advertisements on television and magazines. An example of this could be films and TV-series that contain product placement so that the products will gain more exposure. This is a more subtle technique that could also be called subliminal advertising, since a viewer might not regard it as advertising. The overall aim of advertisers is, naturally, to promote the sales of their products and services but also to inform people about new products, remind them of already existing ones and to change their attitudes towards brands and products. This can be achieved by creating needs and desires within the target audience, by making people feel imperfect and indicating that a product could improve the quality of their lives. Marcel Danesi (2002) claims that advertising tries to appear as persuasive as possible in order to influence our attitudes and lifestyle behaviours. This is done by showing us how we could satisfy our deepest needs and wishes through consumption. (Danesi 2002: 178)

Danesi (2002: 179) writes that the term *advertising* derives from the medieval Latin verb *advertere*, which means *to direct one's attention to*. Advertisements often tend to be eye-catching, even sensational, in order to attract interest. This conspicuous impact is created by producing advertisements that are large in size, colourful, erotic, provoking and so forth. Advertising is abundantly dependent on connotations. We form conceptions of different brands and products and learn to categorise them by their qualities, whether something is cheap, luxurious, upper-class, hipster, environmentally friendly, healthy, sporty and so on. As we purchase certain products we send messages to others about our status, lifestyle and affluence. Buying certain products and thus making a connection between those goods and ourselves is also a way of constructing our identities.

Magazines are filled with advertising. When you scan through a magazine, it is quite usual that it begins with many, sometimes dozens, of spreads of advertisements. Advertising in magazines is quite certainly profitable because both advertisements and magazines play important parts in consumer culture. Magazines usually aim at giving people advice on, for example, how to dress and what equipment to use, so the advertisements support the rest of the contents in them by giving the reader information and options on what to purchase. A large amount of their contents is usually related to consuming. Advertisements are carefully selected for each type of magazines in order to share and support their style and to promote a similar lifestyle. The number of magazines that are sold each year is also great, which communicates that they are very popular. Magazines are also very easily at hand. They can be found at hairdressers, waiting rooms, libraries and of course, stores. They give us information about fashion, health, nutrition, relationships, celebrities, business and career related issues, sports, entertainment, hobbies and so forth.

In this study, the alcohol advertisements in two American magazines *Men's Health* and *GQ (Gentlemen's Quarterly)* are analysed. The question that I wish to answer is: what kinds of representations of alcohol can be found in the advertisements and how are these representations created? In other words, how do specific elements and connotations in the advertisements produce different representations of alcohol? The different types of representations are first identified and then further divided into categories in order to clarify how frequently they occur. Two examples of each category are introduced and analysed by using qualitative content analysis. It is useful to study this topic because of the notable cultural significance of alcohol. Another reason for choosing this topic also stems from a personal interest in alcohol advertising, since I have worked at Alko¹ for several years.

According to their media kit (2017) *Men's Health* is said to be the number one source of information for and about men. It is described as “the brand for active, successful,

¹ Alko Inc. is a company owned by the Finnish State that retails alcoholic beverages. Alko has the monopoly of the retail sale of beverages containing more than 4.7 percent alcohol by volume. (Alko 2017)

professional men who want greater control over their physical, mental and emotional lives.” It is said to give men the tools to improve the quality of their lives by informing them about all the necessary things such as fashion, grooming, health, nutrition, entertainment and so on. With 37 editions worldwide, *Men’s Health* is the world’s largest men’s magazine. The latest number of the total audience of the magazine is 13,575,000 and the circulation rate 1,852,715. (Men’s Health 2017) *GQ* is described as a magazine that provides information of style and culture: “With its unique and powerful design, work from the finest photographers and a stable of award-winning writers, *GQ* reaches millions of leading men each month” (Condé Nast 2017). According to Condé Nast International (2017), there are 18 international editions of *GQ*. The total audience of the magazine is reported to be 7,000,000 and the circulation rate 964,534 (Condé Nast 2017).

These two magazines differ from each other by style to some extent, which makes them a good pair for studying alcohol advertising. *Men’s Health* mostly covers topics such as training, nutrition, sex, relationships and so forth, whereas *GQ* concentrates more on style, fashion, culture and current matters. There are similarities in these magazines, but one could roughly claim that *Men’s Health* focuses more on health and *GQ* on style. *Men’s Health* could be described as men’s *Cosmopolitan* while *GQ* appears to wish to attract the type of men that could be defined slightly older, upper-class career men, interested in style and culture. The advertisements in these two magazines also differ from each other, but one common factor for them is that they both contain alcohol advertising.

A great deal of research has been done on alcohol advertising but most of it has concentrated on the effects of the advertising on people and their health, for instance, whether alcohol advertising affects teenagers and their drinking habits. In addition to the health perspective of alcohol advertising there are also studies conducted about the contents of alcohol advertisements and media representations of alcohol. An example of recent studies on the topic could be for instance Kimmo Kortelainen’s Master’s thesis (2015), in which he has studied the associations that Finnish beer advertising in television creates. The results show that associations on sociability, humour,

masculinity and nature and naturalness occur the most. Another example is a study conducted by A-Reum Jung and Roxanne Hovland (2016) that aimed at finding what advertising strategies appeal to men and what to women in alcohol advertisements in magazines. They found out that the messages of the advertisements aimed at men and women were similar, but they were presented differently. The most commonly used strategies aim at affecting the viewer's emotions. According to Marjatta Montonen (1996), content analyses on alcohol advertising in the 1970s and 1980s showed that most of the appeals in the advertisements were based on wealth, prestige and success or other desirable values. In the 1990s the same features could still be found in the advertisements and it appeared that the prevalence of lifestyle advertising and the themes that were utilised in advertising varied depending on the medium and beverage type in question. (Montonen 1996: 73) The analysis chapter of this thesis shows that this is still commonly the case with alcohol advertising today.

The material used in this study consists of alcohol advertisements in *Men's Health* and *GQ* magazines. 10 issues of *Men's Health* and 11 issues of *GQ* are included in the study. The magazines are from the year 2014. The material lacks one issue of *GQ* magazine which is the issue of March 2014, since it is not available either at Finnish libraries anymore or in electronic form. Thus the material consists of all the other *GQ* issues published in 2014 and all the issues of *Men's Health* magazine published in 2014. These particular magazines have been chosen because of their popularity; both of them have a wide reach which means that also the alcohol advertisements in them are seen by a large audience.

The magazines also contain many alcohol advertisements, which is the reason why they have been chosen for instance over women's magazines that do not seem to contain that much alcohol advertising. The alcohol advertisements in these two magazines differ to some extent since *Men's Health* only contains advertisements of mild beverages whereas *GQ* contains advertising for both mild and strong alcoholic beverages. This particular year has been chosen on one hand because the material should preferably be recent and on the other hand because all of the magazines of the year 2014 had been published at the time when the material was collected. These magazines contain 51

advertisements altogether, but since some of the advertisements are the same, 41 of them will be taken into consideration. 12 of the advertisements appear in *Men's Health* and 29 in *GQ*. As mentioned before, the advertisements in the magazines should support the rest of the contents. This is probably the reason for the difference in the amount of the alcohol advertisements in these two magazines. *Men's Health* concentrates more on health so it would be controversial if it was filled with alcohol advertisements. It should be noted that Advertorials² are not included in this study.

This study draws on qualitative content analysis. However, the numbers that relate to the study are also briefly discussed in the analysis chapter but since the material is not sufficient for a quantitative analysis they are not discussed on a large scale. According to Rose (2001), content analysis, particularly earlier, meant quantitative analysis that was thought to provide a scientific and objective approach to analysing mass media. Nowadays the idea of content analysis is that it can be both quantitative and qualitative and that these two are not mutually exclusive. (Rose 2001: 54–55) My aim is to analyse the advertisements in detail by using qualitative content analysis. The qualitative content analysis will mostly be based on the semiotic concepts of connotation and representation. There are also tools that are useful when analysing images that will be utilised in this study, such as the concepts of salience and distance. These concepts and tools should provide a good understanding of the material.

² An advertorial is an advertisement in the form of an editorial. Advertorials appear for instance in features mentioning or recommending brands. (Brierley 1995: 85)

2 ALCOHOL, CULTURE AND ADVERTISING

In this chapter the theoretical background for this thesis is discussed. First the role of alcohol in different cultures and situations is covered. The chapter also deals with alcohol advertising in print magazines and how the contents of these advertisements can be analysed. Thus, the terms and concepts that are utilised in this study are introduced.

2.1 Alcohol and Culture

As David Goodman Mandelbaum (1965) claims, there are many substances that people are familiar with and consume in order to get different kinds of bodily sensations, and alcohol is culturally by far the most important one. It has been a widely used chemical already in ancient times in ritual and societal situations. (Mandelbaum 1965: 281) According to Schivelbusch (1986), during the Middle Ages alcohol was seen both as a source of pleasure and nutrition. Before the cultivation of potato, beer and wine were regarded as food, and the skill of brewing beer was a normal part of housekeeping in Central and Northern Europe. It was common to have beer already for breakfast in the form of soup. (Schivelbusch 1986: 30)

Alcohol is an important part of our culture and some see it as a positive and others as a negative matter. In some countries it is also a taboo, and an object of restrictions and even prohibition. For example, the age at which one is permitted to buy alcohol varies between different countries depending on how alcohol is perceived in them. In America it was prohibited to manufacture, distribute and sell alcoholic beverages during 1918–1933 (Pennock & Kerr 2005: 383). According to Heath (2000), many other countries have tried to ban alcohol as well, but most attempts have been quite short-lived. Other kinds of limitations in many countries have included measures such as high pricing and taxation, sales limitations, health warnings and advertising control. (Heath 2000: 39)

If one posed the question “when is it suitable to drink?”, the answers would vary considerably. Someone might claim that the answer is whenever one wishes to drink, whereas for instance Muslims, Mormons and other people choosing to abstain from drinking, would probably reply that there is no occasion when it would be suitable (Heath 2000: 31). In some societies beer and wine are regarded as gifts of the gods, a belief that is similar to the ones in ancient Babylonia, Egypt, Greece, Rome and Aztec Mexico, while in some societies drinking is illegal, such as in Saudi Arabia and Afghanistan (Heath 2000: 37). This shows that there are very different attitudes towards alcohol usage.

Alcohol, just as any other substance that has an intoxicating effect, can cause problems, such as addiction. Drinking has a different effect on different individuals, and whereas others might become cheerful, some become aggressive or depressed. It is well-known that if consumed too much, it also has a deteriorating effect on one’s health and might even cause death. According to the World Health Organization (2014: 4), excessive use of alcohol might lead to violence, injury or alcohol poisoning. This is the reason to why many countries try or have tried to constrain the consumption and selling of alcohol with different measures.

Alcohol is strongly connected to culture, and different cultures have different rules and customs concerning the consumption of alcoholic beverages. Mandelbaum (1965) claims that it varies greatly what kind of beverages are consumed, when and where, at what pace and how much, and whether there are any accompanying activities that people do while drinking. The age, sex, behaviour and roles of drinkers are also culture bound. (Mandelbaum 1965: 281) According to Heath (2000), in some countries it is acceptable and normal to drink wine or beer with food in the middle of the day, in the middle of the week, or even in the morning, while in some cultures that kind of behaviour might be frowned upon. Many North Americans and Northern Europeans would consider drinking in the morning wrong and perhaps a sign of alcoholism, but some cultures indeed consider the drink food or otherwise an essential part of the diet. For instance in Chile, Spain, Portugal, Italy and Greece it is acceptable to consume alcohol in the morning. (Heath 2000: 13–14)

Similar to the aforementioned way in which people in ancient times viewed alcohol, most people also today associate it with festive and social situations. Alcohol is widely connected to different celebratory occasions such as birthdays, weddings, New Year's Eve, anniversaries, holidays and different initiation rites (Heath 2000: 168). Drinking is often considered a social act that increases the sense of solidarity or affinity, helps people to relax, gives them something to do with their hands and possibly something to discuss (Heath 2000: 172). Sometimes having a drink feels itself celebratory and can turn different situations into a celebration (Heath 2000: 169). As Heath (2000) claims, it is, however, very interesting to note that the amount of drinking and the state of intoxication that people wish to attain varies greatly between cultures. In some cultures people are accustomed to drinking often but without ever being drunk. Some people might not drink that often but connect drinking automatically with being intoxicated and even with becoming oblivious, and could not imagine it being any other way. (Heath 2000: 125)

For many people drinking with others is a positive shared experience that often takes place in a setting that the drinkers have chosen themselves. Toasting represents one of the social aspects of drinking and it is commonly seen as an act of expressing social unity and as a sign of acceptance from the group that one is drinking with. (Heath 2000: 172–173) “Buying rounds” in a bar is also a highly social form of drinking, with each member of the group buying drinks for everyone by turns (Heath 2000: 15). Drinking is widely considered such a communal activity that non-drinkers might be treated with suspicion. Abstaining could be regarded as a deviant form of behaviour, and a non-drinker is sometimes considered a tedious person who judges others for enjoying drinking. An abstainer might even be perceived as an unreliable person who does not drink in order to be able to take advantage of others while they are in a state of intoxication or oblivion. (Heath 2000: 100)

Reasons for abstaining are diverse. As mentioned earlier, in some cultures drinking is forbidden or at least frowned upon due to religious reasons. Heath (2000) notes that one reason might be the mood altering effect of alcohol, although some people also experience that as a positive thing. One might be afraid of losing control over oneself or

experiencing feelings that are unpleasant such as aggression or depression. Drinking might also fortify a person's depression or aggression if he or she has suffered from these earlier. (Heath 2000: 171) Others might simply not be that fond of the taste of alcohol and some claim that they dislike the burning sensation in the mouth or throat that alcohol might cause (Heath 2000: 168).

The reasons for drinking are not, however, only bound to social situations. Alcohol is also closely connected to relaxation and enjoyment in peace. A glass of red wine at home after a day at work might function as a way of relaxing and being able to clear one's head of all the work related issues. This is how drinking marks when a person's working time changes to leisure (Heath 2000: 14). To some people drinking alcohol might even function as a vehicle of escapism if they are encountering difficulties in their lives. Alcohol might make it easier to change one's mood, trying to stay in a positive state of mind and forgetting hardships or becoming numb (Heath 2000: 170).

