

**Investigating the cultural influences on advertising style in the UK and
Greece**

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List of Abbreviations

ABC	Audit Bureau of Circulations
EU	European Union
FCB	Foot, Cone and Belding
GCC	Global Consumer Culture
GDP	Gross Domestic Product
GLCC	Glocal Consumer Culture
IAB	International Advertising Bureau
IAC	International Advertisements Corpus
IBM	International Business Machines Corporation
IGD	Institute of Grocery Distribution
IMF	International Monetary Fund
LAC	Local Advertisements Corpus
TT	Target Text
UK	United Kingdom
USA	United States of America
YSL	YvesSaintLaurent

Abstract

Acknowledging the need for an interdisciplinary approach to the examination of advertisements, the present study develops a methodological apparatus for the analysis of advertising copies that draws on visual semiotics and marketing and advertising research, and incorporates a comprehensive linguistic analysis of the text. For the development of this apparatus, four potentially culture-bound dimensions of advertising style are identified and operationalized, namely (i) advertising forms, understood as the way the message is organized; (ii) advertising appeals, i.e. the motives for purchase; (iii) verbal and visual communication style, and (iv) execution of advertisements, involving aspects of the visual design.

This framework is applied in the analysis of a comparable corpus, consisting of advertisements for local food products in the UK and Greece, and a parallel corpus, consisting of advertisements for the same multinational cosmetics in the two cultural contexts. It is proposed that the analysis of locally produced advertisements can reflect the preferred way in which local advertisers work. The juxtaposition of comparable and parallel advertisements can reveal the extent to which translators/copywriters are influenced by these preferences when adapting the copies. Looking at advertising practices through a 'small culture' approach, the aim of the study is to unveil tendencies with regard to advertising style that could be motivated by 'cultural' differences, taking into consideration the effect of the product category and origin, and other possible factors having an influence on advertising practices.

The analysis of the two corpora shows significant variations in advertising style in the UK and Greece that reflect a potentially different way in which advertising works. Particularly, it appears that UK advertisements are more oriented towards enhancing memorability and brand recall and attempting to create a strong brand image, while Greek advertisements focus on increasing the trustworthiness of the brand through the abundance of factual information, and creating an emotional attachment with the product/brand advertised. The findings could have relevance for the design, implementation and transcreation of advertisements.

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1. Introduction

1.1 Standardization, localization and hybridized approaches to marketing and advertising

An ongoing topic in marketing is the debate between a standardized versus localized approach towards international marketing strategy when entering a foreign market. It can be said that there are two stages in this debate. During the first stage, which starts in the 1960s and reaches its peak in the 1980s, there is a view that globalization leads to homogenization and convergence of consumers' needs, tastes, and standards of living, and renders cultural preferences and national traits superficial and 'vestiges of the past' (Levitt 1983: 96; Elinder 1965; Fatt 1967). Proponents of standardization recommend that multinationals treat the world as a global market (Levitt 1983), and avoid personalizing drastically their international advertising campaigns (Fatt 1967). Despite some voices of concern that caution multinationals against failure when they do not perform customizations in situations where necessary (e.g. Kotler 1986; Buzzell 1968; Wind 1986), the lack of consensus on the issue results in confusion and an experimental phase. In the 1980s a number of multinational companies (e.g. Coca-Cola, Pepsi, McDonald's, and Nestlé) implement standardization of their marketing strategies, but after failures decide to renegotiate their approach two decades later (Agrawal 1995: 41; de Mooij 2003: 184; Sinclair and Wilken 2009).

The second stage of the debate is informed by a renewed conceptualization of globalization, sealed with the term 'glocalization', which marks 'the simultaneity and the inter-penetration of what are conventionally called the global and the local, or – in a more general vein – the universal and the particular' (Robertson 1994: 38). Within the marketing field, glocalization translates into 'the practical wisdom of creating the right balance between minding the bottom line of standardization while meeting the demands of localization' (Sinclair and Wilken 2009: 148). In the

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latest developments of the debate, it is proposed that, despite the existence of a Global Consumer Culture (GCC), understood as ‘the global diffusion of consumption signs and behaviours’ (Akaka and Alden 2010: 38), the way the aspects of this culture are received and interpreted are contingent upon filtering by the local meaning systems (*ibid.*). This conceptualization of global culture is often referred to as Glocal Consumer Culture (GLCC; Merz *et al.* 2008: 169), and its acknowledgement leads to the emergence of the hybridized approach to marketing (Akaka and Alden 2010: 48). Also, it turns the attention to the identification of circumstances (products, marketing elements, consumer characteristics) that favour affiliations to (national) culture or appeal to cosmopolitanism (Cleveland *et al.* 2011: 261). This identification is informed by the verification of the symbolic meaning of products cross-culturally or within market segments. For example, localized brands and local positioning strategies in certain circumstances (e.g. product categories and/or contexts) can satisfy the need of consumers to reaffirm their national identity, while establishing global brands, with the use of universal values and global positioning strategies, can – in other circumstances – be effective in conveying the prestige of the brand and appealing to the users’ desirable modernity and sophistication (*ibid.*; Akaka and Alden 2010).

This ongoing debate provided an impetus for a large number of studies with different objectives, many of which focus on advertising. Some of these look at the frequency of standardization, performing content analyses of advertisements (e.g. Zandpour *et al.* 1992; Tse *et al.* 1989; Biswas *et al.* 1992; Snyder *et al.* 1991), and others conduct cross-cultural consumers’ surveys to examine the effect of consumers’ values on the effectiveness of standardized and localized approaches (e.g. Cleveland *et al.* 2011; Pae *et al.* 2002; Polegato and Bjerke 2006; Zhang and Gelb 1996). A few studies examine the issue from the point of view of international marketing/advertising agency executives (e.g. Calantone *et al.* 2006; Kanso and Nelson 2007; Taylor and Okazaki 2000; Duncan and Ramaprasad 1995), and others investigate the relationship between the approach adopted by multinational companies when entering foreign markets and their performance (e.g. Okazaki *et al.* 2006; Fraser and Hite 1990; cf. Dow 2006).

However, central questions of the debate remain unanswered, despite the plethora of studies. According to Taylor, this is the case because of the lack of adequate empirical studies determining the effectiveness of strategies, the inadequate focus on the identification of aspects of advertising style that should be standardized and when, and the lack of equivalence in project design in cross-cultural studies (2002, 2005). The lack of consensus with regard to the potentially culture-bound aspects of advertising style (e.g. appeals, visuals, language, execution etc.) and their operationalization hinders the comparability of studies, which would allow for generalizations with marketing-practice implications (cf. 2.4 and 3.2). One of the aims of this study is to address this gap.

1.2 Translation of advertising texts

How does this need for a hybridized approach affect the translation of advertisements, and how does translation ensure the effectiveness of international campaigns? Cross-cultural advertising studies examining the degree of standardization do not tend to include the verbal communication style of advertisements as a level of analysis, which is partly due to the underestimation of the importance of translation in the process of the design and implementation of multinational advertisements (Munday 2004: 215-216; Adab 2000: 193). Even though in some cases language is recognized as one of the central elements of an advertising campaign (Duncan and Ramaprasad 1995: 55; Backhaus *et al.* 2001: 54), the analysis is limited to whether aspects of the text are translated into the target language or remain in English (e.g. Backhaus *et al.* 2001; Nelson and Paek 2007), or whether the informational content of the adverts is changed (Whitelock and Ray 1998). As Adab and Valdés argue, there is a lack of interaction of advertising managers and translators, which is rooted in ‘the perception of translation as a mechanical process of linguistic substitution under pressure of deadlines’, and this undervaluation results in inadequate quality control (2004: 171).

In the translation field there is an agreement that advertising messages are contingent upon cultural conventions, and they need to be tailored to the needs of

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the target audience in order to maintain their function. Munday views translation of advertising as 'a clear example of the application of cross-cultural analysis to everyday life', and underlines the expanded role of translators, who need to be cross-cultural experts with copywriting skills (2004: 201, 209). Translation scholars often use terms like 'transcreation', 'adaptation' and 'localization' when referring to the process of adapting an advertising text to a target culture (Woodward and Eynullaeva 2009: 123; Adab and Valdés 2004: 165; Torresi 2004: 274). The need to maintain pragmatic and functional equivalence, and reiterate the scope of advertisements is also emphasized in translation theories. For example, from a functionalist approach to translation, Reiss characterizes advertising texts as operative texts, i.e. texts with persuasive nature that aim to construct appeals, highlighting the need for translators to adopt a target-oriented approach to ensure that an equivalent effect is achieved (1981: 129). House (1977) proposes a covert translation of advertisements, through the process of cultural filtering, while Gutt (1991) views advertisements from the perspective of relevance theory, underlining – once more – a target-oriented approach to their translation.