Where one decides to drink depends on the situation and culture in question. In some countries pubs and bars are visited on a regular basis and drinking there is a communal and social event also on weekdays after work. Drinking at someone's home could be described as a more intimate occasion. In some countries it is usual to have pre-parties at someone's home before going to a bar. A host/hostess serving alcoholic beverages is closely connected to hospitality when visiting someone's home, but when it comes to pre-parties, all of the guests are usually expected to bring their own beverages with them. (Garvey 2005: 87–106)

Another aspect relating to the consumption of alcohol is the culture of, for instance, wine or beer tastings and combining alcoholic beverages with food. In this way alcohol might also act as a hobby to some people. This sort of lifestyle also communicates sophistication because we tend to connect especially wine with high class. The consumption of alcoholic products in this manner does not aim at intoxication but emphasises the enjoyment and appreciation of the beverages, tasting and trying to identify the characteristic features of each product by using one's vision, sense of smell

and sense of taste. These tasting events do not encourage the participants to consume the beverages but instead the drinks are spat.

What people drink is a matter of culture, gender, age and class. Different brands and types of drinks are associated with different things and we have certain perceptions of them. For example, it is very likely that beer is commonly associated with men who consume it while watching sports, and champagne is considered a drink of wealthy people. Sweet beverages and cocktails are considered to be more feminine whereas for example vodka appears to be more masculine. These conceptions cannot, however, be called universal because they are culture bound. Different individuals might naturally also have different views on the matter. A study conducted by de Visser and McDonnell (2012: 627) on university students supports the view by showing that beer, especially pints, and spirits are considered masculine drinks while sweet or colourful drinks, such as cocktails and mild, flavoured alcoholic beverages that are referred to in their study as 'alcopops', are connected to femininity.

The study also revealed that drinking is generally regarded as more masculine, and for instance heavy episodic drinking ('binge drinking') and public drunkenness are seen as especially masculine and thus quite inappropriate for women (de Visser & McDonnell 2012: 636). There were, however, no significant differences in women's and men's drinking in the study which indicates that the traditional idea of men drinking more than women is no longer accurate (de Visser & McDonnell 2012: 624–625). The results of the study also showed that being able to drink great quantities and to 'hold one's drink' (not vomiting or in other ways showing inability to continue drinking) are important to the idea of masculinity and linked to traits that are considered masculine, such as risk taking, physical resilience and aggression (de Visser & McDonnell 2012: 619). One reason for associating certain alcohol products with femininity or masculinity is most certainly advertising. As an example, when we consider beer, it is very often connected to sports and men in the media. Beer brands also commonly act as sponsors for different sports events, which only reinforces the image. This kind of image marketing affects the ways in which people connect certain types of alcoholic beverages or brands with certain things.

Alcohol can be said to play a part in self-presentation and in constructing our identities, including our national identities. If a person would, for instance, drink only champagne and refuse to drink anything else because he/she wants to consume only the best, that person would want to identify himself/herself as a champagne drinker and thus perhaps also as a wealthy person. Our drinking behaviour is a part of our identities whether you were a person who drinks on a regular basis or an abstainer. Our decisions to drink, or not to drink, and what beverages we prefer to consume always communicate something to other people.

According to Thomas M. Wilson (2004), national identity consists of different features that we connect to nationalities, and what we eat and drink form an important part of it. As an example, if someone asked you what things you associated with France, wine and cuisine, such as baguettes and cheese, would probably be at the top of your list. These are factors that set nationalities apart from others and construct socially meaningful identities. (Wilson 2004) What we drink and eat is important to our national identities partly because of the tradition and heritage that we connect to it. We feel pride in stating that something has been consumed already by our ancestors or earlier generations and that we, too, consume it even nowadays.

When one learns to know a foreign culture, it is usually quite important to become acquainted with its culinary culture and delicacies in order to obtain a better understanding of the culture in question. These kinds of national features construct national identity, create a feeling of belonging to a certain nationality and differentiate 'us' from 'others'. This means that the characteristics of our drinking play a part in defining who we are, were and want to be. Wilson (2005: 12) claims that at the end of the day drinking may be as important to nations as are their myths, heroes and grand narratives. The origin of an alcoholic product matters to consumers because we value them on the grounds of where they are from. Thus, nationality is a key factor in alcohol advertising as well, and it also shows in the material of this study since the advertisements tend to communicate where the products are from.

2.2 Alcohol and Print Advertising

Alcohol advertising has faced restrictions in many countries in order to prevent the negative effects of alcohol consumption, but according to Marjatta Montonen (1996), there have been many studies that question the efficiency of the restrictions. The results of these studies have been controversial, and even though some have shown that the advertisements tend to be seen as attractive, promoting drinking and communicating only the pleasures and lifestyles linked to the beverages without communicating the actual qualities of the alcohol products, alcohol advertising has not disappeared anywhere. (Montonen 1996: 66–68) Alcohol products, in the same manner as other products, need to be advertised in order to make them known and to induce people to buy them.

When targeting consumers, advertisers, including alcohol advertisers, have to decide on the medium or media that will be used. Are they going to use the radio, television, internet, newspapers, magazines, billboards, direct mail or perhaps the cinema as a vehicle for their advertisements and commercials? In deciding this, the advertisers have to take into account some important questions, such as who are the target consumers and how could we get the greatest amount of coverage at the lowest price while reducing the degree of wastage (Brierley 1995: 107–108)? In other words, how can the advertisers reach as many people as possible belonging to the target audience, with the lowest possible costs and so that there will be as little as possible of those exposed who do not belong to the target consumers? All media have their advantages and disadvantages, and nowadays it is usual that advertisers do not settle for only one, but use combinations of different media in order to reach a large number of people. As an example, it has been proven that combining television and magazine advertising for fast-moving consumer goods (products that are sold quickly at a low price, such as food, certain alcohol products, and personal hygiene products) increases sales (White 2000: 136).

Men's Health and *GQ*, and many other magazines, contain advertisements in large quantities. According to Anna Gough-Yates (2010), many magazines get a remarkable

proportion of their revenue through consumer advertising. The number is estimatedly around 30 per cent. (Gough-Yates 2010: 158) Print advertising does indeed have many advantages. First of all, it has the advantage of a physical presence, which makes it possible for people to re-read magazines and cut things out if they please (Brierley 1995: 113). Magazines are also often read alone in peace, so the reader has time to immerse himself/herself to the contents. The pace of the reading of magazines is something that the reader can decide himself/herself. Magazines are easy to take along and they can be read in many places such as at the beach, in the bathroom while taking a bath, in the toilet, on public transport and so on (Brierley 1995: 113). People are presumably more receptive to magazine advertising because of these reasons and also because they have chosen and purchased the magazines on their own initiative.

Magazines are also easily available in several public places, which increases the chances of people reading them. Nowadays when a great deal of information and entertainment is in a digital form and most of us are accustomed to that, the value of concrete print magazines might increase in a surprising way. Getting a magazine in one's hands might feel refreshing compared to the constant contemplating of all of the digital devices that people are encompassed about. As a result, magazines might be experienced as luxurious products that are connected to self-indulgence and leisure. Many magazines are marketed as and considered luxury products, which is due to their rather high prices, high quality of paper and contents that communicate exquisiteness. Gough-Yates (2010: 163) comments on the issue by stating that "the combination of sensory experience, portability, and high quality design in the glossy print magazine are going to be impossible for publishers to replicate online".

According to Iain MacRury (2010: 259), the results of a comparison conducted by World Advertising Research Center in 2007, show that the largest amount of money is spent on advertising on print media and television. White (2000) claims that magazines are attractive to advertisers because of their specificity. The audiences of different magazines are quite clearly defined as based on their interests, age and sex, which makes it easier for advertisers to make their products known for the right groups. The variety of different types of magazines is great and thus advertisers can easily choose

the ones that fit their purposes. For instance, a TSE/Rightscom study conducted in 2005 showed that in the UK there were over 3000 consumer magazines and over 5000 business and professional publications (Gough-Yates 2010: 154). Magazines also tend to have a broad reach since they are often borrowed between friends, passed on, or read at libraries and waiting rooms. This means that one copy of a magazine might have several readers. (White 2000: 170–178) All magazines have their own distinct style and the contents convey a certain image of how the editors picture their readers. The advertisements in the magazines are not just coincidentally selected, but they support the same message that the magazines are sending of how the readers should be like and live. According to Gough-Yates (2010), all of the contents of a magazine, including the covers, photographs and articles, are coherent with how the publishers view their audience. The carefully defined style of a magazine also wishes to attract advertisers who target a similar audience as the magazine. Gough-Yates (2010: 159)

All media have their limitations, and magazine advertising is no exception. Since there is a large amount of different magazines, the competition is hard. Electronic media are also posing a threat to the traditional print media, and Gough-Yates (2010) states that the overall sales figures of magazines are falling these days. The ways in which we use media is changing and fragmenting, and the lifestyles of people seem to be so hectic that there is not that much time for reading magazines anymore. (Gough-Yates 2010: 161) Many people prefer reading magazines and newspapers in an electronic form and, for example different types of internet blogs are gaining popularity providing their readers similar contents as magazines. Magazine readers are able to skip and ignore whole sections and only scan through an issue, paying attention only to certain things (Brierley 1995: 113). Magazines also have the disadvantage of being able to offer only the visual dimension of communication. Television, however, gives its audience an audiovisual experience that has more ways of affecting the viewer, but of course television also has its own disadvantages. As an example, people might find television commercials very intrusive because they interrupt the programmes which they are watching (Brierley 1995: 114).

2.3 The Visual and the Verbal in Advertisements

The contents of advertisements vary greatly depending on the media used. They can be constructed of sound, pictures, film and text. As for this thesis, sound and film are irrelevant because the material consists of print advertisements in magazines. These advertisements construct meaning by using images and written text, which makes them multimodal texts. According to Anders Björkvall (2009), texts that employ more than one single communication channel are called multimodal texts. In this context the term text does not mean only written text but also images, illustrations, layout and other visual elements that are intended to communicate. Thus, we may regard paintings and songs as texts just as much as articles and other written work. (Björkvall 2009: 7–8)

Advertisements have different styles with which they try to appeal to the consumer. According to Martín-Santana and Beerli-Palacio (2013), one common technique used in advertising is the testimonial style which includes the use of famous, unknown or expert endorsers. These characters might be for instance celebrities, ordinary people who are claimed to use a certain product, experts that recommend products, such as doctors, and created characters. (Martín-Santana & Beerli-Palacio 2013: 140) The use of endorsers might also contain risks, since people react to them in individual ways and might not always identify themselves with the given endorsers. The results of a study conducted by Zhang and Buda (1999: 9) support this, since they showed that the amount of an individual's need for cognition effects on how he/she sees the credibility of an advertisement with different endorsers. In the material of this thesis most of the advertisements do not depict endorsers or spokespersons but use only images of the products and written text. The advantages for employing this kind of advertising style could very likely be avoiding unwanted associations and lack of identification.

Advertisements in print media can be particularly impressive because vision is an important sense to us, and it has been an important part of most of our lives since we were born, even before our verbal abilities developed. As John Berger (1972: 7–8) puts it “Seeing comes before words. The child looks and recognizes before it can speak.” He goes on claiming that seeing is what establishes our place in the world and that actually

seeing something is very different from just knowing or believing in something. Berger also claims that what we know or believe affects the way we see and that seeing can never be quite covered by words.

As an example he presents a picture of a painting called 'The Key of Dreams' (1930) by René Magritte. The painting depicts a sequence of images in frames portraying a horse, a clock, a jug and a valise. Some of the images have been labelled incorrectly, and beneath the image of a horse we read the door, beneath the clock the wind and beneath the jug the bird. The fourth image of a valise, however, has been labelled correctly as the valise. In this painting the conflict between words and images is presented to the viewer reminding him/her that images can be more trustworthy than words and that the viewer should always be alert. (Berger 1972: 8) Images can, however, also be deceitful since they are not always what they appear to be. Manipulation of images is very common these days which makes it difficult for the viewer to know whether a picture depicts its subjects in an authentic way or not.

Mirzoeff (1999: 1) claims that "human experience is now more visual and visualized than ever before from the satellite picture to medical images of the interior of the human body." Poster (2002), on the contrary, states that what Mirzoeff says cannot be true. He seizes on Mirzoeff's claim that proposes that humans nowadays are more visual. He enquires if Mirzoeff perhaps suggests that we now use our eyes more than before or whether we have begun to translate experience from other senses into our visual sense. He gives an example of how people already in the Middle Ages expressed measures of distance by using visual terms such as how far one could see a certain object. This quite specific way of measuring shows that people now are not more visual than people before, but only that the visual regimes are different nowadays. (Poster 2002: 67–68)

What Berger (1972: 10) especially emphasizes is that every image presents a way of seeing. This means that for example a photographer has to select from a great variety what he/she wishes to photograph and how to present it, and in the end this person also has to make the decision of which one(s) of all the images in the camera he/she is going to use for his/her purposes. When studying images we always have to keep in mind that

they are someone's view of the world and that person's attitudes, thoughts and ideologies affect the images. In the same way the viewer interprets an image in an individual way that might not always correspond to the interpretation of the photographer.

According to Schroeder (2002: 121), it is very common that meaning is constructed through pictures in advertisements. Many advertisements contain little information about the products advertised, and some of them contain only the brand name and an image. The consumer is thus expected to make a connection between what is presented in the image and the brand or product advertised. Judith Williamson (1978) is a frequently cited scholar who has studied the semiotics and meaning in advertisements already in the 1970s. One of her well-known examples of the construction of connections between images and products is the perfume advertisement for Chanel No. 5 depicting the famous French actress Catherine Deneuve (Williamson 1978: 25).

The advertisement contains no narratives about why she appears in it, there are only the images of her and the perfume bottle. There is no real connection between Deneuve and the perfume but the advertisement aims at creating one that would make the viewer link these two. This way Deneuve's qualities are being transferred into the product making it appear glamorous and beautiful, just as Deneuve. (Williamson 1978: 25) Although there is no real connection between Deneuve and the perfume, they are seen as the same, as parallels in the advertisement, because products and brands need to have certain features connected to them. This is called differentiation. Brands need to have a certain image in order to differ from other similar brands and products, even though in reality there might be only a little difference between these brands. (Williamson 1978: 24–25) The consumer is, thus, lured to think that these certain attributes that are connected to a product, transfer to him/her, too. This is how advertising and consumption are connected to our identities and how products and brands are seen as representing a certain lifestyle.

It is very interesting to think that when it comes to perfumes their most important attribute to the consumers is the character of their scent. However, the scent is usually

not described verbally in the advertisements. The character of the scent is only signalled to the viewer through images and their perceptions. How do we know how Chanel No. 5 smells like if we are only provided the image of a famous person and of the perfume bottle? This same advertising technique is commonly used in alcohol advertising. Most of the advertisements in the material do not contain any information about the taste of the beverages and if they do, the taste is only referred to with a few words even though the taste is probably very important to the consumer who is contemplating which product to purchase. According to Julie Sedivy and Greg Carlson (2011: 19–20), products such as perfumes are typically not advertised or sold by highlighting their inherent and functional features, whereas when advertising for instance washing machines or tools these properties are usually emphasised. The price of the products is also seldom mentioned in fashion or perfume advertisements but we tend to expect that in advertisements for tools the price should be included.

The concept of representation plays an important role when analyzing different media. Seppänen (2005) points out that any image, including the advertising image is a representation. This means that it represents something from someone's point of view, in a certain way. With the concept of representation we are able to analyse, for example, how different media produce and present reality. (Seppänen 2005: 77) For example, different presentations in the media in a way recreate the objects that they are presenting, so they become representations. Thus, an image of a famous person in an advertisement is a representation of that person. Hall (1997) defines representation as follows: "Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people". It involves the use of language of signs and images which represent different things. Representations might be reflective (simply reflecting an already existing meaning), intentional (expressing only what for example the speaker, writer or painter intends to say) or constructionist (constructing meaning in and through language). (Hall 1997: 15) All viewers make their own interpretations of representations. These interpretations may be studied further with the help of the concepts of denotation and connotation.

In semiotics, the concepts of denotation and connotation are central. van Leeuwen (2001) states that in the visual semiotics of Roland Barthes, the meaning consists of layers. Denotation is the first layer, when the viewer sees what or who is being depicted, what he/she does, and so forth. Denotation could be described as the literal and evident meaning. Connotation, then, is the second layer that reveals broader concepts, ideas, beliefs and values. Thus, connotations function on a more individual level since different people create and form different connotations in their minds. When seeing an advertising image one could for instance consider what the represented people or objects in the image stand for, and what kinds of messages does the image convey? For someone an image of a rose, for instance, might bear connotations of love, romance and elegance, while the rose itself in the image is the denotation. (van Leeuwen 2001: 94–96) Certain connotative meanings become myths, as Barthes has called them. A myth is a certain kind of shared knowledge of things. Myths are concepts that deal with widely known phenomena such as being blond-haired. There is a well-known myth about blond-haired people that claims that they are not as intelligent as others. (van Leeuwen 2001: 97)

In semiotics, the concept of signs enables the meaningful communication of our thoughts to other people, and thus also the production of representations. According to Hall, sign is a term that means words, sounds, objects or images that carry meaning (Hall 1997: 18).

These signs stand for or represent the concepts and the conceptual relations between them which we carry around in our heads and together they make up the meaning-systems of our culture. Signs are organized into languages and it is the existence of common languages which enable us to translate our thoughts (concepts) into words, sounds or images, and then to use these, operating as a language, to express meanings and communicate thoughts to other people. (Hall 1997: 18)

Hall notes that the Swiss linguist Ferdinand de Saussure divided signs further into two elements that are called the signifier and the signified. Signifier is the form and signified is the meaning of that form. An example of this could be, for instance, the word tree that in this case is the signifier. The image that is created in our minds after seeing or

hearing that word, then, is the signified; an image of a tall plant that consists of a trunk, branches and leaves. (Hall 1997: 31) Gunther Kress and Theo van Leeuwen (2006) view that, for instance, advertising is sign-making where signifiers such as colours and perspective create meanings (signifieds). Representation, then, is a process in which sign-makers aim at representing an object or entity and this process is affected by their culture and experiences (Kress & van Leeuwen 2006: 6–7)

Lister and Wells (2001) claim that when it comes to the analysis of images, there are certain conventional operations that one needs to be aware of and pay attention to. One of them is framing that basically means the way a subject is placed in an image, what the environment or moment that the subject is depicted in is, and what is shown and what is not. The frames are the edges or boundaries of pictures. For example if we see a portrait of a person where there is only a black background, we cannot draw that many conclusions of that person's location or any other details that might reveal something about him/her based on the background, because the image offers us very few clues. Lighting also directs the gaze of the viewer and highlights or fades out certain objects in an image. The camera position gives the viewer a certain viewing position which could for instance be face-to-face with a subject in the image or above that subject. These positions can also create power relations such as the feeling of looking down on or up to someone. All of these factors also contribute to the sense of proximity, meaning the feeling of physical closeness to a subject in an image. These conventions operate together in images, forming a photographic code. This code consists of signs that, working together, provide a meaning to us. (Lister & Wells 2001: 75–81)

In addition to the above-mentioned properties there are also others a viewer should pay attention to when analyzing images. Kress and van Leeuwen (2006) discuss the term composition which means the placement of objects and elements in an image and the way the image interacts and what it represents. Composition does not, however, only apply to pictures but also, for example, to visuals that combine text and image, such as advertisements, and graphics on televisions and computers. Composition covers information value, salience and framing which I have already dealt with in the previous paragraph. Information value means the way in which elements have been placed in an

image for example to the left, right, top or bottom, and what information this placing gives to the viewer. Saliency, then, tells how eye-catching an element is in an image. An element can be made more or less salient by its size, the amount of light and differences in sharpness, colour, by the placing of elements, and so on. A subject that is in the foreground of an image appearing to look straight at the viewer tends to be more salient than a subject not facing the viewer and that has been placed in the background. (Kress & van Leeuwen 2006: 175–177)

The size of the frame determines whether an image appears to be a close shot, medium shot or long shot. This affects the feeling of distance between the objects in an image and the viewer (Kress & van Leeuwen 2006: 124). A close shot means that the distance is intimate or personal, a medium shot signals social distance and a long shot communicates impersonal distance (Kress & van Leeuwen 2006: 148). Kress and van Leeuwen, quoting Edward Hall (1964), state that at intimate distance the viewer is able to see the head or face, and at close personal distance the head and shoulders of a person. At far personal distance the viewer can see a person from the waist up, at close social distance the whole figure, at far social distance the whole figure and some space around it, and at public distance the torso of at least four or five people. (Kress & van Leeuwen 2006: 125) These distances are based on the same distances that we tend to have in social interaction in the real world as well.

In the Western world we are used to reading from left to right and top to bottom, and many compositions take advantage of this. However, when it comes to for example advertisements, the case is not that simple. According to Kress and van Leeuwen (2006), the code for reading them is not that strict and the saliency in them affects greatly to how they are read. People tend to look at the most salient element first and then move to the next most salient element and so forth. Sometimes the hierarchy of saliency is not that clear and the viewer might look at different things in an arbitrary order. (Kress & van Leeuwen 2006: 204–208)

Colours also have an important role in images and advertisements as a whole, forming a channel with which advertisements aim at affecting their viewers. According to White

(2000: 102), colours add to salience, create contrast or emphasis and evoke different feelings and associations. We connect different feelings and things with colours, such as red as a colour that signals love or warmth, white signaling purity, blue referring to coldness and so forth. In images colours can indeed be used to create salience since especially bright colours tend to get our attention. Using colours can also create coherence if there is a certain colour-coordination or theme. One typical technique is to use the same colors that are connected to the product in the advertisements as well. Colours also affect the memorability of advertisements and the brands in them. As White (2000: 102) states, a colour can become a characteristic that is always connected to a certain brand by consumers, such as Marlboro cigarettes and the colour red.

Advertisements aim at affecting the viewer with how they contact him/her. Based on Michael Halliday's (1985) thoughts, Kress and van Leeuwen divide images into "demands" and "offers". A demand is an image that demands something from the viewer. For instance, a person depicted in it might with his/her gaze, and possibly also with accompanying gestures, invite the viewer into forming an imaginary relation with him/her. The image might also contain written text that addresses the viewer directly and for example asks him/her to do something. There are also offer pictures that speak to us indirectly. In these there is no contact made with the viewer, but he/she is in a role of an invisible beholder who is allowed to peep. (Kress & van Leeuwen 2006: 117–119) Sedivy and Carlson (2011) also discuss the different ways of addressing a viewer and state that the use of personal pronouns, especially *you*, is a technique that aims at making the viewer feel like he/she is addressed directly, as if he/she is engaged in a conversation with an advertisement and thus expected to do something. This technique is based on the way in which communication functions in social situations. In these situations we are accustomed in greeting and being greeted, being asked and answering and so forth. This type of action and reaction way of communication is thus expected to transfer into advertisement as well, so that the viewer would feel like he/she is obliged to respond or react just like in real life situations with other people. (Sedivy & Carlson 2011: 164–167)

In alcohol ads, alcohol is always represented in a positive light and problems are not presented. The ads analysed in this thesis even tend to imply that something good will happen as a result of drinking certain products, such as men getting female company or people having pleasant moments with friends. They are also often connected to a luxurious lifestyle that makes them appear very appealing. This is of course not surprising since the aim of advertising is to promote the sales of products and to affect people's opinions about them. There is usually only a warning text somewhere in the corner of the advertisements in a small font saying "enjoy responsibly" or something similar. Other than that the advertisements do not refer to any negative sides or effects of drinking alcohol but emphasise the positive associations instead.

Knowledge of nonverbal communication is also useful when analysing advertisements in which there are people depicted. Nonverbal communication is a way of expressing ourselves to others either consciously or subconsciously and it can reveal a great deal about us. In communicative situations, nonverbal messages are usually more important than verbal messages. If one says he/she is in a good mood but shows a sad face, we tend to believe that person's nonverbal signals. Thus, in a way those signals are more effective. As Desmond Morris (2002) claims, we are frequently unaware of many of our actions, which makes them very revealing to others. We concentrate on speaking to such a great extent that we sometimes might forget that our movements, postures and expressions are also important in communication. (Morris 2002: 16) Michael Argyle (1988: 1) divides nonverbal channels and signals into following categories: facial expression, gaze, gestures and other bodily movements, posture, bodily contact, spatial behavior, clothes and other aspects of appearance, nonverbal vocalizations and smell. However, for this thesis smell and nonverbal vocalizations are not relevant, so they will be left out.

According to Argyle (1988), the face is the most important channel when it comes to nonverbal communication. With our faces we are able to express a large quantity of emotions and feelings towards other people. They play an important role in social interaction because they change rapidly and are closely observed by gaze directed to faces. Faces and their expressions are also closely related to our personalities and

uniqueness, which can make it difficult to identify different expressions. We are able to make a great quantity of faces, but not all can be recognized with a certainty. An experiment by Osgood (1966) showed that even though fifty performers were asked to pose forty different faces, only eight emotions could be discriminated, and different studies have shown that only six emotions have been found by all who have investigated the problem (Ekman 1982). These emotions are: happiness, surprise, fear, sadness, anger and disgust/contempt. (Argyle 1988: 121) As presented by Argyle, another very important nonverbal channel, and also a signal, in social behavior is the gaze which shows for instance how much we are interested in others. The gaze is a signal for the recipient and a channel for the gazer. The duration of a gaze can also tell things about our attitudes and emotions; glancing and staring come across very differently. Eyes can also be said to have different expressions for example by how far they are opened. Our eyes may signal staring, looking ‘intently’, ‘looking daggers’, ‘looking through’ and so forth. (Argyle 1988: 153–154)

The next category by Argyle (1988) is the bodily movements and gestures, possibly connected with speech, which are important during social interaction. Gestures mean voluntary bodily actions by hands, head or other parts of the body, which are intended to communicate, such as nodding your head to express understanding or moving your hands while explaining something. Argyle divides gestures into three minor categories: emblems, illustrators and self-touching. Emblems are the nonverbal acts, usually hand-movements, which have a commonly known direct verbal translation, such as the hitchhike sign. Illustrators are movements directly tied to speech, serving to illustrate what is being said. Self-touching or ‘body-focused movement’, then, means the way that we touch ourselves in different situations. Examples of these could be keeping warm, covering the eyes, grooming and expressing or trying to hide our emotions. (Argyle 1988: 188–199)

Argyle divides human postures to three main categories: 1) standing, 2) sitting, squatting and kneeling, 3) lying. Postures can also reveal very much of our attitudes and feelings. For example if someone is not sitting or standing straight, it could send a message of being lethargic. Postures are also culture-bound, and there are correct

postures for different occasions such as eating, riding a horse, sunbathing and giving a lecture in different cultures. (Argyle 1988: 203–204) Bodily contact and touch are the most primitive forms of social communication. Examples of these could be touching a person while talking to him/her, embracing, kissing and grooming. “Bodily contact is involved in some of the most basic types of social contact – sex, feeding, fighting – as well as in sheer affiliative behaviour, such as grooming and play in primates.” (Argyle 1988: 214)

Spatial behavior means for instance how much space someone needs in order to feel comfortable, how close to other people does he/she feel good being and so on. The amount of space a person has can tell us something about power and hierarchy, as in the sizes of offices of people with different amount of power; managers usually have bigger office rooms than people in lower positions. Spatial behavior also relates to how close to other people we feel comfortable being, because we usually choose to sit and be near to people whom we know or are fond of. Spatial behavior can be said to be a very straightforward signal, since it can easily be measured of distance or orientation. (Argyle 1988: 168) When a person takes a great deal of space, for instance when sitting, it is regarded as masculine behaviour. This is why girls are commonly taught to sit in ‘a lady-like’ and ‘pretty’ way.

When you encounter a new person, you probably pay additional attention to his/her appearance. Some aspects of physique can be changed only little, but still the way someone appears can define what we think about his/her personality, and we make a great deal of assumptions based on appearance. People communicate with others, intentionally or not, through the way they dress and how they look like in other ways. There are different parts in our appearance that signal different things, such as our physique, style of clothing, use of make-up and so forth. (Argyle 1988: 232) Smell has also been mentioned as one channel that can affect the way in which others see us. Then, finally, there are also nonverbal vocalizations which mean that we can produce sound without any verbal features, such as sighs, laugh and so on.

3 REPRESENTATIONS OF ALCOHOL IN *MEN'S HEALTH* AND *GQ*

In this chapter the alcohol advertisements in *Men's Health* and *GQ* magazines chosen for this study are analysed. The analysis is qualitative content analysis. However, the quantitative results of the categorisation of the material are also briefly discussed. This should provide a better understanding of the material as a whole. The aim is to find out what kinds of representations of alcohol can be found in the advertisements and how these representations are created. In other words, how do specific elements and connotations in the advertisements produce different representations of alcohol? The different types of representations are first identified and then further divided into categories in order to clarify how frequently they occur. The magazines contain 41 different alcohol advertisements of which 12 appear in *Men's Health* and 29 in *GQ*. The different representational categories that were identified are 1) exquisiteness, 2) lifestyle, 3) relationship and 4) tradition. These categories relate to the theory chapter of this thesis in the following ways: alcohol tends to be marketed as a great product that does not have any negative attributes (exquisiteness), our alcohol consumption communicates many things about our lifestyle and wealth to other people (lifestyle), alcohol is closely connected to celebration and social situations (relationship) and lastly, we tend to appreciate the heritage and traditions of our culture and what we drink and eat form an important part of it (tradition).