Empirical studies on the translation of advertisements also stress the need for a culturally sensitive approach, providing examples from advertising campaigns (e.g. Adab 2000; Ho 2004; Torresi 2008), or comparing versions of advertisements for multinational products in various languages. The latter comparisons occur on the linguistic level only (e.g. Sidiropoulou 1998; Woodward and Eynullaeva 2009; Valdés 2000), or they incorporate a visual analysis of the copies (e.g. Millán-Varela 2004). Such studies are prompted by the view that parallel versions of advertisements manifest variations that can potentially be attributed to cultural differences, but they do not tend to include in their analysis an examination of locally produced adverts in the countries into question, as this type of comparison is beyond the scope of their research. Therefore, the variations they identify could be a result of other factors, like the lack of skills of the translator/copywriter, the overall approach of a multinational company towards standardization, or other limitations related to the translation process, like the fact that the target text is based on a source text or a brief in another language.

As Shakir argues, translators need to be aware of registeral features of advertisements in their target language in order to achieve 'discoursal equivalence' (1995: 71), and this can only be attained through examination of locally produced advertising texts. Examining local adverts is the only way to establish variations in the objectives of advertisements' cross-culturally. Torresi (2004) is one of the few studies to acknowledge the potential usefulness of the examination of advertisements in a target culture. She examines a large corpus of advertisements for cleaning products in three countries in order to unveil cultural stereotypes of cleanliness (ibid.), but she does not distinguish between locally produced or transcreated/recreated adverts. Smith (2002, 2004) uses both parallel and comparable (i.e. monolingual) corpora in the comparison of Russian and English copies, but she does not consider the effect of the product category on advertising practices.

Another limitation of studies on the translation of advertisements is that research in marketing and consumer psychology is ignored or not given sufficient attention. Reconstructing appeals and creative concepts, and making international advertising work cross-culturally requires a better understanding of the advertising genre and its cultural specificity, which can be obtained if researchers initiate an interdisciplinary dialogue. The present study proposes that the use of an interdisciplinary approach to the analysis of cross-cultural advertisements and the interpretation of findings can facilitate a dialogue between disciplines and enhance the understanding of advertising as a cultural, social, linguistic and marketing phenomenon.

1.3 Scope of the study and research questions

The aim of the study is, firstly, to develop an interdisciplinary methodological apparatus that allows for a multifaceted analysis of advertisements. It takes as a starting point de Mooij's (2010: 169) categorization of aspects of advertising that can be culture-specific, namely: (i) advertising FORMS¹, understood as the way the

¹ Small caps will be used to denote recurrent technical terms that are used throughout the thesis.

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message is organized, (ii) advertising APPEALS, i.e. the means through which the product becomes appealing to the prospective consumers, (iii) the communication style of advertisements as exemplified both through the visuals and the text, and (iv) the EXECUTION of advertisements. The four dimensions of advertising style are operationalized by drawing on the work of de Mooij (2010) on advertising FORMS, an adapted version of Pollay's (1983) list of APPEALS, an expanded and adapted version of Fielden's (1982) communication styles, and Kress and van Leewen's model of visual design (2006) (cf. 3.2).

Secondly, the methodological apparatus is applied in the analysis of a comparable corpus of Greek and UK advertisements for food products of local origin (Local Advertisements Corpus; hereinafter LAC; cf. Chapter 4), and a parallel corpus of advertisement pairs for the same multinational cosmetics products, marketed both in the UK and Greece (International Advertisements Corpus; hereinafter IAC; cf. Chapter 5). The aim of the analysis is to unveil the cultural specificity of advertising style in the UK and Greece as reflected through LAC, and identify cultural variations in IAC that could be linked to this cultural specificity. Looking at conventions with regards to advertising practices through a 'small culture' approach (Holliday 1999), the study adopts a dynamic view of culture as a socially constructed reality where national culture can be seen as a potential variable having an influence on these conventions, along with a range of other factors identified and discussed in Chapter 2. Consequently, there is an attempt to develop explanatory hypotheses with regards to these conventions, looking at the possible influence of the cultural dimensions of individualism, power distance and uncertainty avoidance, as they derive from Hofstede (1980, 1991, Hofstede *et al.* 2010), the product category and origin and their importance within each socioeconomic context, the advertising industry in the two countries, and potential differences in consumers' behaviour and decision-making processes.

The overarching research question and the three subquestions expected to be answered after examination of the two corpora are:

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- What are the possible cultural influences on advertising style in the UK and Greece?
 1. What similarities and differences in aspects of advertising style (communication style, APPEALS, advertising FORMS and EXECUTION) can be observed in the Local Advertisements Corpus in the UK and Greece and what might motivate them?
 2. What similarities and differences in aspects of advertising style (communication style, APPEALS, advertising FORMS and EXECUTION) can be observed in the International Advertisements Corpus in the UK and Greece, and how do they correspond with cultural preferences reflected in the Local Advertisements Corpus?
 3. Is there consistency in the ways in which the product category (food products versus cosmetics) and origin (local versus multinational) affect advertising style in the UK and Greece? If not, what cultural influences might stimulate this difference?

1.4 Thesis outline

The subsequent chapter of the thesis (**Chapter 2**) introduces the small culture paradigm in the study of culture (Holliday 1999), and discusses how it will inform this study. It also identifies and elaborates on the range of potential influences on advertising practices and the degree of standardization of international campaigns, and it introduces some of Hofstede's constructs (1991, Hofstede *et al.* 2010) and the ways they have been used in cross-cultural advertising and consumer behaviour research. The chapter finishes with the identification of the potentially culture-bound dimensions of advertising style which will be the focus of the analysis in this study.

Chapter 3 presents the criteria for the compilation of the two corpora of advertisements (LAC and the IAC) and delineates the methodological apparatus of the study. It starts by explaining the rationale behind the choice of particular countries, advertising copies, and medium. Subsequently, it elaborates in detail the conceptual frameworks used for the development of a methodological apparatus for the analysis of the advertising copies, along with the ways in which they are operationalized.

Chapter 4 presents the findings from the analysis of LAC, consisting of 39 copies for 15 local food products/ranges of products in the UK and Greece, accompanied by representative examples and tables summarizing the observed tendencies. The differences between the two sub-corpora in the dimensions of advertising style examined are discussed and explained with reference to the possible influence of the cultural dimensions of individualism, power distance and uncertainty avoidance, possible differences in consumers' behaviour and decision-making when it comes to the purchase of food products, the level of development of the advertising industry etc..

In **Chapter 5** I discuss the convergences and divergences observed in advertising style in IAC, consisting of 17 advertisement pairs for cosmetics in the UK and Greece. The discussion is accompanied by representative examples and tables summarizing the findings. The similarities and differences between the two sub-corpora are interpreted with reference to the product type, the marketing strategies of the brand, and cultural preferences. Variations between Greek and UK copies, observed mainly in textual aspects, are juxtaposed to the cultural preferences in advertising style as they emerge from the analysis of LAC.

Chapter 6 revisits the central findings of the research, discussing the indications of conflicting purposes of advertising in the UK and Greece, and the ways in which they are manifested in dimensions of advertising style. It also sets out to draw a parallel between the findings of this study and previous findings in cross-cultural advertising and consumer behaviour research.

Chapter 1: Introduction

The concluding chapter of the thesis (**Chapter 7**) aims to identify the contributions of the study, and acknowledge its potential limitations. It also makes suggestions for future research that can be relevant both from a translation and a marketing and advertising point of view.

2. Theoretical framework

In this chapter I introduce the small culture paradigm in the study of culture (Holliday 1999), and I discuss its differences in terms of conceptualization and research orientation from the large culture approach, which takes as a starting point prescribed national entities. I then propose the use of a small culture approach for the analysis of advertising practices and I explain how this approach will inform this study. In the second part of the chapter I comprehensively analyse the range of potential influences on advertising practices in general and on the degree of standardization of multinational campaigns in particular, and I identify those influences on which the present study will focus. The third part of the chapter presents cultural dimensions as they derive from Hofstede's theory and the ways they have been used in previous cross-cultural advertising and consumer behaviour research. Moreover, it explains how these constructs will be considered in the present study as a potential variable on advertising practices, along with a range of other variables, without being linked to nations in order to avoid reductionist overgeneralizations and the construction of stereotypes. Finally, the last part of the chapter will draw on the work of de Mooij (2010) from global marketing and advertising, which will facilitate the identification of the culture-bound dimensions of advertising practices based on which advertising copies will be analysed.

2.1 Small culture versus large culture paradigm

Holliday (1999) proposes the distinction between the small culture and large culture paradigm in applied linguistics, with the differences between the two summarized in Table 2.1. The central difference between them relates to the way the subject of the study is defined and culture is conceptualized. While in the case of a large culture approach (e.g. Hofstede 1980) culture is defined in relation to

Chapter 2: Theoretical framework

	Small culture	Large culture
Culture	Practices/activities of any cohesive social grouping	Mindset of ethnic, national or international entities
Subcultures	Small cultures between and within large cultures; middle cultures	Subservient to large cultures, defined in relation to them
Stability	Socially constructed, dynamic, emergent, synchronic	Stable over time, diachronic
Research orientation	Interpretive device, heuristic means	Causative agent
Implications	Non-essentialist, non-culturist	Essentialist, culturist
Centre-periphery	Small culture imperialism at the mezzo level	Nations at the centre of cultural imperialism

Table 2.1: Small culture versus large culture paradigm

prescribed ethnic, national and international entities, within the small culture approach culture acquires a broader meaning that encompasses any cohesive social grouping, which is not necessarily confined to the national borders. A small culture approach shows concern about the emergent practices or activities of social groups (Holliday 1999: 250), while within a large culture approach culture is defined in relation to its nature, and is often conceptualized as a mindset, or ‘mental program’ (Hofstede 1980: 14), i.e. something that exists over practices. Holliday proposes the use of the small culture paradigm as more appropriate in an increasingly multicultural world and ‘the only way to illuminate full inter-cultural complexity’ (1999: 260).

Having the intention to ‘liberate “culture” from notions of ethnicity and nation’ (ibid.: 237), Holliday proposes the use of the concept of small culture instead of subculture. This is because the notion of subculture presupposes that subcultures are part of and subservient to the prescribed large cultures, and, therefore, defined in relation to them, e.g. by being deviant from or in ideological tension with them (ibid.: 239). On the contrary, a small culture is not necessarily defined in relation to

large culture – although its influence from national and ethnic qualities can be subject to evaluation (ibid.: 239, 240). Small cultures can, therefore, run between or within national boundaries, with the possibility of existence of middle cultures, which can be formed across these boundaries (ibid.).

Another difference between the small and large culture approach relates to perceptions when it comes to the stability of culture. According to the small culture approach, culture, understood as the emergent social practices of a group, is dynamic and socially constructed, constantly in the process of meaning-making, and operating ‘in changing circumstances to enable group members to make sense of and operate meaningfully within those circumstances’ (ibid.: 248). Holliday uses the diagram below to explain the processes for small culture formation (Figure 2.1):

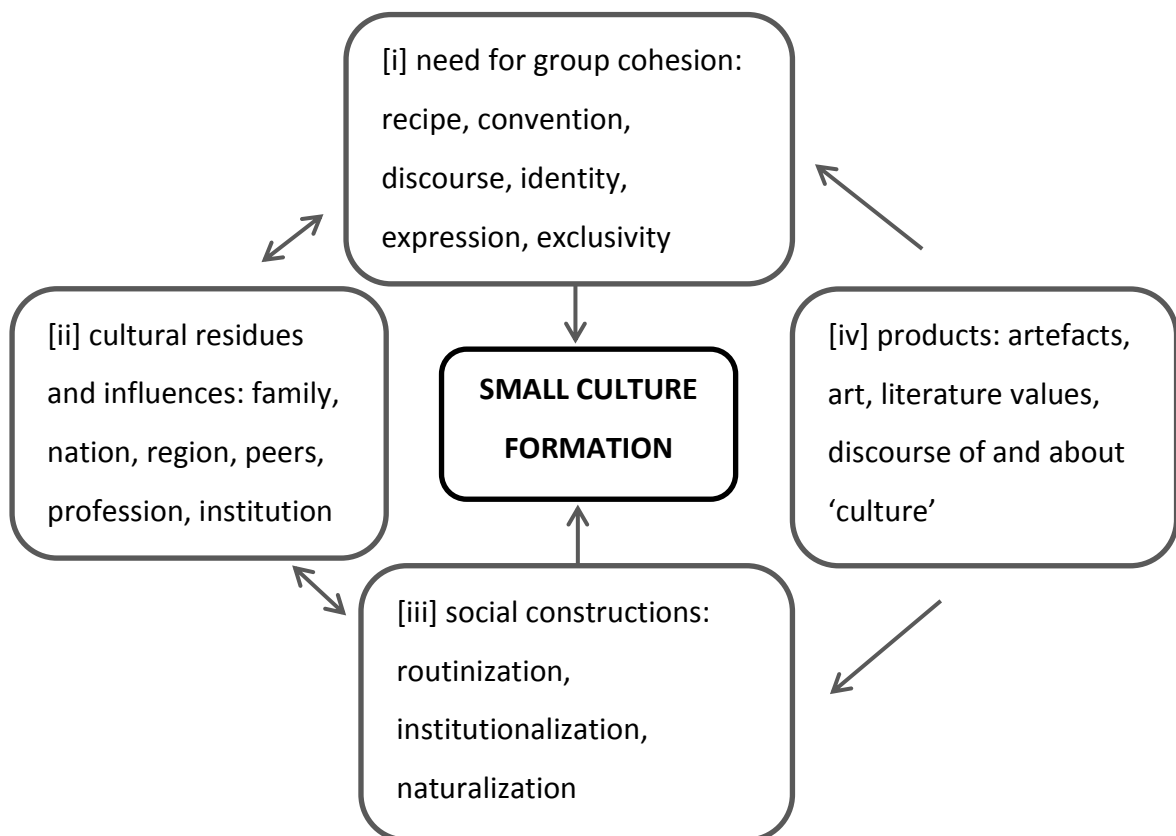


Figure 2.1: Small culture formation (Holliday 1999: 249)

Chapter 2: Theoretical framework

The first stage involves the members of a group establishing group conventions. In doing so, each member brings their cultural residues and influences, which result from their background and experiences. In the third stage of small culture formation these socially constructed conventions are routinized and naturalized, which leads to the emergence of the products of this culture. This conceptualization of culture makes the small culture approach more appropriate in qualitative ethnographic research which focuses on the examination of culture synchronically (Zhou and Fay 2011).

In a large culture approach, on the other hand, culture is understood as a result of a collective mental programming, which is shared by individuals who belong in the same national group, it is stable over time and its shaping begins to take place very early in one's life (Hofstede *et al.* 2010: 5). This conceptualization of culture is associated with quantitative research paradigms, attempting to study culture diachronically (Zhou and Fay 2011). Hofstede defines culture in relation to values, which are 'patterns of thinking, feeling, and potential acting' (Hofstede *et al.* 2010: 4). According to Hofstede the value systems are rooted in ecological factors, which are geographic, economic, demographic, historical etc. in nature (1980: 26-27). He argues that these deeply rooted values have an impact on the development and functioning of institutions in the society (e.g. family, legislation, religion, education etc.), which, in their turn, contribute to the maintenance and reinforcement of the values (*ibid.*). Hofstede notes that even when the patterning of these institutions changes, it does not mean that values will change too; 'the norms shifts will be gradual unless the outside influences are particularly violent (such as in the case of military conquest or deportation)' (*ibid.*: 27). Hofstede's perceptions about the stability of culture have been subject of recurrent criticism (cf. Kirkman *et al.* 2006; Baskerville 2003; Fougère and Moulettes 2006; Knudsen and Froholdt 2009; Venaik and Brewer 2008). According to Baskerville, the assumption of stability, which results in a static and essentialist view of culture, is an illusion because of 'cultural diffusion and the dynamism of both national and ethnic shifts' (2003: 1). Also, culture is a product of social interaction and, as such, it is dynamic and always in the making (Knudsen and Froholdt 2009: 120).

Chapter 2: Theoretical framework

According to Holliday (1999: 240), a major difference between the small and large culture approach lies in their research orientation. Small cultures are seen as ‘a heuristic means in the process of interpreting group behaviour’ (ibid.), and their dynamic character allows for the possibility of individuals aligning themselves with different ‘cultures’ depending on the circumstances (ibid.: 247-248). In contrast, the fact that the large culture approach presupposes the existence of essential differences between national entities can make it more susceptible to reductionist overgeneralizations, which can often result in the pitfall of positing a mono-causal link of national culture to behaviour and practices. For example, even though in his conceptualization of culture Hofstede does not expect cultural values to fully predict behaviour or correspond with it (2001: 6), the fact that he considers them as providing the main explanation for a range of social practices has been subject of criticism (e.g. Gerhart and Fang 2005; McSweeney 2002; Fougère and Moulettes 2006; Knudsen and Froholdt 2009). This was further reinforced by the title of his seminal work: *Culture’s Consequences* (cf. Hofstede 1980).

The presupposition of the existence of essential national culture differences carries the danger of culturist statements about nations, which can result in the processes of reification and otherization. According to Holliday, reification ‘takes place where the notion of culture has been constructed for the purpose of explaining human behaviour, but is then institutionalized into something that exists over and above human behaviour’ (1999: 241-242). The reified perception of cultural constructs in a large culture approach can then support the generation of fixed concepts in people’s minds with regards to the characteristics of members of ethnic and national groups (ibid.: 245). These concepts can initiate and reinforce stereotypes and facilitate the reduction of the foreign or the ‘other’ to a set of simplistic predefined qualities (ibid.).