The features of the exquisiteness category consist of how a product is marketed as being extraordinary, fine or special by its qualities in order to attract attention and to differentiate it from other similar products. An advertisement belonging to this type could for instance claim that a product is the best to ever have existed and emphasise the high quality of it. In the lifestyle category a product is connected to a certain lifestyle, such as sporty, healthy or luxurious way of living, which could be pursued by buying that product. Further, in the relationship category products are connected to friendship, love, kinship and encounters that are based on socialising or relationships. Tradition refers to elements in the advertisements in which tradition is emphasised, for instance, a long tradition in the making of a product or other ways in which tradition or nostalgia relate to the product. These categories have been chosen since they appear to be the

ones recurring the most in the advertisements, and they could be clearly identified and named. After the advertisements have been categorised into these, two representatives of each category are chosen for a more thorough qualitative analysis.

When analysing the material one soon notices that the categories are not mutually exclusive but overlap in many cases. One advertisement might represent many of these categories while another fits into only one. Placing advertisements in categories is not always absolutely clear since analysing them is to some extent always subjective. Representations are always experienced and interpreted individually, and connotations are subjective and might appear very different among different individuals. In this thesis the advertisements were, however, strictly divided into categories in a way that one advertisement was always placed into one category only. The results show that exquisiteness is clearly the most frequently appearing category in the material. Lifestyle and relationship are the second most frequent ones and the prevalence of these categories is quite similar in quantity. Tradition shows to be the rarest of these categories since both magazines contain only a few advertisements signalling this attribute. In *Men's Health's* 12 alcohol advertisements 2 were categorised as containing elements of tradition, 5 exquisiteness, 3 lifestyle and 2 relationship. In *GQ* there are 29 alcohol advertisements of which 1 was placed into the category of tradition, 22 into exquisiteness, 4 into lifestyle and 2 into the relationship category. One should bear in mind that the prevalence of some of the categories was more frequent than the results show due to the fact that the advertisements were each placed in one category only. In many cases the advertisements, however, could have been placed into several of them. The following diagram presents the shares of each category percentually.

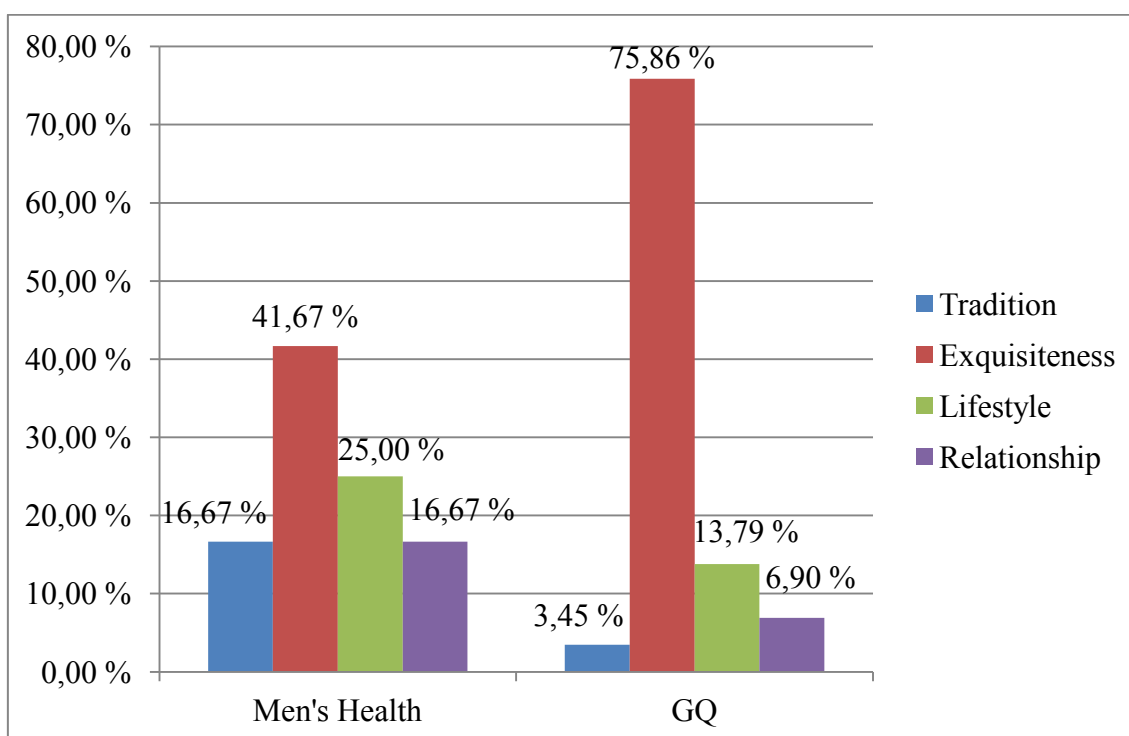


Diagram 1. The percentual share of each category in the alcohol advertisements of *Men's Health* and *GQ* magazines.

3.1 Exquisiteness

This representational category is the most frequently appearing one in the material of this thesis. The advertisements that belong to the category represent alcoholic beverages in a way that emphasises their exquisiteness and superiority. Usually these types of connotations are created by indicating that a certain product is of high quality and class and contains some extraordinary qualities that make it appear better than the competing brands.

One advertisement that belongs to this category is an advertisement for the French Grey Goose Le Melon Vodka (appendix 1.), a melon flavoured vodka. It appears in *GQ's* issue of June of 2014. This advertisement does not portray people but only material objects. It is perhaps surprising that this is actually the case with most of the

advertisements in the material of this thesis. Perhaps the reason could be, as already mentioned in the theory section, that having people in an advertisement is more of a risk since there is a possibility that the viewer does not identify with or relate to those people. Thus, placing only a product in an advertisement could be a safer option.

The advertisement for Grey Goose Le Melon Vodka consists of one image and written text. The setting of it is a room and it depicts a bottle of the vodka and two glasses placed on a table. The bottle is placed on the left side, and the glasses on the right side next to the bottle. The image is a close shot since the bottle and the glasses are placed on the foreground and it appears that they are very close to the viewer. One of the glasses is placed right next to the bottle but the other one is slightly further on the back, more as if it was on the background, since the picture of it is not as sharp as of the other glass and the bottle. In this particular picture the size of the bottle is also notably large and it reaches almost from the bottom of the picture all the way up, making it the most salient element in the advertisement. It is almost fully visible, except that one cannot see the mouth of the bottle due to the framing of the image. The bottles tend to be the most salient objects in most of the advertisements for this thesis. It is not surprising since the advertisers presumably wish that the potential buyers would remember how the bottles look like in order to increase the sales.

The glasses could be described as straightforward looking glass tumblers with a thick bottom part that are commonly used for spirits served with ice. The tumblers contain ice, vodka and pieces of orange melon that is referred to as the cavaillon melon in the text. The pieces of melon are pierced with a stick that seems like a nail. The background is blurred but it appears as if there was a cork of the bottle on the left side of the table. There is also something else on the right side of the table that cannot be identified with certainty because the framing shows only a small amount of the object, but one could guess that it is a handle of a spoon or something equivalent that has been used to stir the drink. Due to the blurred background, the bottle and the glass in the front become very salient.

On the right side on the top of the image there is the text section. An utterance “fly beyond” is written in white upper case letters and big font. On the upper part of the letter ‘o’ there is a white bird that is a symbol of Grey Goose’s brand and thus it presumably portrays a goose. It is, however, interesting that even though the name of the brand is ‘grey goose’ the colour of the geese in the advertisement and on the bottle is white. This same goose occurs on the bottle in the same place on the ‘o’ letter but this time the location of it is the first ‘o’ on “grey goose”. Under the text “fly beyond” there is a text “presenting Grey Goose Le Melon” on one line and “the fruit of kings” on another line in white upper case letters but in a smaller font than the previous utterance. The last sentences, then, are the smallest ones in size and not written in upper case letters. They read “The precious Cavaillon melon of France. Exceptionally sweet and so extraordinarily delicious, kings are said to have traded royal treasure for a taste”. On the bottom of the page on the left there is a text “sip responsibly” and the Grey Goose web address.

One thing that should be noted about the bottle is that it does not have a label. Instead, everything has been printed directly on the surface of the bottle. There is also a larger goose above the name of the product on it. The glass of the bottle is cloudy except on the spot where this big goose is portrayed, which makes the encounter of these two surfaces of the glass form the silhouette of the bird. Thus, there is actually no picture of the bird or it has not been drawn except for its eye and one curve of its beak. Since this part of the glass is clear, one is able to see an image that has been printed on the inner back side of the bottle, portraying slices of cavaillon melon served on a plate and behind that there is one half of a melon. In the background of these appears to be some sort of a green landscape and a cloudy sky. In addition to the big goose there is also a flock of geese next to it on the bottle and on the capsule of the bottle.

The advertisement evidently represents the category of exquisiteness. First of all their slogan “fly beyond” already signals a certain superiority by suggesting that by drinking Grey Goose Le Melon Vodka you will be flying beyond others. This slogan refers to the high quality of the product and the aim of it is to persuade the viewer to think that the properties of the quality and superiority transfer to him/her as well if consuming the

product. The rest of the text also supports the beverage's exquisiteness by claiming that the vodka is flavoured with Cavaillon melon that has an astonishingly delicious taste. The fruit is described as such high quality melon that it is called the fruit of kings and that kings were willing to trade royal treasure for a taste of it. These are all very laudatory words and descriptions of the melon that flavours the product; hence the viewer is made to think that the product has to be as fine and desirable, too. There are drops of water on the surface of the bottle, so it appears to be 'sweating'. This is also a matter that affects the allurements of it since it communicates that the beverage is cooled. This makes the viewer imagine what the drink would taste like when served in this temperature which is the ideal temperature for it.

What adds even more attractiveness to the advertisement is that since the product is French, the melon is called Cavaillon melon. This creates exotic connotations and makes the product appear desirable and special even though apparently Cavaillon melon and Cantaloupe melon are basically the same fruit. This particular melon might only be called a Cavaillon if it comes from France. This is the same situation as with champagne or cognac, since they both have to be produced in certain areas in France and made according to a certain method of certain ingredients in order to be entitled to be called these. France is commonly connected to delicious and high quality food and drink culture that appeals to many people, so this product might appear especially tempting to people who value this country and its culture. In addition to mentioning the country of origin on the bottle, Frenchness is also highlighted with including the French flag on it in a cropped form.

This brand utilises geese as the symbol of it to a great extent both verbally and visually. The connotation of these birds appears to be freedom and the ability to fly, which makes the viewer connect the vodka with being free and able to do what one wants. Drinking the vodka apparently also makes the drinker "fly beyond" which creates connotations of not being equivalent or on the same level with others but somehow above or ahead of them. The colours of the image are consistent with the colours of the bottle. The colour of the writing is white which matches with the colour of the geese. It creates connotations of purity and freshness. The background of the image is not single-

coloured. It seems to be a room that has lighter and darker spots due to the amount of natural light reflecting on different parts of it. The overall appearance, however, seems a warm orange that is similar to the colour of the melon in the glasses and on the bottle. The part “le melon” on the bottle has also been printed in orange. This colour seems appealing and pleasant to the eye and reminds of honey which is also very sweet like the melon is said to be.

The pieces of the melon in the glasses still have some of the green peel on them in a similar way to the pieces in the picture on the bottle. This green matches with the colour of the landscape on the bottle. Green is presumably used in order to make the viewer think of nature and freshness. The table in the image is black which matches with the text on the bottle, and is usually connected to elegance and style. The lighting of the advertisement is pleasant because it is warm-toned and not too bright. It appears that there is a window at the back of the room and a chandelier hanging from the ceiling where a brighter light is coming from. The bottle and the glass on the front are naturally well-lit because of their importance.

As mentioned in the theory chapter, images can be divided into “demands” and “offers” on the grounds of whether they speak to the viewer directly or indirectly. This advertisement is a demand image because of the utterance “fly beyond”. This slogan attempts to influence the viewer by its imperative mood that sounds appealing. Of course all of the alcohol advertisements that contain the warning text saying “drink responsibly” could be regarded as demand advertisements but since this text is an obligatory part of all of them, it is not included in the features that define in which one of these two groups an advertisement belongs in this thesis.

Since this beverage is marketed at men in a men’s magazine, one could assume that it is regarded as a masculine drink. This is not, however, that simple since it is presumably a little sweet and tastes like Cavaillon melon. These are known to be the qualities connected to feminine drinks, but on the contrary it is also a strong alcoholic beverage containing 40 percent alcohol by volume. Strong beverages tend to be perceived as masculine. Even though a product is advertised in a men’s magazine, it is not said that it

should necessarily be consumed by the man who sees the advertisement. Advertisements can also be placed in the magazines in order to suggest that some product could be for instance a good present for someone else. This shows in the material for this thesis, since in the magazines that were published in or for December, the amount of the alcohol advertisements peaked. This suggests that alcoholic beverages are also perceived as potential Christmas presents.

In the issue of September of 2014 of *Men's Health*, there is an advertisement for an American red wine Markham Vineyards Merlot (appendix 2.) that is also a representative of the exquisiteness category. The advertisement basically consists of two layers. The bottom layer is white and on it there is a logo of Terlato Wines, which is the marketer of this wine, with the words 'Terlato' on the left side of the logo and 'Wines' on the right side of it. Under this there is a phrase "always exceptional", which communicates that Terlato Wines only markets exceptional wines, such as the wine in question. On the upper part of the left side there are five words printed vertically and separated by dash lines. From top to bottom these read "winemaker", "reds", "whites", "winery" and "vineyards". They could be seen as interleaves of the brand; different things connected to their products and wine production. It could be concluded that this same list of their features is used in their other advertisements as well because now that it concerns one of their red wines the word "reds" has been highlighted with a burgundy red colour while the others attract no additional attention.

The uppermost layer seems to be some kind of old and to some extent darkened notepaper that is used when writing letters. The colour of the paper sheet is light brown or beige which creates connotations of it being old. There is a bottle of the wine depicted in the centre of it. The image of the bottle is large, taking almost all of the vertical space in the middle of the page. The image of it is a close shot making it the most salient object in the advertisement. On the right upper corner there are four horizontal lines that could also signal that the paper is a paper for writing letters since they might have lines for the name and address of the receiver like this paper does. These lines contain writing that states "The anatomy of a superb merlot" with the words anatomy, superb and merlot written in uppercase letters. This statement highlights the

exquisiteness of the red wine by using the word superb to describe its excellence. This is a rather laudatory adjective and the connotations of it communicate that it is notably better than other Merlot wines and it also makes the wine appear completely superior.