Otherization can then be exploited in a way to serve the political interests of nationalist governments, reinforcing, and/or being reinforced by the centre-periphery paradigm (ibid.: 243, 247). For example, Ailon (2008) argues that Hofstede’s work is ‘bounded by the researcher’s cultural milieu’ and it ‘builds and serves this milieu’s power status in relation to the other cultures it claims to

represent' (Ailon 2008: 887). After a comprehensive examination of the scales from which his dimensions originated, the way they were inferred and the way the countries' scores were interpreted, Ailon accuses Hofstede of a systematic attempt to produce a specific vision of order in the world. She argues that he is doing that by systematically devaluating 'the Rest' (not West) and overvaluing and idealizing the West, by reaffirming Western values like capitalism, managerialism and positivism during the data processing, and representing the non-West 'in ways facilitative of Western cultural hegemony, political dominance, and sense of positional superiority' (ibid.: 898). Correspondingly, Fougère and Moulettes (2006) analyse Hofstede's work from a discourse analysis perspective, interested in how his work constructs the world and subsequently shapes people's understanding of national cultures. They argue that he divides the world into a developed and modern, versus a traditional, backward part (ibid.: 14). Also, the value system he develops is embedded into a broader eurocentric discourse of thinking about the self and the other and into a 'colonial thinking that portrays the "self" as civilised and well-mannered, and the unknown "others" as savages with primitive manners' (ibid.).

In the small culture approach version of the centre-periphery paradigm, on the other hand, cultural imperialism is realised at the mezzo level and becomes a matter of 'inter-cultural confrontation and influence' (Holliday 1999: 260) rather than being defined in relation to national and ethnic entities.

In the section that follows I explain how the small culture approach will inform the examination of advertising practices in this study.

2.1.1 Small culture and advertising practices

The present study proposes the use of a small culture approach to the examination advertising practices. Particularly, the focus of attention will be the subcultures/small cultures of Greek food advertising, UK food advertising, and international cosmetics advertising, as it emerges through the analysis of Greek and UK copies. The advertising practices followed by these small cultures are expected to delineate the advertising style that is preferred in the two contexts for the

particular product categories. **Advertising style** is understood in this study as the tendencies with regard to advertising practices that appear to be recurrent, and might be a result of long-standing conventions with regard to the way advertising and/or translation agencies work and/or they might be influenced by a range of factors, which will be discussed extensively in the following section. Subsequently, these long-standing conventions would be expected to influence consumers' positive or negative attitudes towards particular advertising styles.

Although the small cultures that will be examined in this study are defined in relation to the language of the copies and the countries in which the copies were circulated through magazines, cultural dimensions will be seen as one possible variable in providing explanatory hypotheses for advertising practices without being linked to nations. As informed by the small culture approach, the present study adopts a broad and operationalist understanding of culture and cultural influences, as denoting a socially constructed reality and any circumstances that could have an influence on the formation and products of this culture.

In the section that follows I elaborate on the range on potential influences in the establishment of conventions with regard to the advertising practices followed for the promotion of local and multinational products. I then identify those potential influences that will be considered in this study.

2.2 Influences on advertising practices

In this section I identify the moderators in advertising communication strategy, and I discuss the range of influences on the degree of standardization versus localization of international advertising strategies with relation to these moderators, drawing on previous literature. Finally, I explain the influences on which this study will focus.

2.2.1 Advertising communication strategy

As any other form of communication, advertising has a source/sender, who has the capacity to conceive and communicate a message through a particular channel to

the addressees/receivers of the message, who need to be able to decode it. In the case of advertising (cf. Cheon *et al.* 2007: 118), as seen in Figure 2.2, the **sender** is the company behind the product/services advertised, and/or an advertising agency commissioned by the company, which can be an international advertising or translation/transcreation agency or a local agency in the targeted culture in the case of multinational campaigns. The **message** is the advertising message, which can employ textual, (audio) visual, sound and tactile elements depending on the **channel** through which it is delivered, which can be the TV, magazines, newspapers, internet, radio etc. The intended **receivers** of the message are the prospective consumers of the products/services advertised, as anticipated by the producer of the message. Their needs, values, beliefs and attitudes, as influenced by the sociocultural context, are expected to influence the effectiveness of advertising strategies.

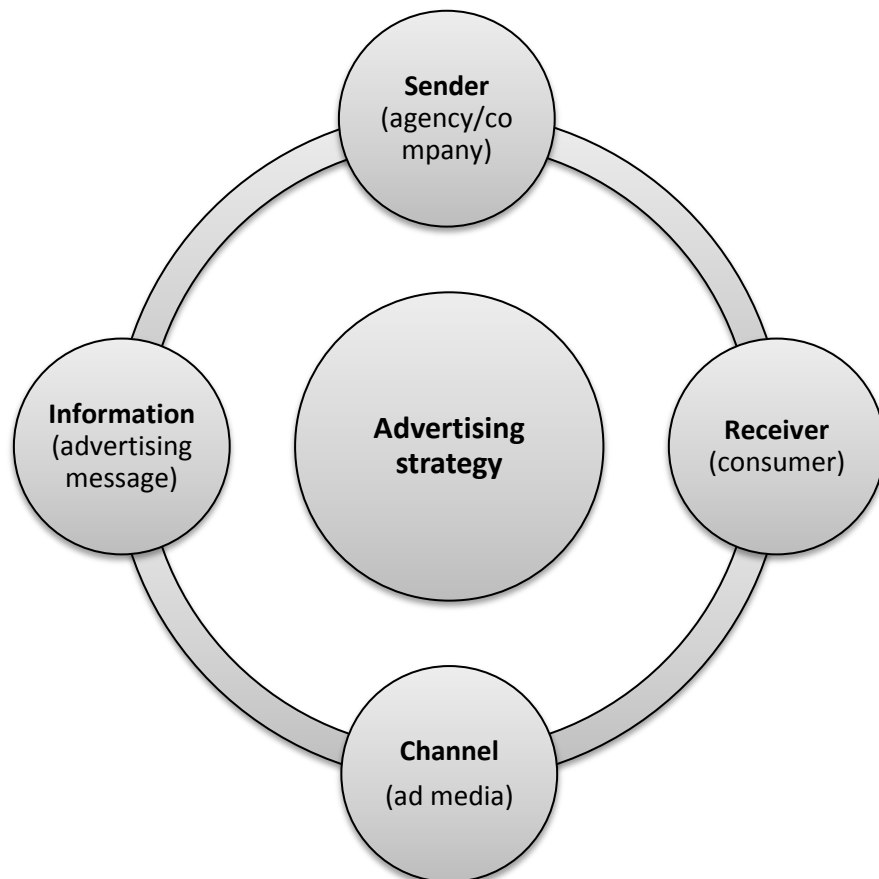


Figure 2.2: Advertising communication strategy (based on Cheon *et al.* 2007: 118)

Chapter 2: Theoretical framework

According to Cheon *et al.*, who focus their analysis on international advertising strategy, these four variables and their interrelations act as moderators of the advertising practices that are considered to be more effective by the producer of the message (2007: 118). Moreover, the execution of these practices depend on whether the companies and/or agencies have the availability of sources and the strategic vision in order to communicate the message effectively, as will be further discussed in 2.2.2 (cf. Papavasiliou and Stathakopoulos 1997: 518).

Apart from the capacity of the sender to produce the advertising message, the effective marketing and advertising planning relies significantly on the **nature of the product or service**, and consumers' behaviour and decision-making processes when it comes to their purchase and use (Vaughn 1980, 1986). This is why product is considered to be 'the nucleus of the marketing mix' (Baalbaki and Malhorta 1993: 23), which comprises of the product, place, price and promotion; i.e. the nature of the product and other product variables have a considerable influence on the ways in which a brand positions itself. One of the theories that has been developed with the aim to anticipate consumer decision-making, and facilitate marketing and advertising strategic planning is the Foot, Cone, and Belding (FCB) planning matrix (Vaughn 1980, 1986), which clusters products depending on the advertising strategy that is most effective for their promotion (cf. Figure 3.3 in 3.2.2).

The consideration of product variables also constitutes a central element in the identification of the group of consumers that a company targets, a process called **market segmentation** (Baalbaki and Malhorta 1993: 22-23). This is because market segmentation is based on the identification of groups of consumers that exhibit some common attributes in buying behaviour patterns and consumption patterns with regards to particular products of services (*ibid.*; Hassan *et al.* 2003: 447). These groups could be within a particular country, in a cluster of countries or in many or most countries in the case of universal market segmentation (Hassan *et al.* 2003: 447). The process of market segmentation would then guide the sender of the advertising message through the process of choosing the most appropriate advertising strategies to persuade the prospective consumers, as well as the most

appropriate channels to reach them (cf. Papavasiliou and Stathakopoulos 1997: 516-517).

In the following section I discuss how the complexities with regards to these four moderators of advertising strategy, i.e. the sender, the message, the channel and the receiver, can affect the degree of standardization of multinational campaigns, i.e. campaigns that aim to target consumers in various countries.

2.2.2 Influences on the degree of standardization of multinational advertising campaigns

As was discussed in 1.1, the debate of whether multinational companies should standardize or localize their marketing strategy has been ongoing, and advertising is at the centre of this debate (Papavasiliou and Stathakopoulos 1997: 504). After the realization of the fact that this is not a dichotomous decision, which eventually led to the emergence of the hybridized approach to marketing (cf. 1.1), a number of studies attempt to identify those circumstances which might encourage the need for adaptations, as well as the factors that might affect their significance. Some of these studies account for all aspects of the marketing mix (e.g. Vrontis 2003; Vrontis *et al.* 2009; Cheon *et al.* 2007), while others focus on advertising standardization (e.g. Papavasiliou and Stathakopoulos 1997; Laroche *et al.* 2001).

Papavasiliou and Stathakopoulos (1997) offer a comprehensive account of different areas of influences on the degree of standardization of multinational advertising campaigns, attempting to cover influences related to all moderations in advertising communication strategy discussed in 2.2.1, i.e. sender, message, channel and receiver. As shown in Figure 2.3, they identify three categories of interconnected variables (*ibid.*: 505-506):

- the **local environmental variables**, which relate to the receivers and the targeted market,
- the **firm environmental variables** which relate to the multinational corporation and its decision-making processes,

- and the **intrinsic variables**, which refer to the conditions of creative development and media planning, i.e. the message and the channel.

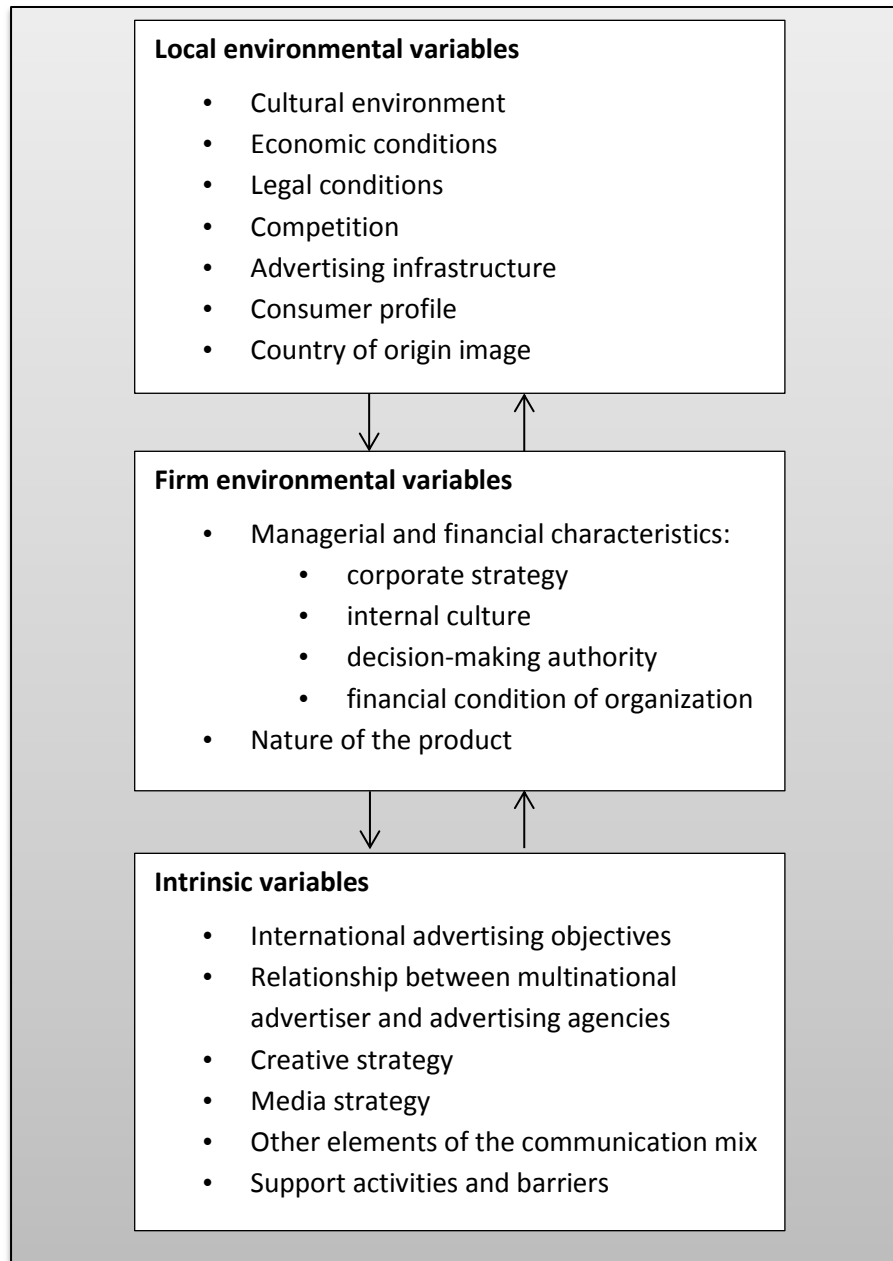


Figure 2.3: Range of influences on the degree of international advertising standardization (based on Papavasiliou and Stathakopoulos 1997: 506)

Chapter 2: Theoretical framework

The first local variable acknowledged by Papavasiliou and Stathakopoulos is the cultural environment, which they understand mainly in relation to national culture (ibid.). In the present study culture in this context is not understood necessarily as relating to the nation/country, but to the characteristics of the market segment that the advertisements target and its sociocultural context; as was previously discussed, market segmentation could potentially cross national borders or it can be defined in relation to a group of consumers within a country (cf. Hassan *et al.* 2003). This is a variable which is considered to have a significant influence on the decision to standardize or localize, especially when it comes to promotional efforts (ibid.: 506; Vrontis *et al.* 2009: 480). Vrontis' questionnaire survey to UK multinational companies shows that culture is considered to be an important reason to adapt by 92% of respondents (2003: 291).

The financial and legal conditions prevailing in the host country might also influence the advertising strategy used, as well as the sophistication of the consumers and the presence or not of local or other international competitors (ibid.: 509-510). For example, in countries with a high level of growth, competition would be expected to be stronger and the consumers more sophisticated; therefore, it is likely that the need for adaptations would increase (ibid.: 509).

The availability of an advertising infrastructure to support a particular strategy in the host country can also be an influencing factor on the feasibility of standardization (ibid.: 510; Baalbaki and Malhorta 1993: 30). Advertising infrastructure is understood as 'the institutions and functions essential to the advertising process, such as the availability of media, the structure of the media, availability of technical equipment, local advertising experience and staff talent' (Papavasiliou and Stathakopoulos 1997: 510). For example, a multinational company might be forced to adapt its media strategy in a target market depending on the type of media available, how costly advertisements in each media are and which medium is the most suitable depending on its popularity as well as the market segment targeted in each country (ibid.; Baalbaki and Malhorta 1993: 30).

Chapter 2: Theoretical framework

Consumers' profile relates to 'consumers' perceptions, attitudes, consumption patterns and usage habits' with regard to the product or service advertised (Papavasiliou and Stathakopoulos 1997: 510). The commonality with regards to consumers' needs, tastes, decision-making processes and usage of these products is what can make standardization more possible. Such homogeneity in consumers' profile can also result in the cross-country or universal market segmentation discussed in 2.2.1. On the other hand, there is also the likelihood of different within-country market segmentation in different countries, which would necessitate the localization of marketing and advertising strategy (Cheon *et al.* 2007: 115). The existence of homogeneity in consumers' profile across countries depends significantly on the nature of the product. For example, as will be discussed in 3.1.2, consumers' non-durable goods are considered to be less amenable to standardization than durable or industrial goods. As noted by Hassan *et al.*, the chances for universal market segmentation increase in the case of high-tech products targeting highly specialized buyers, as well as in the case of products for which the decision-making is more likely to be based on emotional considerations rather than the product features (2003: 258).

The last local environmental variable identified by Papavasiliou and Stathakopoulos is the country from which the product advertised originates and the way it is perceived in the targeted market (1997: 511). This can relate to the general willingness of consumers to accept new or foreign products, which is influenced by the extent to which product familiarity is an important moderator of the attitude towards the brand (cf. 2.3.1), and can also be influenced by the nature of the product. As was discussed in 1.1, consumers are more likely to show a preference for local products or localized message in the case of products that they use in order to reaffirm their (national) identity and show affiliation to it. On the contrary, the use of universal themes and appeals and a global brand positioning might be more effective when consumers use a product in order to attach to themselves values related to cosmopolitanism and modernity (cf. 1.1). Moreover, the degree of standardization also depends on the evaluation of the country of origin image in the

targeted market, and whether it is considered to have the capacity to produce good products (Papavasiliou and Stathakopoulos 1997: 511-512).