As for the word ‘anatomy’, it makes the viewer connect the advertisement with the medical concept of anatomy. Here that concept has been applied for presenting the structure of the wine by using a similar kind of way of demonstrating its anatomy that is commonly used in school books for biology when illustrating the structure of a human body. Under this it says “sleek and well-focused, with rich flavours of cherry, espresso and mocha”. This gives the viewer an image of what the wine is like in a manner that is typical for a professional describing of wines. On the left upper corner of the advertisement there is a faded-looking stamp of the Markham Vineyards that goes over both of the layers. The use of the stamp is likely to arouse feelings of professionalism and reliability, since they are usually used by authoritative officials. Around the image of the bottle there are different facts about the wine and its production to show its anatomy and to support the claim of its ‘superbness’. These are numbered from one to five and each of them points at something on the label or bottle with an arrow. The names of them are written in uppercase letters and under the names short explanations are given about the facts.

Number one is named “quality heritage” and it states “crafting exceptional wines for over 130 years” while the arrow points at the name of the wine on the label. This is a way of emphasising the exceptionality and high quality of the product and the long traditions in their winemaking. Crafting also communicates that the wine has been made carefully in small badges, similar to the way in which the Ketel One vodka advertisement (appendix 8.), that will be analysed in the tradition chapter, promotes the product in question. The second section goes by the name “premium vineyard location” and the elaborative text says “a true blend of vineyards from Napa Valley’s best growing regions” and the arrow points at the label where the region Napa Valley stands. This emphasises the area where the grapes are grown. When marketing wines this is an issue that matters since different regions produce different wines and some consumers might purchase wines merely on the grounds of where they come from. Complimentary

expressions such as ‘premium’ and ‘best growing’ add exquisiteness and highlight the fact that the wine has been made with consideration and careful combining of different elements. Blending of grapes from different vineyards and even blending different vintages of wine are done to improve the taste and to avoid vintages tasting remarkably different from each other.

The third point is “outstanding ratings” that is explained by telling that “knowledge and experience combine with consistent quality to produce award-winning wines year after year”. Here the arrow indicates a badge that has been placed over the image of the bottle saying that the wine is a “smart buy” and that in 2008 it has scored 91 points out of 100 by *Wine Spectator*. *Wine Spectator* is a magazine that focuses on wine and food and gives wine ratings. These kinds of expert sources are usually trusted which makes the wine appear more appealing and brings more value to the exquisiteness of the product. It does not even appear to be an impediment of using the score that it has been achieved six years prior to the advertisement. This is interesting since when it comes to wines the vintages of the product change and might differ from each other greatly. Thus, the review given six years before this advertisement might not be current or right anymore. When considering the title “outstanding ratings” after these observations also gets one to contemplate whether the product has gained any more recent awards or reviews. Does it only refer to this review in question and older ones, since the plural in “ratings” and the part “award-winning wines year after year” give the impression of many positive accomplishments? The 91 points from *Wine Spectator* might be the best merit that the wine has reached, which could be the reason for using it. “Knowledge”, “experience” and “consistent quality” refer to expertise and skilfulness in the production of the wine.

The fourth point reads “trusted varieties” and under that “hand-selected grapes from diverse microclimates to achieve balanced and rich wines”. In this section the arrow points at the word ‘merlot’ on the label. One sign of a high-quality wine is always if the grapes have been picked by hand. Compared to machine-picking this enables the better observation and control of which grapes end up in the wine-making process and thus only the best ones are picked which naturally has an effect on the outcome. This together with the “trusted varieties” makes the product appear trustworthy because the

viewer gets the impression that he/she will not be disappointed if purchasing the bottle. The part “grapes from diverse microclimates” is similar to some extent with part number two by referring to the location of the vineyards and blending the grapes. Climate also greatly affects the nature and character of wines, such as the acidity and sweetness in them, so referring to microclimates the advertisement perhaps indicates that this wine combines the best grapes of different microclimates. Finally, referring to their wines as “balanced and rich” certainly affects the image of the product.

The fifth part is named “established 1879” and it is elaborated on stating “the stone cellar, a historic landmark built by Bordeaux native, Jean Laurent, is now the heart of the present day winery”. This has been linked with the logo of the Markham Vineyards on the label of the bottle. The logo consists of a golden capital letter ‘M’ on a burgundy red background with a golden outlining on the edges and the text “established 1879”. The fifth point, again, refers to the long tradition and heritage of the Markham Vineyards. In addition to this it tells about the stone cellar in the winery and uses the expressions “a historic landmark” and “the heart of the present day winery” to emphasise its significance. These really make the cellar sound like a remarkable construction, maybe even an equivalent to a tourist attraction. Calling the cellar “the heart” of the winery creates connotations of a warm and important place. This section also mentions the builder of the cellar to be a “Bordeaux native” in order to add value to the winery because France is an appreciated and old wine producer country and Bordeaux is one of its most well-known wine regions. This suggests that the builder has brought some of the French, professional and traditional, style to the cellar which affects the image of the winery and brand in a positive way.

The colours of this advertisement are similar in style with the Josh Cabernet Sauvignon advertisement (appendix 7) that will be analysed in the tradition chapter. They both contain an old looking light brown paper sheet as a background. The purpose of the use of the paper seems to be to signal a spirit of ‘good old times’ and tradition. These kinds of connotations give the viewer an impression of a trustworthy brand with great amounts of experience. The advertisements also make use of the burgundy red colour because it is also the colour of the product in question. The Josh wine advertisement

utilises the colour to a great extent whereas the equivalent of the Markham Merlot uses burgundy more sparingly. In this advertisement the burgundy colour can be seen on the capsule which is the metal wrapping around the closure on the neck of the bottle and as the colour of the word 'merlot', which is a grape variety, on the label. The same colour can also be seen in the stripes of the logo of Terlato Wines, as the colour of highlighting the word 'red' in the left side of the page, on the logo of Markham Vineyards and as the background colour of the *Wine Spectator* badge. Gold has been used as a decorative colour on the label and on the capsule, and white is a background colour for the whole advertisement and the label of the bottle. Black, then, seems to be the main colour of the written texts. The logo of Terlato Wines is the only object in the advertisement that differs from the rest of the colours used, since it contains yellow and blue as well.

This advertisement differs from the Grey Goose Le Melon Vodka advertisement in that this is an offer image. It is not communicating directly with the viewer but makes it in an indirect way. This means that it does not speak to or address the viewer directly. It only describes the wine in different ways and makes the viewer an onlooker who can safely familiarise himself/herself with the advertisement in peace. What is common for these two advertisements is that they both depict only material objects instead of people. They both utilise image and written text but it is the text that expresses their exquisiteness the most and the image acts as a supporting element. When considering the Grey Goose advertisement, it appears quite clear that it represents exquisiteness. The Markham advertisement, then, also highlights tradition but the dominant theme in the advertisement still is exquisiteness. In this case the representations of tradition are used to support the impressions of exquisiteness in it.

3.2 Lifestyle

In this chapter two representatives of the advertisements that belong to the lifestyle category are analysed. The advertisements that can be put in this category represent alcoholic beverages in a manner that emphasises a certain lifestyle and connects the

products to it. The most common representations in the material are an active, sporty lifestyle and a lifestyle that communicates success or a luxurious way of living.

An advertisement for the American Michelob Ultra Light Beer (appendix 3.) appears in *GQ* magazine's issue of December of 2014. It consists of the image of the product and two other images of different situations next to it. These images portray scenes of downhill skiing somewhere in the mountains. On the uppermost picture there is the slogan of Ultra Beer that says "superior light beer" and in between the words "light" and "beer" there is a red symbol of the brand that could be described as a piece of a ribbon. The text is written in white upper case letters and the word "superior" is also in a bold font and underlined. In the picture there are four people doing downhill skiing on a sunny winter day. They have been depicted from a public distance since they are wholly visible and there is also space around them. From this distance the viewer cannot even tell with certainty whether a person in the image is a man or a woman. The two skiers who are closest to the viewer appear to be wearing dark coloured trousers. One wears a yellow jacket and the other one a red jacket or shirt and a light blue quilted vest. It can only be concluded that the other two further back appear to be wearing dark coloured skiing clothes.

In the image below there is a man and a woman both holding a bottle of Michelob Ultra Light Beer in their hands. This is presumably an after-ski picture where they are shown to relax after downhill skiing. The framing has been done in a way that it portrays the couple only from the waist height up and excludes the tops of their heads. This means that the distance is a far personal distance. The nonverbal communication in this picture signals that the couple are feeling comfortable in each other's company. They are both smiling and they are close to each other. They are also looking into each other's direction to some extent. The viewer gets the impression that they have just been talking or joking about something that makes them laugh. The fact that they are depicted being in a positive mood communicates that the beer is also pleasant to them. The nonverbal communication of the people in the upper picture signals that they are downhill skiing with their knees slightly bent. The fact that they are skiing quite close to each other as a group might communicate that they know each other. The age of the people in the upper

image cannot be concluded with certainty, but it is likely that they are of the same age as the couple in the lower image, which is presumably in their thirties or forties.

The woman is wearing a warm looking light blue shirt or jacket, a darker blue quilted vest and a red knit cap. The man is wearing a dark sweater or jacket and a dark coloured knit cap. Although not much of the background is visible to the viewer and it is made to appear blurry, one can conclude that there seems to be two tents and a pile of snow in front of them. There are two bottles of Michelob Ultra Light Beer stuck in the snow to cool and presumably also some skiing equipment next to the bottles. In the foreground of the right side of the advertisement there is a picture of the bottle and below it a written text “drink responsibly”. On the bottom of the advertisement on the right side there is also a reference to their Facebook page where the viewer can “explore more” as the text suggests.

This advertisement belongs first and foremost to the lifestyle category, but it also contains features signalling exquisiteness and relationship. The advertisement promotes a certain lifestyle. It comes across very sporty which speaks for an energetic and active lifestyle. It is placed outdoors and physical activity and sports are the main themes in it. In the advertisement this kind of lifestyle is connected to the product, the Michelob Ultra Light Beer, and this is quite coherent if we consider it. The product is a light beer which sets it apart from other “ordinary” beers. On the label of the bottle it says that this beer contains only 2,6 grams of carbohydrates, 95 calories and 4,2 percent of alcohol. In other words it is a healthier beer option and this is why it is marketed to people who lead a healthy and active life. Sometimes in alcohol advertisements alcohol is connected to people who are watching sports but in this advertisement people are taking part in doing sports. The advertisement signals that it is acceptable to drink this beer even though one is living in a healthy and athletic way.

In this advertisement beer is depicted as a drink of both men and women, and not stereotypically as a masculine drink only. Perhaps it affects this depiction that the beer is a light beer, so it can be regarded as a feminine beverage as well. As mentioned earlier, in addition to the representations of a certain lifestyle, the advertisement also

contains other representations. The exquisiteness of the product comes across in the sentence “superior light beer” which emphasises the superiority of it. Through this statement the purpose is to say that the qualities of this beer are of high class and that it is better than the competing brands. The advertisement also represents relationships. In the upper image it portrays a group of friends downhill skiing and in the lower one there is a couple enjoying the beer and socialising. Thus, this product is also connected to a social lifestyle. The relationship of the couple could be a relation between friends or lovers. This way the advertisement aims at creating positive connotations of friendship or love that might be attained when consuming Ultra Beer.

The most salient elements in the advertisement are the image of the bottle, the couple and the Ultra Beer slogan. The bottle is placed on the right side and since it is on the foreground it overlaps with the two other images. The picture is sharp, well lit and the bottle is represented in a large size. What makes it even more appealing is the fact that it is “sweating” which means that there are droplets of water all over it. This gives the viewer an idea of a bottle that has just been taken out from the refrigerator into the room temperature causing this effect. The text that says “superior light beer” is also a very eye-catching element, since it is written in a big font, upper case letters, and because it has been placed on the centre of the upper image. The fact that the word “superior” is also written in bold typing and that it is underlined makes it stand out even more. Another salient element in the advertisement is the picture of the woman and the man. This is because they are at the foreground of the picture and the image is a fairly close shot. The people in the upper picture are not as salient as these since they appear to be further from the viewer, and their faces, for instance, cannot be distinguished. All the people in the advertisement function as unknown endorsers who are depicted as consumers of the product. They represent the people whose lifestyle Ultra Beer belongs to.

The colours of the advertisement seem to be in coherence with the colours of the product. On the bottle there is mostly blue and white which is the case also in the rest of the advertisement. It is as if the blue sky and the white snow were represented on the label of the bottle as well. Here white creates connotations of lightness, purity and

perhaps healthiness. Blue can be connected to freshness and superiority. This could be something that the designer of this bottle had in mind since the statement “superior light beer” is on blue background while the reference to the low amount of carbohydrates, calories and alcohol is written on white background. It also appears that the woman’s red knit cap and the red jacket of one of the skiers are not a coincidence but they match the red symbol that has been placed on the bottle and among the text “superior light beer”. Two of the people are also wearing blue that matches the bottle. The colours of the advertisement create connotations of freshness and purity which has an impact on the perceptions of the viewer.

This advertisement is an offer since it does not address the viewer directly in the image or in the text on the image. There are only the phrases “enjoy responsibly”, which cannot really be included in the demands, and a text that advises to “explore more” on their Facebook page. This, then, is a more complicated case and it in a way does make the advertisement a demand type on its part. However, since it has been placed in the lowest corner of the advertisement in a small font, it does not seem to be enough to make the advertisement into a demand.

A Hennessy very special cognac advertisement (appendix 4.) is also an example of the lifestyle category. This advertisement for the French liquor appears in *GQ*’s issue of November of 2014. It consists of a one page image with written text and an image of the bottle placed in the foreground of the right bottom corner. The setting of this advertisement is a beach. The most central elements have been placed on the sand and there is water, presumably a sea, behind them and a foggy horizon. This particular advertisement differs from the rest of the material for this thesis by utilising a celebrity endorser, an American hip-hop artist Nas. The fact that this is the only advertisement of such kind could suggest that famous endorsers are not that common in alcohol advertising targeted at men or alcohol advertising in general. This is an interesting observation since according to Martín-Santana and Beerli-Palacio (2013) the use of celebrities to endorse a brand is usually a common practice in the field of advertising. It has also been noted to be prevalent in women’s magazines. (Martín-Santana & Beerli-Palacio 2013: 139–140) The use of Nas as an endorser is an attempt to link him to the

cognac and to get the viewer to make the same connection. The result is that Hennessy V.S appears more glamorous since it is suggested to be consumed by a well-known artist. Even though he does not consume it in the advertisement the viewer assumes that he does so in the real world, outside the advertisement. Thus, he stands behind the brand and the product because he has agreed on appearing in it. One of the aims of this is making the viewer think that if he/she drinks the cognac the lifestyle and qualities of Nas become available for him/her as well.