The firm environmental variables relate to the managerial and financial conditions that characterize a multinational corporation at the time an international advertising strategy is developed. Factors that can influence the degree of standardization relate to the overall approach of the corporation and the attitude of its managers towards standardization, and the financial conditions of the corporation, which might encourage standardization for cost savings (ibid.: 512). Another influential factor is whether decisions are made by the home office, which controls the subsidiaries in each targeted market, a strategy called centralization, or by the regional country managers, a strategy called decentralization (ibid.; Laroche *et al.* 2001). As discussed by Laroche *et al.*, the local environmental factors in the targeted market and their similarity with the host country have an influence on a corporations' decision to opt for a centralization or decentralization strategy (ibid.). Local subsidiaries are more likely to be given decision power in the case that adaptations are required, while centralization is more likely when standardization is implemented (ibid.: 251; Papavasiliou and Stathakopoulos 1997: 512-513).

The nature of the product and other product variables, like the product life cycle in the targeted and host market, and consumers' decision-making and consumption patterns have a significant effect on the decision to standardize (ibid.: 513). As was previously discussed, a product might be targeted to different market segments in each country, or the same segments in various countries might differ with regards to their criteria for its purchase and use. Consequently, advertisers might decide to adapt their positioning according to consumers' profile and/or local competition in each market.

The intrinsic variables relate to the objectives of the advertising message, the way it is exemplified in creative means, and the channel through which it reaches the prospective consumers. The objectives or purposes of the advertisement can be, for example, to increase memorability, to inform or to develop an argument (Papavasiliou and Stathakopoulos 1997: 514). As will be discussed in 6.1, there

might be different objectives emphasized in each country, as influenced by the conventions with regards to the ways local advertisers work, the general advertising philosophy and/or consumers' preferences and expectations. The relationship between the multinational advertiser and the agencies they work with and their skills and experience might affect their capacity to implement standardization (ibid.: 515-516). The creative strategy relates to advertising style and content as realized through visual, verbal and other means, which, in this study, is broken down in the four culture-bound dimensions of advertising style discussed in 2.4 and 3.2. The media strategy involves the choice of the most suitable channels for the communication of the message depending on the targeted market and the availability and popularity of media in each country (ibid.: 516-517). The emphasis the corporation places on international integrated marketing communications, i.e. consistent communications across all aspects of the communication mix (advertising, sales promotion, packaging) across the countries they operate in can also encourage standardization (ibid.: 518). Finally, there is a range of other factors which might support or hinder the willingness to standardize, which relate to configuration of firm and local variables as identified and discussed earlier.

In the following section I explain the variables that this study will consider when analysing the data and providing possible explanations for the findings.

2.2.3 Variables examined in the present study

The aim of this study is threefold:

- Firstly it aims to identify potentially culture-bound **dimensions of advertising style** or **creative strategy** and develop a methodological apparatus that can be used in the content analysis of print advertising copies (cf. 2.4 and 3.2).
- Secondly, the study will stress the need for a qualitative analysis which focuses on particular **product categories** and **product origin** (here understood as local versus foreign) and comprehensively accounts for their effect on advertising practices, as will be further discussed in 3.1.2.

- Thirdly, the methodological apparatus will be applied in the analysis of a corpus of locally produced food advertisements in the UK and Greece and a corpus of multinational advertisements for cosmetics, marketed in both countries (Chapters 4-5). Differences between UK and Greek copies will be discussed in relation to **cultural dimensions** (cf. 2.3) and the possible differences in **consumers' profile** and decision-making processes, as well as a range of other aspects, like **socioeconomic factors**, elements of the **advertising infrastructure**, with a focus on the level of development of the advertising industry as influenced by financial conditions and the position of the **medium** within it, and possible differences with regards to the **product life cycle** in each country. These potential cultural influences, i.e. influences related to the context and circumstances in which the subcultures examined operate, as well as the product category and origin, will be seen as providing useful explanatory hypotheses in relation to advertising practices. However, it is acknowledged that these practices might be a result of long standing conventions with regards to the genre.

2.3 Cultural dimensions

In what follows I elaborate on cultural dimensions as they derive from Hofstede's (1991) and Hofstede's *et al.*'s (2010) research, a study which was initially based on a survey distributed to IBM employees from different countries (Hofstede 1980), but was then replicated with a variety of groups of respondents (Hofstede *et al.* 2010: 34-35). Hofstede's theory has been one of the most influential theories in cross-cultural advertising research (Okazaki and Mueller 2007: 504). In this study the cultural dimensions will not be used to characterize nations in order to avoid reductionist generalizations and the construction of stereotypes. However, they will be considered as a variable when explaining advertising style and consumers' profile, drawing on previous studies where they have been applied in consumer behaviour and advertising research (cf. 2.3.1. and 2.3.2). The focus will be on three out of the six cultural dimensions deriving from Hofstede *et al.* (2010), namely individualism, power distance and uncertainty avoidance, because these are

considered to be the most decisive ones in providing a possible explanation for preferences in advertising style cross-culturally (cf. de Mooij 2010: 172). Below, I explain what these three dimensions entail (for the rest of the cultural dimensions, i.e. masculinity, long-term orientation and indulgence, cf. Appendix 1):

➤ **Individualism versus collectivism**

The dimension of individualism pertains to the extent to which people feel that they belong to groups and form strong attachment relationships with the members of their in-group (Hofstede 1991: 50-51). In collectivistic contexts, people during their lifetime are incorporated into groups, which are part of their identity, and to which they are loyal, and practically and psychologically dependent, whereas in individualistic contexts individual interests prevail (ibid.).

➤ **Power distance**

Power distance is defined as ‘the extent to which the less powerful members of institutions and organizations within a country expect and accept that power is distributed unequally’ (Hofstede 1991: 28). With large power distance there is a social hierarchy which is respected; not only there is no negative attitude towards the authority, but hierarchy is desirable, it satisfies the need of dependence, and ensures security (ibid.). Moreover, a number of status symbols exist; ways in which people can show their high status in a society, for example, appearance, clothes, habits etc. (cf. de Mooij 2010: 75). At the opposite pole, according to Hofstede *et al.* equal rights and treatment become important values with small power distance (2010: 72).

➤ **Uncertainty avoidance**

Uncertainty avoidance pertains to the search for truth and it is defined as ‘the extent to which people feel threatened by uncertainty and ambiguity, and try to avoid these situations’ (de Mooij and Hofstede 2010: 89). Strong uncertainty avoidance creates anxiety and stress, a need to mitigate uncertainty, for example by formulating laws and rules, or by resorting to religion, and to release anxiety by being expressive (Hofstede *et al.* 2010: 189, 196). According to Hofstede *et al.*

(2010: 203) and de Mooij and Hofstede (2010: 89) people characterized by uncertainty avoidance consider the different and the unknown to be dangerous, they do not easily suspend their disbelief, and they are less open to innovation. In the case of uncertainty tolerance, on the other hand, people do not need written rules to feel secure, they do not feel threatened by ambiguities, and their levels of anxiety are low (Hofstede *et al.* 2010: 203, 223).

In the two following sections I give examples of the ways in which cultural dimensions have been used in cross-cultural consumer and advertising research.

2.3.1 Cultural dimensions in consumer behaviour research

One factor that can influence the effectiveness of advertising is the way consumers in different cultures process information. Aaker and Maheswaran (1997) use the dimension of individualism versus collectivism to assess the generalizability of persuasion effects that are predicted by dual process models, which proved their capability to predict consumers' **information processing**. According to these models, there are two modes of information processing: systematic processing, where individuals 'scrutinize and elaborate on all available attribute-relevant information to form an evaluation' of a product (ibid.: 316), and heuristic processing, which is based on the processing of heuristic cues (ibid.). An example of heuristic cues is consensus information, i.e. information that involves opinions and evaluations of the product in question expressed by others, who can be both known and unknown individuals to the consumer. Previous research showed that with individualism the two models can either occur simultaneously, or systematic processing can attenuate or override heuristic when the information they produce is conflicting (incongruent conditions) (ibid.). However, Aaker and Maheswaran's experimental study with consumers favouring collectivistic values shows that even though both of the processing strategies also occur, these individuals are inclined to favour heuristic cues in incongruent conditions. This difference can have a profound effect on preferable advertising FORMS, i.e. the way the advertising message is presented (cf. 3.2.1), since collectivism can increase the effectiveness of consensus cues in enhancing the product's credibility and facilitating persuasion (ibid.: 327).

Chapter 2: Theoretical framework

The effectiveness of the process of ascribing personality traits to a product (**brand personality** strategy) can also be culture-specific, and a number of studies have shown that Hofstede's cultural dimensions can be a useful framework for understanding cross-cultural differences. Foscht *et al.* (2008) gather data from surveys to examine the effect of cultural dimensions on brand personality perceptions of Red Bull energy drink in various countries. They show that even when a brand wants to maintain a consistent brand personality in different markets, there are differences in brand perception that can be explained by cultural dimensions. In another study on the effectiveness of brand images, Roth (1995) investigates the effect of cultural dimensions and regional socioeconomic conditions in 10 countries on the performance of functional (problem-solution), social (social affiliation and acceptability), and sensory (novelty, variety, sensory gratification) brand images, using surveys. His findings show that cultural dimensions are a key moderator of brand image. Large power distance and collectivism are linked to social brand images, emphasizing social status and acceptability, while sensory images, emphasizing individual gratification, and functional images are linked to individualism.

A number of experimental studies explore the impact of Hofstede's cultural dimensions and their interaction with the product category on the persuasive effects of different types of **APPEALS**, i.e. motives for purchase (cf. 3.2.2). For example, Zhang and Neelankavil (1997) explore the impact of cultural dimensions and product category on the effectiveness of advertising **APPEALS** in individualistic and collectivistic contexts. Their findings show that in the case of non-personal products (e.g. camera), that can potentially fit into both individualistic and collectivistic **APPEALS**, collectivistic **APPEALS**, fostering group benefits and values, are preferred by collectivists while individualistic **APPEALS**, emphasizing personal benefits and values are preferred by individualists. As for the personal products (e.g. toothbrush) that are used in private settings, individualistic **APPEALS** appear to be more effective both for consumers valuing individualistic and collectivistic values. Therefore, cultural dimensions in interaction with the product type can be seen to have an impact on the effectiveness of advertising **APPEALS**.

Moreover, there is a group of studies gathering data from secondary sources, by administering surveys, or conducting experiments, focusing on the antecedents on **consumer innovativeness** (e.g. Steenkamp *et al.* 1999; Yaveroglu and Donthu's 2002; Yenyurt and Townsend 2003), and the importance of **product familiarity** as a moderator of the perceived brand quality and intention of purchase (e.g. Gürhan-Canlı and Maheswaran 2000; Lee *et al.* 2007). The findings of these studies show that the willingness of consumers to adopt a new product increases with individualism, masculinity, small power distance, and uncertainty tolerance. Uncertainty avoidance is negatively correlated with consumer innovativeness, because in uncertainty-avoidant situations individuals opt for what they know is safe and socially accepted. Similarly, they demonstrate that with collectivism and/or uncertainty-avoidance the familiarity with the product has a stronger impact on the evaluation of the product quality and the attitude towards the advertisement and the brand than with individualism and/or uncertainty tolerance. One way to increase the product familiarity is through the country-of-origin information that reduces the product uncertainty when it is the country where the product is marketed or a country where the specific product is believed to be good (Lee *et al.* 2007: 332).

Finally, there are studies demonstrating that different aspects of the advertising message can have a significant impact on the perceived quality of a product and the subsequent intention of purchase. Particularly, Erdem *et al.* show that increasing the **brand credibility**, i.e. 'the believability of the product position information contained in a brand, which depends on the willingness and ability of firms to deliver what they promise' (2006: 34) is critical for consumers valuing collectivism and/or uncertainty avoidance. As their findings indicate, with collectivism brand credibility increases the perceived quality, indicating the importance these consumers place on the trustworthiness of the brand, and with uncertainty avoidance brand credibility reduces consumers' perceived risk (concerns about the product) and information costs (there is no need to seek information from external sources), increasing the utility of the product.

Another study, conducted by Zhang *et al.* (2010) confirms that there is a positive correlation between power distance and tendency for **impulsive/spontaneous buying**. As the authors indicate, even though APPEALS emphasizing the immediate individual gratification are expected to be convincing to consumers valuing small power distance, the manipulation of the social desirability of a product would be more effective for those valuing large power distance.

2.3.2 Cultural dimensions in advertising research

In parallel with experimental studies examining the effectiveness of advertising APPEALS, as discussed in the previous section, there are also a number of studies measuring the frequency of different types of APPEALS, with content analyses of print and TV advertisements. Albers-Miller and Gelb (1996) analyse the advertising APPEALS in print advertisements from 11 countries across four product categories. Matching 30 of Pollay's (1983) advertising APPEALS (cf. 3.2.2) with Hofstede's cultural dimensions, ten of their hypotheses were supported by their findings, postulating that:

- Power distance is positively correlated to the ornamental, vain, dear and status APPEALS, and negatively correlated to the cheap APPEAL
- Uncertainty avoidance is negatively correlated to the untamed, magic, and youth APPEALS
- Masculinity is positively correlated to the convenience APPEAL and negatively correlated to the modest APPEAL

However, the fact that they do not examine each product category separately is a limitation of their study.

Moreover, a study conducted by Zandpour *et al.* (1994) shows the link of cultural dimensions to advertisements' **informativeness** and the way the advertising message is presented, i.e. the **advertising FORM or execution style** (cf. footnote 6 in 3.2.1 for different terms used to denote advertising FORMS). For the analysis of the latter they use Wells' (1988) distinction between drama, where the message is inferred through an action, lecture, where the message is explicit and imposed to

the viewers, and a combination of the two. Zandpour's *et al.* analysis of 1,914 TV commercials in a number of product categories in eight countries demonstrate the link of individualism in configuration with uncertainty tolerance to the information strategy, during which factual information is given about the product without a clear argument or explicit conclusions (1994: 48). Arguments are linked to uncertainty avoidance, and emotional APPEALS, often used for motivation instead of an elaboration on factual information, are linked to collectivism (*ibid.*: 50-51). With regard to advertising FORMS, lecture exhibits a positive correlation with uncertainty avoidance but also power distance, because, according to the authors, these values increase consumers' expectation for clear directions and explicit conclusions (*ibid.*: 42). However, advertising FORMS can be influenced to a large extent by the product category; for example, food, beverage, personal care and cosmetics products, representing almost half of the corpus, were mostly advertised with a combination of drama and lecture (*ibid.*: 45, 55).

Moreover, there are studies focusing on a specific aspect of advertising copies, e.g. a particular **advertising FORM**, and the differences in the way it is executed in different countries (cf. 3.2.1). This is the case with Hatzithomas *et al.* (2011), who analyse 12,351 magazine advertisements in Greece and the UK with the aim to examine:

- the frequency of **humorous advertisements** in the two countries
- the type of humour that is preferred in each country, using Speck's (1991) taxonomy of six types of humour: comic wit (mind-game producing a humorous effect), sentimental humour (involving emotions), satire (combining cognitive with disparagement processes, sentimental comedy (incorporating mind-games and emotions), and full comedy (fixed category)
- the advertisers' intention for the humorous content of adverts. Following Speck (1991), a humorous advertisement can be humour-dominant when its intention is pure entertainment, information-dominant when it aims to inform, and image-dominant when the brand-image is emphasized.

Their findings show that humour, which is linked to individualism and uncertainty tolerance, is more often employed in the UK than Greece. Moreover, even though comic wit, as the more simple, neutral, and safe type is the most common in both countries, sentimental humour and satire are far more frequent in the UK, because in Greece there is a danger of being offensive or evoking negative emotional responses. With regard to the advertisers' intention, humour-dominant adverts are preferred in the UK, while information-dominant are the most frequent in Greece.

Finally, Sidiropoulou (2008a) acknowledges the validity of the Hofstede framework (including the masculinity/femininity orientation and the short-/long-term orientation). She analyses the communication style of 26-pairs of English-Greek parallel advertisements, published between 2002 and 2006 (press, TV, online). She further highlights the significance of the Hofstede framework for heightening awareness of linguistic and cultural divergence in research and educational settings.

2.4 Dimensions of advertising style

As was discussed in 1.1, there is a lack of equivalence in project design in cross-cultural studies in advertising, and there is no unanimity with regards to the aspects of advertising style examined and the way they are understood. For example, in a content analysis of advertisements Cho *et al.* (1999) examine the theme, defined as 'the content of the message', and the execution of advertisements, understood as 'the creative presentation of the message', offering their own comprehensive operationization of the concepts based on the cultural dimension they express, and including APPEALS as part of the theme. While describing the preferences for advertising style in various countries, Pae *et al.* (2002) also make a distinction between theme and 'execution styles', and distinguish the latter into informational (rational), and transformational (emotional). The concept of 'execution styles' is used by Zandpour *et al.* (1994) in a cross-cultural content analysis of adverts to refer to the distinction between drama and lecture (cf. 2.3.2). Duncan and Ramaprasad (1995: 55), on the other hand, distinguish between advertising strategy, defined as 'the creative selling proposition', and execution, referring to

'actual elements and their structure in an ad'. Other studies performing content analyses choose to focus on advertising *APPEALS*, either by juxtaposing them to cultural dimensions (e.g. Albers-Miller and Gelb 1996), or by categorizing them into *RATIONAL* and *EMOTIONAL* (e.g. Bang *et al.* 2005). This lack of consensus indicates the need to establish the potentially culture-bound aspects of advertising style or creative strategy (cf. 2.2.3) and the ways they could be examined in content analyses of advertisements. This is one of the aims of this study.