In addition to Nas, who is depicted in the image, the advertisement also uses another famous person but in a different way. The story of Malcolm Campbell, who was a well-known British race driver in the 20th century, is the most important theme for the advertisement. According to hennessy.com (2013), Campbell was “the greatest land speed record chaser of all time, and the first human to break 300 mph” and he used to be known as the fastest man on earth. Campbell is not, however, portrayed in the picture but there are other elements that form a link between him and the advertisement.

First of all, there is a racing car on the left side that, according to Hennessy’s webpage (2013), is a replica of Campbell’s famous car called “Bluebird”. There is a written text on the right upper corner that reads “Malcolm Campbell didn’t race for cash or fame. He just wanted to go faster. To go beyond my dreams, like he did. That’s my Wild Rabbit.” Under this in upper case letters it says “Nas” and “What’s your wild rabbit?” The advertisement also connects Nas and Malcolm Campbell by speaking about Campbell in Nas’s voice. Nas also expresses that he has the same attitude towards life as Campbell had because he as well pursues his dreams and wants to surpass himself.

In the image Nas is depicted standing on the beach casually with his hands in his pockets. His posture signals an attitude that is confident and relaxed. The racing car has been placed on the left side of the image and he is looking at it. He is dressed in a fine way, wearing a dress shirt, black suit trousers, black leather shoes and a watch on his left wrist. The uppermost button of his shirt is also not buttoned which creates connotations of casualness. Nas has been depicted from a far social distance which means that his whole figure is visible and there is also space around him. This means

that the advertisement does not aim at making him appear too close to the viewer. His figure and the figure of the race car do, however, appear to be the most salient elements in the advertisement because they are the largest elements in it. On the left side of the Hennessy cognac bottle there is a text “Never stop. Never settle.” and on a slightly smaller font “Since 1765”. The mottos of Nas and Malcolm Campbell, of course, support this slogan of Hennessy. Mentioning the year when Hennessy’s production and history began brings the aspect of tradition into the advertisement to highlight experience and expertise. Since all these arguments exist in the advertisement it suggests that Hennessy is connected to this kind of lifestyle and perhaps even enables or at least supports it. It gives the viewer an impression of him/her being able to reach this kind of a lifestyle by drinking the cognac.

In the left bottom corner it says “Learn more about Malcolm Campbell at Hennessy.com”. On their website there is more information about him and the advertising campaign has also covered video commercials with the same story. The picture of the bottle is fully coloured, but in all other parts the advertisement is a black and white one. It is also worth noting that the Hennessy bottle is surprisingly small when comparing it with the other bottles in the advertisements in the material of this thesis. The only thing that increases its salience is that it is placed on the other image as an additional layer and depicted in full colours whereas the rest of the advertisement is in black and white. The advertisement wishes to create connotations of a lifestyle that is unyielding, glamorous and exciting. The sea in the background is heaving which could symbol that it is also unsettled or restless and in constant movement in a similar way that Nas and Campbell have been described to be. As for the foggy horizon, it creates connotations of something unknown in the future. The nose of the race car has been headed towards the sea which indicates that it is ready to drive into the fog and into the future towards new challenges and dreams.

This advertisement also appears to be targeted at men only. First of all cognac is considered a masculine beverage since it is a strong drink that also tastes strong. Featuring two men and connecting the product with them also gives the male viewers something to identify themselves with. The lifestyle that the advertisement promotes is

also traditionally regarded as masculine since hard work is connected to it rather than to femininity. Race driving is also connected to masculine culture and the car in the image is supposedly depicted in it to attract men's attention. The advertisement, however, seems to be distancing Nas and the race car from the viewer since they are not portrayed that close. The reason for this might be that the advertiser wishes to make these subjects appear harder to attain and perhaps through this also more interesting and desirable.

The advertisement can be classified as a demand because it contacts the viewer directly by asking "what's your wild rabbit". This way the viewer gets the feeling that he/she is expected to react. It invites the viewer into a dialogue with Nas. The slogan "Never stop. Never settle" also demands or suggests the viewer to act in a certain way. There is also the text that tells the viewer to learn more about Malcolm Campbell at their web site.

3.3 Relationship

The category of relationship contains advertisements in which relations and social interactions between people are in a dominant role. This impression of a relationship can be created between people in the advertisements or between them and the viewer. Usually advertisements that belong to this category represent relations between lovers or friends. The following two advertisements are examples of representatives of this category.

An advertisement for Santa Margherita Prosecco (appendix 5.), which is an Italian sparkling wine, appears in *Men's Health's* issue of December of 2014. The advertisement consists of two images. The uppermost image portrays a situation where the sparkling wine is consumed, whereas the lower one is a picture of the product itself. The upper image depicts a situation where a man is standing in front of a house where a celebratory occasion takes place. The door is open and there is a woman leaning against the doorframe, holding a glass of sparkling wine, supposedly Santa Margherita Prosecco, in her hands. Since the woman is the one who has opened the door for the

man we can assume that she is the hostess, and the house where the occasion takes place is hers.

The viewer is allowed to have a look inside the house through the open door. One man and two women can be seen, but the image suggests that there are also other people inside, since one of the women is discussing with someone who cannot be seen from this angle, while the other woman and the man are engaged in a conversation with each other. The people inside also seem to be holding glasses in their hands, which can additionally be concluded from the position of their hands. The age of all of the people cannot be indicated with certainty since the man arriving is not facing the viewer and the image is slightly blurry on the background where the other people stand. However, the hostess appears to be in her thirties or forties and since it looks like the man has some grey in his hair, he might also be described to be in his forties or middle-aged. The fact that especially advertising images are commonly processed also makes it more difficult for the viewer to conclude the ages of subjects in them.

The occasion appears to be quite fancy and festive, which can be concluded from the clothing of the people in the advertisement. The woman on the door is wearing an expensive looking glittery gown and jewellery, the man is wearing a black jacket and a white scarf and all the guests inside are also dressed in a fancy way. One of the women is wearing a red/burgundy dress and the other one a darker dress the colour of which cannot be defined with certainty, and the man is wearing a light coloured dress shirt. The man entering is portrayed from behind so the viewer is able to see that he is holding a bottle of Santa Margherita Prosecco in his left hand behind his back. There is a red/burgundy ribbon tied around the bottle which suggests that it is a present for the hostess.

The occasion is presumably connected to Christmas season since there is snow and candle lanterns on the ground and a Christmas garland with Christmas lights hanging over the entrance. Note that the issue in which this advertisement appears is December, which shows that the season or occasion of publishing an advertisement also has to be taken into consideration. Anticipating consumers' needs is central in advertising. In

front of the door there is a carpet that also functions as a welcoming element and in that way affects to the overall atmosphere. There is a written text “the moment perfected” in the image next to the woman at the door. Beneath this image and in the foreground of the advertisement there is a picture of a bottle of Santa Margherita Prosecco, the brand name and the producer’s name on a light background. The ribbon around the bottle in the upper image is of the same colour as the brand name that has been written next to the bottle and on the bottle in the lower image. One of the women inside the house is also wearing a dress that is of the same colour. This way the ribbon and the dress match the colour that is related to the brand, creating coherence. This particular red or perhaps burgundy colour could be said to create a warm, elegant and romantic atmosphere and associations.

This advertisement represents mostly the category of relationship by depicting a social situation where people encounter and spend time together. The relationship between the man and the woman in the foreground is not explicitly expressed but some nonverbal cues indicate that they have a close relationship. The woman is smiling and looking at him, and even though the viewer cannot see the man’s whole face, he seems to be looking at her and smiling as well. The woman’s posture is also a significant indicator of her attitude towards the man since she is facing him and her body is turned to his direction, she is leaning against the doorframe with her left shoulder, her left knee is slightly bent and her hip is pushed to the right. The nonverbal communication of the people inside the house implies that they know each other and feel comfortable in each other’s company. First of all they appear to be looking at each other, smiling and chatting. Their spatial behaviour also signals closeness since they are close to one another, facing and their bodies turned towards the person they are discussing with. All this can be concluded by looking at the other fully visible couple inside. There is also another woman inside but since the person she is talking to cannot be seen, their relationship cannot be analysed in the same way. The fact that the visible couple and the other woman next to them talking to someone else are so close to each other, could signal that there are quite many people inside the house so that they have less room.

The advertisement also bespeaks exquisiteness to some extent. It suggests that Santa Margherita Prosecco is a beverage that one can serve at a sophisticated and fancy occasion and that it is also a suitable gift for a guest to bring. This highlights the quality of the product by connecting it to elegant celebration. The text “the moment perfected” also creates a connotation of this sparkling wine turning a nice occasion perfect with its exquisite qualities. The advertisement also signals a certain high-class lifestyle that includes fine occasions of fine people. These people drink exquisite sparkling wine, dress up flamboyantly and live in nice houses.

The hostess of the occasion is clearly the main character in the image. She is facing the viewer and her whole figure is visible. In other words she is one of the most salient elements in the image. The amount of light is just right in order to drag the viewer’s attention to her. She is also wearing a light coloured gown that sparkles, which makes her more noticeable. The man arriving is portrayed from the behind and we can only see his back, the back of his head and a part of his right cheek, arms and left hand holding the bottle. This suggests that his identity in the advertisement is not that important since we cannot even see his face. Although the figure of the man is quite dark due to his clothes and the lighting, his hand behind his back and the bottle he is holding are well lit. The lighting in this case is very important since the bottle needs to be seen by the viewer even though the man is standing in a darker spot in the picture. Even though the man’s identity is not in a key role, he is depicted from a far personal distance which is closer than the other people in the image. They can be seen in a way that signals public distance. The man arriving is also a salient character in the advertisement and related to the information value of the advertisement since he appears in the foreground of the upper image. He is also the largest subject in size in the picture due to where he has been placed.

The guests inside are at the background of the image, and the background is slightly blurred and not so sharp so we cannot see their faces properly. This suggests that their roles in the advertisement are not that important. The bottle depicted in the foreground also plays a central role and is very salient since it is placed in the very front of the picture and the image of it is very clear, highlighted and sharp. The background is light

coloured which makes the bottle truly stand out. The bottle also overlaps the image to some extent, which emphasises its meaning even more.

In the advertisement alcohol is connected to celebration and societal situations. As the written text in the image suggests, this Prosecco ‘perfects’ the moment. The beverage is of such a high quality that it turns even the fanciest occasions fancier, in fact perfect, as the caption reads. Sparkling wine is commonly connected to celebration and high-class lifestyle, and this advertisement reinforces that image. The viewer is made to think of this Prosecco as a product that could turn his/her occasions as fine and perfect as in the image in the advertisement. The atmosphere in the image is warm and inviting since the lighting and colours are not too bright. The house also looks appealing even though there is not much of it visible. There is a warm welcoming light, the house looks stylish and the guests appear to be enjoying themselves. The outside of the house also appeals to the viewer with all the decorations.

This advertisement is an offer instead of a demand. It does not in any way contact the viewer or address him/her directly. The people depicted in it do not either make any contact with him/her. The advertisement only indirectly indicates that the product is worth buying and consuming, giving the viewer a role of an onlooker.

Another advertisement that belongs to the category of relationship is for the Polish Chopin vodka (appendix 6.). This advertisement appears in *GQ*'s issue of December 2014. It includes an image of a scene that takes place at a nightclub, an image of the bottle and written text. The nightclub picture is the largest element and takes over fifty percent of the advertisement's space. There is a young woman estimatedly in her twenties or thirties in the middle of the image, holding a cocktail in her hands. She is surrounded by men and one woman who are all staring at their phones in their hands. The woman is depicted from a far personal distance since one can see her approximately from the waist up.

Under the image there is a text “Do you want to be the guy looking at his phone or into her eyes?” with the part “or into her eyes” written on bold typing and also on bigger

font to create salience. This communicates that it is intended to be the most important part of the advertisement. There is also a picture of the bottle and under that it reads “Life’s fast. Sip slowly”. The bottle has been placed horizontally in the ad, so it lies on its side instead of standing vertically which is the common way of depicting bottles in the material. The writing on the bottle that says “Chopin Potato Vodka” is vertical so when it has been portrayed horizontally the viewer is able to read the text more effortlessly. The designer of the bottle has presumably decided on this type of layout since it enables the use of more space for the brand or product name which creates more salience (cf. the advertisement for Ketel One vodka, appendix 8.). It has also been mentioned on the bottle that the product is Polish.

The most salient element in the advertisement is the woman. She is facing the viewer and looking straight at him/her. The lighting also gives the viewer an unrestricted view of her whereas other people in the image appear to be in the shadows, with only the screens of their phones slightly lighting their faces. The one woman in the background has been portrayed in a different way, and instead of her face, one can only see a part of her legs and arms and that she is wearing a short dress or skirt. This kind of segmentation of the human body is also a tool that in a way objectifies it by not showing it as a whole but only parts of it, signalling that a person is seen as an outcome of different body parts. In this advertisement the intentional framing has led to this kind of angle of view.

The fact that the woman is shown this way wearing a short skirt or a dress, adds sexual appeal to the advertisement. She is depicted sitting, unlike the men, and also holding a phone in her hand. Sitting in this case could signal passiveness whereas standing signals activity. The activity levels of these people are presumably not that high since they are staring at their phones, but sitting could still signal that the person is not actively looking for social interacting unlike it could be when standing. These characters surrounding the main character have been blurred and thus they could be described only as figures of people, which decreases their salience. The text also draws attention to the most salient woman by asking the viewer whether he wants to stare at his phone or look into her eyes. This advertisement is clearly aimed at men only, not just because it

appears in a men's magazine and depicts an inviting woman but also because it addresses the viewer as a 'guy'.

The colours of the image are fairly dark which results mostly from the location of the scene. In addition to the setting being dim the woman is wearing a black dress and her hair is also dark. The people around her also appear to be wearing dark-coloured clothing. The advertisement clearly combines the colours of the vodka bottle that are black text on a white background. The bottle has been depicted against a white background and all the text on it has been written in black font. The bottle appears to be quite elegant and simplified, and the rest of the advertisement follows this style. Black and white are regarded as stylish colours and in clothing especially black is viewed as such a colour. The image is not, however, stylish in a traditional, classic way but contains some modern, perhaps even 'rock style', audaciousness.

The woman's dress exposes a large area of her cleavage which adds another sexual factor to the image. She is also wearing a substantial amount of bracelets and at least one of them appears to have metallic spikes on it. There is also a black ring on her right index finger and she wears several black necklaces. She seems to be standing or walking towards the viewer. The nonverbal communication of her face is quite subtle and perhaps slightly mysterious since she is not really smiling but her facial expression still makes her appear approachable. The main reason is her gaze which is in a way very piercing. The fact that she is also wearing a skin-revealing dress is a measure of catching the viewer's attention and attracting his interest towards her. Dressing this way creates connotations of confidence. The fact that she is depicted from far personal distance communicates that her relationship to the viewer is not particularly close, yet. It aims at making the viewer want to shorten this distance by getting interested in her and feeling like he should react to the advertisement.

The advertisement is modern also because of the way it depicts people's behaviour at the occasion. Everybody else except the woman is occupied looking at their phones even though nightclubs are regarded as sociable places. This is a typical scene for the smart phone era we live in. The question "do you want to be the guy looking at his

phone or into her eyes” also draws attention to the issue by making the latter option sound better. “Life’s fast. Sip slowly” also communicates the hectic lifestyle people are commonly surrounded by in which they should always be contactable and uploading information and pictures of themselves to social media. This impedes interacting with others face-to-face, which is the theme that this advertisement utilises.

Since the advertisement is targeted at men it also implicates that Chopin vodka, and perhaps vodka in general is a drink of men. The woman in the advertisement is having a cocktail that appears to be a Martini. This could be concluded of the shape of the glass, the colour of the cocktail and the green olives it is garnished with. Because the product advertised is vodka, it probably is a vodka Martini. Nevertheless, it is indicated that she is having a cocktail instead of drinking the vodka as such without any mixers, ice and so forth. Thus, the stereotypical division of masculine and feminine drinks seems to be contributed by this particular advertisement as well. What should be noted is that vodka Martini is known to be the cocktail that the film character James Bond drinks. In this case it raises a question of vodka Martini being a masculine drink, even though cocktails in general are not regarded as such. Thus, does the advertisement aim at creating connotations that signal that the woman is modern and equal when consuming a masculine drink?

This advertisement is clearly a demand since it speaks directly to the viewer visually and verbally. One of these ways is the question “do you want to be the guy looking at his phone or into her eyes?” The text contacts the viewer by addressing him with the personal pronoun “you” and also calling him a “guy”. The advertisement also poses a question to the viewer and thus expects him to react. In addition, the woman is depicted in a way that makes her appear as if trying to communicate with the viewer. She is not interacting with anyone in the picture but looks directly at the viewer, presumably waiting for his reaction. Hence, the advertiser aims at creating a connection between the product and the woman, signalling that drinking this vodka enables the interaction between the viewer and her, or women in general. This is the reason why the woman is the most salient element in the advertisement. The fact that she is portrayed being alone and not with friends, or at least that is not highlighted in the ad, also signals that she

might be looking for male company. She is standing in a very straight posture holding the cocktail in her left hand while her right thumb and index finger are holding the toothpick of her olive garnish suggesting that she might eat an olive. The utterance “sip slowly” also tells the viewer how he should drink this beverage. This text belongs to the slogan of Chopin and thus it is a part of the advertisement in a different way than in the other advertisements. In addition to this utterance there is also the obligatory warning text on a small font in the lowest corner of the advertisement.

The advertisement utilises the information value by placing the most important elements in the same line with each other. These consist of the woman, the bottle and the written text. The prerequisite of the wanted effect of the ad is that the viewer perceives the woman attractive. This means that if it does not happen the advertisement loses some of its effect. Thus, this advertisement is an example of the importance of the use of right kind of endorsers. The woman in this advertisement represents the type of an unknown endorser who is portrayed as a consumer of the product.

3.4 Tradition

The advertisements that belong to this category represent alcohol in a manner that puts emphasis on long traditions in the production of a beverage. These advertisements might contain old images that create nostalgia or they might verbally highlight the tradition and expertise that the producers have attained. The aim of this type of advertising is to create trust towards the brand.

An advertisement for the American red wine Josh Cabernet Sauvignon (appendix 7.) appears in *Men's Health's* issue of December of 2014. It consists of an image and written text and in the foreground on the right side of the advertisement there is a picture of the bottle, just like in the Prosecco advertisement (appendix 5.), overlapping the bigger image. There is an image of a man who appears to be sitting on or leaning against a bonnet of a car. His position is not entirely clear because of the framing that leads to his legs not being visible all the way down. This makes the distance of this

picture a far personal distance. His right hand seems to be resting on his hip while his left hand is placed against his upper thigh. His posture comes across quite relaxed and masculine since he is taking rather much space and his arms are outspread to the sides so that his elbows are far from each other.

He is wearing a long-sleeved shirt and trousers. The uppermost button of his shirt has not been buttoned, which also signals that he is relaxed and casual in his style. He also seems to be wearing a cap of some kind. The image is not that sharp and clear but he seems to be looking at the viewer and his mouth is slightly open as if there was a slight smile on his face. The picture is steeped in old times. First of all, it is not an ordinary modern photograph of the man, but looks as if it could be a processed photograph but also a drawn picture. It appears to be slightly faded and burgundy coloured. The car is an old one, probably from the beginning of the 20th century.

Above the picture there is a written text in upper case letters and big font that reads “What do you give the man who taught you the value of hard work? A labor of love.” Under that it says in notably smaller font “My dad always believed in working hard and following your dream. His name was Josh and he was my hero. I made this wine in his honor. It’s big and vibrant but always approachable, like him.” Under the text there is an indication that these are the thoughts of Joseph Carr who is a son and a founder of the Josh Cellars wine company. Thus, the man in the image is his father, Josh, after whom he has named the company and the wine. In addition to the upper text being written in upper case letters, the parts “hard work” and “love” have been written in bold typing which emphasises them even more. On the left side of the wine bottle it reads “long live” which together with the name of the wine forms “long live Josh”. There is also an address to their web page. On the image of the father, there is a text “Josh Carr, circa 1948” signalling the father’s identity and the year the picture has been taken in.

The background of the advertisement appears like an old paper sheet that is light brown and has red wine stains on it. There are two burgundy circles, one clear wine spot and other a bit more blurrier burgundy coloured marks on it that suggest that there has been a glass or glasses of wine on it and that the wine has been spilled. In addition to these

wine marks, all the other colours in the advertisement are burgundy as well. The only exceptions are the wine bottle in the foreground and the assumed paper sheet in the background. However, the background also contains some burgundy colour because of the stains on it. All the writing and the image of the man and the car in the advertisement are in the same colour. This particular colour has been chosen because it symbolises the colour of the wine. It also radiates warmth and old times.

This wine advertisement represents first and foremost the category of tradition. The son Joseph, who is the wine maker, claims that his father has considered working hard and following ones dreams important and he has also taught his son the same values. Since his father was Joseph's hero, he wants to be able to show that he can work hard as well and thus he has made a wine in his father's honour. Wine making is not easy so this way he shows how much his father meant to him and honours his values. He compares the wine to his father by stating that the wine is big and vibrant but always approachable, just like his father had been. The picture of his father does support this description as he is sitting in a manly posture but still looking gentle. Working hard in a goal-oriented way has traditionally been regarded as a masculine attribute. In this way the advertisement establishes also a masculine intergenerational relation.

The text "long live Josh" also refers to his father's memory as continuing to live in the form of the wine that has been made and named after him, and the making of which has demanded a great deal of hard work. The fact that the upper text is written in a bigger font than the lower one, and in upper case letters, and that the parts "hard work" and "love" have been written in bold typing, creates salience and tells the viewer something about what the advertisement wants to emphasise. Hard work and love are the key expressions in this advertisement and they do represent the theme of it quite well. The most salient elements in this advertisement are the pictures of the father and the wine bottle, and the text written in upper case letters, especially the expressions written in bold typing. The bottle truly stands out since it is the only element of different colour with its bright white label and the lighting is also bright on it. It is also the closest element to the viewer in addition to the text that draws attention to it because of its size.

The father is also eye-catching inasmuch as he is looking at the viewer and facing him/her with his whole posture, and also since he is in the foreground of the image.

This advertisement is a demand because it speaks to the viewer directly by posing a question. However, it is not an open question but there is also an answer provided under it. Regardless of this answer the aim of placing this question in the advertisement is to attract attention and to make the viewer contemplate on it. The father in the image is also looking straight at the viewer which increases the feeling of the viewer being in a communicative situation with the advertisement.

An advertisement for the Dutch Ketel One vodka (appendix 8.) that appears in *GQ*'s issue of December 2014 also represents the category of tradition. This advertisement consists of one picture that covers the whole page and written text that has been placed over the image. The image depicts a bottle of the vodka and a glass containing vodka with ice cubes. The image is a close shot of these two and makes them the most salient elements in the advertisement. They have both been placed on an amplifier. Next to the glass there is a piece of paper with writing on it. Taking the amplifier into account, the paper could be a list of songs to be played in a certain order, a 'set list', since there are consecutive numbers in front of each line. On the right side of the bottle there is a text written on capital letters that reads "Conviction doesn't take shortcuts." On the bottom of the advertisement there is the brand name in a big font making it also a very salient part of it. Under that it says "Vodka inspired by 300 years of craftsmanship." and under that a phrase on capital letters "Gentlemen, this is vodka." In the right upper corner there is a partial stamp of the Nolet distillery that produces the vodka.

The advertisement underlines tradition by stating that the vodka is "inspired by 300 years of craftsmanship". This makes the product appear trustworthy and of a high quality. The word craftsmanship itself signals expertise and meticulousness. In fact, it gives the impression that each bottle of the vodka has been made carefully and individually instead of using an assembly line of a big factory. The text "conviction doesn't take shortcuts" also bears connotations of believing in what one is doing, in this case making vodka, and that it should be made properly by following the same old

recipe and not hastening the process. It also signals believing in your own product and standing behind it. The label of the bottle also sends similar messages by claiming that the vodka is “inspired by small batch craftsmanship” and under that in a smaller font “from over 10 generations of family distilling expertise”. The label adds the word ‘family’ into their sales speech, which creates many positive connotations, such as warmth, trust and safety. All of these phrases emphasising the craftsmanship, experience and dedication highlight that tradition is the most important mean for this brand and product in its advertising.

This advertisement is also one that is clearly targeted at men only by addressing the viewers as ‘gentlemen’. And since the advertisement calls the viewers gentlemen, this advertisement belongs to the category of demands. It tells these gentlemen viewers that it is the one and only real vodka that these men should be consuming. Thus, it leaves the viewer with the feeling that he should react. The fact that their choice of word has been ‘gentlemen’ communicates that their target audience consists of elegant, well-behaving and perhaps also wealthy men. ‘Gentlemen’ creates very different connotations compared to ‘men’ or ‘guys’. The picture is a black and white image on all other parts except for the bottle that contains a little amount of red as a background colour for the letter ‘k’ on the label and on the neck. These colours are coherent with the word ‘gentlemen’ by creating a stylish impression. The framing does not give many clues about the location or setting of the advertisement. All that one can distinguish are the amplifier and the set list which suggest that the scene might be a band rehearsal or a concert venue.

4 CONCLUSIONS

The aim of this thesis was to find out what kinds of representations of alcohol can be found in the advertisements and how these representations are created. In other words, how do specific elements and connotations in the advertisements produce different representations of alcohol? The different types of representations were first identified and then further divided into categories in order to clarify how frequently they occur. The material of this study consists of the alcohol advertisements in *Men's Health* and *GQ* magazines published in 2014, and the analysis was performed on these advertisements. The material was analysed in a qualitative method but some relevant numbers were also taken into account.

In this thesis the advertisements were strictly divided into categories, so that one advertisement was always placed into one category only. The results show that exquisiteness is the most frequent one of the categories, since it occurs in 41,67 % of *Men's Health's* and 75,86 % of *GQ's* advertisements. The second most frequent one is lifestyle with 25 % in *Men's Health* and 13,79 % in *GQ*. For the relationship category the numbers are 16,67 % (*MH*) and 6,90 % (*GQ*) and lastly, for tradition 16,67 % (*MH*) and 3,45 % (*GQ*).

As mentioned earlier, the categories tend to overlap to some extent and it is not always clear in which category the advertisements belong the most. In some cases it depends on one's individual interpretation in which categories the advertisements should be placed. There were, however certain features that recurred in the advertisements. The categories were formed on the grounds of these different features. These features relate to the cultural aspects of alcohol that have been discussed in the theory chapter.

In the exquisiteness category the advertisements aim at emphasising the good sides and qualities of a product in order to try to differentiate it from other similar products. The lifestyle category contains advertisements that connect their products to a certain lifestyle that might be attained when consuming the beverage advertised. The advertisements that belong to the relationship category represent their products as

essential parts of social encounters and relationships. This makes the viewer regard these products as prerequisites or otherwise as important parts of these kinds of situations. The tradition category aims at affecting the viewer with connotations of trust and high quality that relate to the long traditions of the production of a beverage. The advertisements belonging to this category might also try to appeal to the viewer by using nostalgic elements in them.

The alcohol advertisements tend to imply that alcoholic beverages can be a part of different lifestyles, whether you were a person who leads a healthy and active life or someone who enjoys socialising with others and celebrating. The advertisements aim at creating positive connotations towards the products and the negative sides of drinking are not mentioned. There is usually only a small warning text that advises the viewer to drink responsibly or moderately.

In the advertisements, the picture of a product in question tends to be the most or one of the most salient elements. If an advertisement depicts people, they are also commonly portrayed in a way that makes them the most salient ones. This kind of salience is created for instance by placing these elements in the foreground close to the viewer, making them large in size and using eye-catching colours and lighting. The significance of a slogan or a brand name is usually also highlighted in the advertisements by writing these in a font that is large in size and in bold typing.

The advertisements that were analysed make use of both demand and offer type. Both of these types are connected to certain elements that produce certain connotations and representations. The demands contact the viewer directly by using images or words that create the impression of a communicative situation where the viewer is expected to participate. The offers do not contact the viewer directly but only indirectly implicate that a product advertised is worth purchasing by putting the viewer in the role of an onlooker or peeper who gets to observe without taking any part himself/herself. The offer advertisements tend to be more subtle whereas the demand advertisements come across quite straightforward and more intrusive.

Most of the beverages advertised in the material could be regarded as masculine drinks, which is not surprising since they occur in men's magazines. Some of the advertisements, however, contain products that cannot be regarded as clearly masculine, such as red wine or sparkling wine. These beverages could be considered beverages of both men and women since they are usually connected to social encounters, such as dinners and celebratory situations. Wine in general also tends to be connected to a sophisticated way of living and high class, so perhaps it could be interpreted as a beverage that communicates lifestyle more than gender.

As for further research, it would be interesting to study the alcohol advertisements in men's and women's magazines in comparison to find out, for example, how often the beverages advertised for women tend to be considered feminine compared to the beverages advertised for men being masculine. As it was mentioned in the theory chapter of this thesis, the drinking habits of men and women seem to be shifting towards each other, so perhaps this also has an effect on alcohol advertising.

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Appendix 1. Grey Goose Le Melon Vodka

FLY BEYOND[®]
PRESENTING GREY GOOSE[®] LE MELON
THE FRUIT OF KINGS

The precious Cavaillon melon of France. Exceptionally sweet and so extraordinarily delicious, kings are said to have traded royal treasure for a taste.

GREY GOOSE
Le Melon
PRODUCED AND BOTTLED
IN
FRANCE
MELON FLAVORED VODKA
IMPORTED

PHOTOGRAPHS, CLOCKWISE FROM TOP: THE SUN; BILL INGALLS/NASA/CORBIS. COURTESY OF JIM MOORE; SYLVAIN CAZENAVE/CORBIS. ILLUSTRATION: MICHAEL HOEWELER.

SIP RESPONSIBLY.
greygoose.com

© 2014 GREY GOOSE, THE GOOSE DEVICE, LE MELON TRADE DRESS AND FLY BEYOND ARE TRADEMARKS.
IMPORTED BY GREY GOOSE IMPORTING COMPANY, CORAL GABLES, FL. VODKA 40% ALC. BY VOL.; FLAVORED VODKAS EACH 40% ALC. BY VOL.—DISTILLED FROM GRAIN.

Appendix 2. Markham Vineyards Merlot

TERLATO WINES
ALWAYS EXCEPTIONAL

The
ANATOMY
of a **SUPERB**
MERLOT

Sleek and well-focused, with rich flavors of cherry, espresso and mocha.

4. TRUSTED VARIETALS
Hand-selected grapes from diverse micro-climates to achieve balanced and rich wines.

1. QUALITY HERITAGE
Crafting exceptional wines for over 130 years.

5. ESTABLISHED 1879
The stone cellar, a historic landmark built by Bordeaux native, Jean Laurent, is now the heart of the present day winery.

2. PREMIUM VINEYARD LOCATION
A true blend of vineyards from Napa Valley's best growing regions.

3. OUTSTANDING RATINGS
Knowledge and experience combine with consistent quality to produce award-winning wines year after year.

WINE SPECTATOR
WINE 2008
91
POINTS

winemaker K. nicholls

MARKHAM
VINEYARDS®

Appendix 3. Michelob Ultra Light Beer

**SUPERIOR
LIGHT BEER**

Michelob
ULTRA

**SUPERIOR
LIGHT BEER**

Michelob
ULTRA

2.6 GRAMS CARBS
95 CALORIES
4.2% ALC/VOL
12 FL. OZ.

AMERICA'S BEER INC. ST. LOUIS, MISSOURI

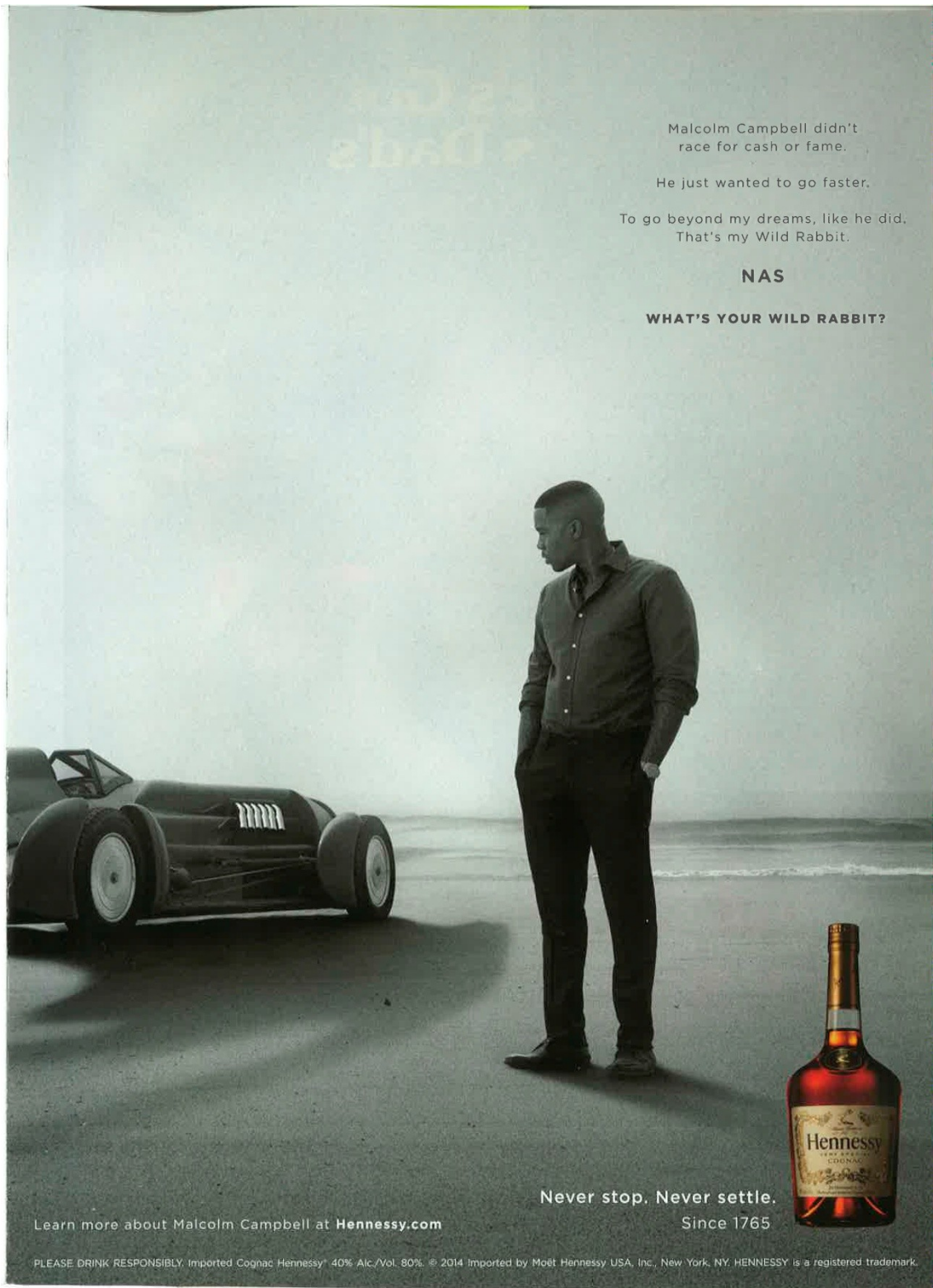
EXPLORE MORE at facebook.com/MichelobULTRA

©2014 Anheuser-Busch, Michelob Ultra® Light Beer, St. Louis, MO 25 calories, 2.6g carbs, 95g protein and 0.1g fat per 12 oz.

ENJOY RESPONSIBLY

PHOTOGRAPHS: GETTY IMAGES

Appendix 4. Hennessy Very Special Cognac

A man in a dark shirt and pants stands on a beach, looking towards a vintage open-wheel race car. The background is a soft, hazy sky with faint, glowing text that reads "Malcolm Campbell".

Malcolm Campbell didn't
race for cash or fame.

He just wanted to go faster.


To go beyond my dreams, like he did.
That's my Wild Rabbit.

NAS

WHAT'S YOUR WILD RABBIT?

Learn more about Malcolm Campbell at Hennessy.com

Never stop. Never settle.
Since 1765



PLEASE DRINK RESPONSIBLY. Imported Cognac Hennessy® 40% Alc./Vol. 80%. © 2014 Imported by Moët Hennessy USA, Inc., New York, NY. HENNESSY is a registered trademark.


Appendix 5. Santa Margherita Prosecco

The Moment Perfected.

Campaign supported by Regulation EC N. 1234/07
Imported by Terlato Wines, Lake Bluff, IL. TerlatoWines.com ©2014 Terlato Wines

SantaMargherita.us

Santa Margherita

Exclusively presented by TERLATO  WINES

Santa Margherita
VALDOBBIADENE
Prosecco
SUPERIORE

The advertisement features a woman in a shimmering, sequined dress standing in a doorway, holding a glass of sparkling wine. A man in a dark suit is seen from behind, holding a bottle of Santa Margherita Prosecco. The scene is set in a festive, holiday-themed environment with a brick wall, a decorated doorway, and a small Christmas tree. The text 'THE MOMENT PERFECTED.' is written in the upper right. The bottom of the ad features the brand name 'Santa Margherita' in a large, elegant script, followed by 'Exclusively presented by TERLATO WINES' and a detailed view of the wine bottle label.

Appendix 6. Chopin Vodka



DO YOU WANT TO BE THE GUY LOOKING AT HIS PHONE
or into her eyes?



Chopin
POLAND
POTATO VODKA

CHOPIN

LIFE'S FAST. SIP SLOWLY.™

Please drink responsibly - Chopin Vodka, distilled from Potatoes, 40% Alc. By Vol, Imported by Chopin Imports, Manhasset, NY.

Appendix 7. Josh Cellars Cabernet Sauvignon

WHAT DO YOU GIVE THE MAN
WHO TAUGHT YOU THE VALUE OF
HARD WORK?

A LABOR OF **LOVE.**

My dad always believed in working hard and following your dream. His name was Josh and he was my hero. I made this wine in his honor. It's big and vibrant but always approachable, like him.
—Joseph Carr, Son & Founder

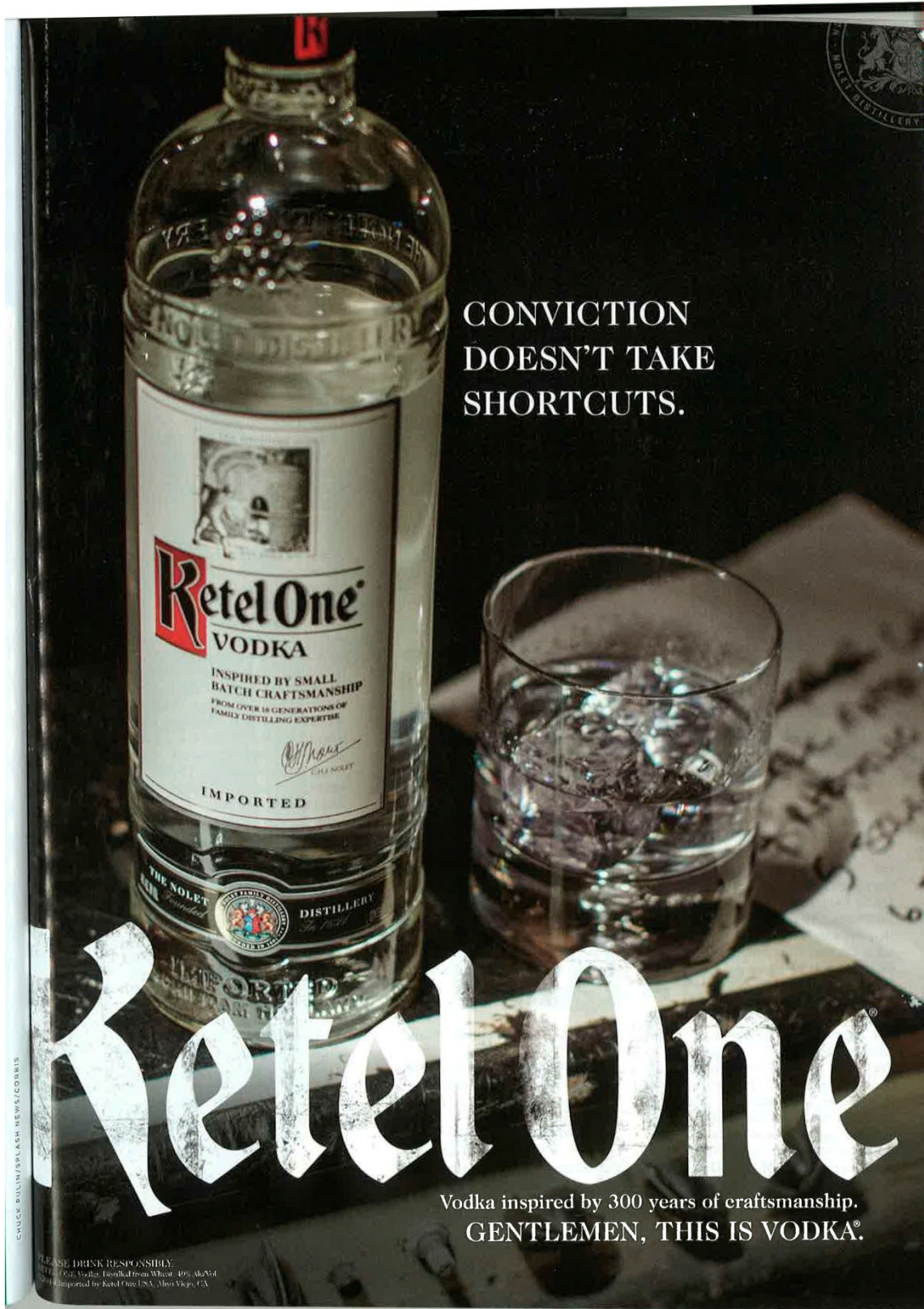
Josh Carr, circa 1948

LONG LIVE *Josh*
JOSH CELLARS
Cabernet Sauvignon

Please Enjoy Responsibly. ©2014 Deutsch Family Wine & Spirits, White Plains, NY 10604

joshcellars.com

Appendix 8. Ketel One Vodka



CONVICTION
DOESN'T TAKE
SHORTCUTS.

Ketel One
VODKA

INSPIRED BY SMALL
BATCH CRAFTSMANSHIP
FROM OVER 16 GENERATIONS OF
FAMILY DISTILLING EXPERTISE

IMPORTED

THE NOLET
DISTILLERY

Ketel One

Vodka inspired by 300 years of craftsmanship.
GENTLEMEN, THIS IS VODKA®.

PLEASE DRINK RESPONSIBLY.
40% Alc/Vol. Imported from The Netherlands.
© 2014 Imported by Ketel One USA, Aliso Viejo, CA

CHUCK BULLIN/SPLASH NEWS/CORBIS