De Mooij (2010) offers a comprehensive account of the cross-cultural specificity of advertisements, applying cultural dimensions in an empirical examination of more than 3,400 TV adverts in eleven countries. Drawing on Hofstede, she describes how cultural dimensions can be reflected through consumers' behaviour, communication styles, advertising *APPEALS* and *FORMS*, and strategies for brand positioning. She distinguishes four dimensions of advertising style that can be culture-specific: **communication style** (e.g. direct versus indirect), advertising *APPEALS* (emphasized product's properties or values linked to it that make it attractive to consumers), advertising *FORMS* (the formatting of the message, e.g. testimonial; entertainment; announcement) and the *EXECUTION* of advertisements (depictions, setting, activities of the participants etc.) (ibid.: 169). Following her categorization, each advertising copy in this study will be examined in terms of these four dimensions.

In the following chapter I start by explaining the rationale behind the choice of countries and product categories, as well as the criteria for the compilation of the two corpora of advertisements. Moreover, I elaborate on the four dimensions of advertising style that will be the focus of the analysis, explaining the ways they are conceptualized and operationalized for the development of a methodological apparatus for the analysis of the copies.

3. Data, conceptual and methodological framework

This chapter is divided into three sections. In the first section I justify the choice of countries, discuss aspects related to the advertising industry in the two countries, and explain the process of the compilation of the two corpora. In the second section, I scrutinize the conceptual frameworks used for the development of a methodological apparatus for the analysis of the advertisements, and the operationalization of the four dimensions of advertising style, namely advertising FORMS, APPEALS, communication style and EXECUTION of advertisements. Moreover, I discuss previous studies in the literature examining the cultural specificity of the aforementioned dimensions, and their possible link to cultural dimensions. Finally, in the third section I give an outline of the methodology that will be used for the analysis of advertising copies.

3.1 Data

In this section of the chapter I firstly justify the choice of countries, and give a synopsis their advertising industry. Secondly, I explain the rationale behind the choice of magazine advertisements and the particular product categories, and thirdly, I explain the way data was gathered.

3.1.1 Choice of countries and countries' profiles

With regard to the choice of countries (UK and Greece), the first criterion was their historical and cultural diversity, which would facilitate the aim of the thesis to identify variations in aspects of advertising style cross-culturally. Secondly, there is lack of empirical studies constructing an image of advertising style in Greece and comparing it to other countries, and this study aims to fill this gap in the literature. Finally, the choice of countries was also restricted because of practical reasons; based on the linguistic and cultural background of the researcher, only advertisements in English and Greek could be analysed.

3.1.1.1 Advertising in the UK and Greece

The UK is an economically developed country, with its GDP (Gross Domestic Product) per capita for 2012² reaching £24,702.214 (\$39,160,214), according to the *World Economic Outlook Database* report by the International Monetary Fund (IMF). It is also a country with a well-developed advertising industry, with advertising expenditures reaching £17 billion in 2012, and the expectation to reach £20 billion in 2015 according to the Advertising Association/Warc Expenditure reports published in May 2013 and April 2014. When juxtaposed with American advertising, UK advertising is often characterized as soft-sell, i.e. employing indirect approaches rather than being hard-sell, i.e. sales oriented, humorous, with emphasis on the visuals and the entertainment value, less informative, and less intrusive (Weineberger and Spotts 1989a, 1989b; Lannon 1986; Nevett 1992; Bernstein 1986). As Nevett explains, when advertising was first permitted and introduced in the UK in the 1950s, the advertising philosophy and style followed the American standards (1992: 61). However, UK advertising gradually obtained its own identity, differentiating itself in terms of creative approaches in comparison to the American counterpart (ibid.). According to Nevett, this differentiation might be due to the preference of consumers in entertaining, imaginative and less informative and patronizing advertisements in the UK, or due to diversities in the advertising industry in the two countries, as well as the general advertising philosophies (ibid.: 63, 65).

A number of studies also show variations between UK advertising and advertising in other European countries. For example, Koudelova and Whitelock (2001) compare TV advertisements in the UK and the Czech Republic in terms of creative strategies (content of the message) and advertising FORMS. Their results show variations in the frequency of advertising FORMS in the two countries: indirect FORMS of presenting the message through a story/an interaction of characters share similar percentages in the two countries, but humorous advertisements and the employment of fantastic and surreal visuals are more common in the UK (ibid.: 297). However, comparative advertisements are much more frequent in the Czech

² Year of data collection.

Republic, being encountered very rarely in the UK (*ibid.*). When compared to French advertising (Whitelock and Ray 1998; Cutler and Javalgi 1992), UK advertising appears to be more informative, less soft-sell, and less creative, with French advertisements employing more often psychological and symbolic APPEALS, emphasizing the visuals, and using illustrations instead of photos to enhance the artistic value, 'the beauty and dreamlike dimensions of advertisements' (Whitelock and Ray 1998: 272). As Cutler and Javalgi's (1992) analysis of the visual components of print advertisements in the USA, UK, and France shows, US advertisements remain closer to the UK adverts, whereas French advertising style contrasts itself from the American style, being closer to the UK advertising style, but with distinguishing features. One of the characteristics of UK advertising that has been observed in its comparison to American, French, Czech, and Greek advertising is the emphasis on humorous approaches (Weineberger and Spotts 1989a; Whitelock and Ray 1998; Koudelova and Whitelock 2001; Hatzithomas *et al.* 2011).

Greece, on the other hand, is a less economically developed country, with its GDP per capita reaching €17,161.005 (\$22,072.452) in 2012 according to the World Economic Outlook Database released by the IMF. Also, the amounts allocated to advertising annually are not comparable to the UK. The advertising expenditures in 2012 did not exceed €1,300 billion according to data from the Media Services and the Greek Internet Advertising Bureau (IAB), which is more than ten times less than the amount spent in the UK. Even though after the accession of Greece to the European Union in the 1980s a number of developments took place in the country, including the establishment of advertising companies and the cooperation with the international counterparts, and the considerable increase of advertising expenditures (Kouremenos and Avlonitis 1995), the Greek advertising industry remains at an immature level, and the recent economic recession has not facilitated its further development.

The literature on Greek advertising and its characteristics remains sparse. One of the few studies comparing UK and Greek advertisements is Hatzithomas *et al.* (2011), which focuses on humorous advertisements (*cf.* 2.3.2, 6.1). The study shows that humorous advertisements are less common in Greece than the UK, and when

they are used they have the role of counterbalancing the informative character of the copies, which remain information-dominant (*ibid.*). This is contrary to UK humorous adverts which have entertainment value (*ibid.*). A few studies also examine the changes in informational content and linguistic devices when advertisements for multinational products in English are translated into Greek (e.g. Sidiropoulou 1998; Sidiropoulou 2008a). These studies show a tendency of target texts in Greek to emphasize factual information about the products rather than humorous and creative aspects, to make stronger statements, and to employ linguistic devices that increase certainty for the products' attributes (*ibid.*; also cf. 3.1.3).

In the following section I justify the choice of type of advertisements and product categories, and I explain how the present study aims to fill in the gap in the literature on Greek advertising through the analysis of locally produced and multinational advertisements and their comparison to their UK counterparts.

3.1.2 Choice of advertisements and product categories

Magazine advertisements were chosen over other types of advertisements (e.g. TV, radio, out-of-home, online, cinema advertising) for three reasons: firstly magazines are easily accessible, secondly the adaptation or localization of magazine adverts is less costly and, thus, more feasible than, for example, the adaptation of TV adverts (Mueller 1991: 11), and thirdly, magazines are more specifically targeted and one can dedicate as much time as he/she needs to read them. The high segmentation of magazines renders magazine advertisements more interesting for the readers and this is manifested in findings published in 2007 by the Magazine Publisher Association, according to which American readers find magazine advertisements more helpful and interesting than advertisements in other media (cited in Moriarty *et al.* 2009: 283). Therefore, they give space to the advertiser, copywriter, and potentially translator/creative adaptor to express their creativity both in terms of the text and the visuals, and play with cultural meanings and connotations.

With reference to the choice of product categories, advertisements in LAC promote food products by brands of local origin in the UK and Greece, and advertisements in

IAC promote the same multinational cosmetics marketed in the two countries. The initial intention of the researcher was to collect advertisements promoting local and multinational products from the same category, e.g. food, so that dimensions of advertising style are comparable on all levels between the two corpora. However, it was not possible to collect enough advertisements promoting the same multinational food products in the two countries. It was then decided to collect food advertisements for the local corpus and cosmetics for the international corpus, based on the rationale explained below.

As is often documented, consumer (versus industrial) non-durable/fast moving goods, like food, clothing and footwear, confectioneries, household products and cosmetics, are less amenable to standardization than industrial or durable consumer goods (e.g. cameras, furniture, home appliances, cars), because the needs, appeals and motives for the former are more culture-specific (Cavusgil *et al.* 2008; Cutler and Javalgi 1994; Jain 1989; Mueller 1991; Papavasiliou and Stathakopoulos 1997). Both of the product categories used in this study are consumer and non-durable, but food products are considered the most culture-sensitive products, because the patterns around them, and the cultural tastes and preferences can vary considerably (Whitelock and Pimblett 1997: 48). Their cultural specificity is what makes food advertisements ideal for the investigation of the reflections of culture in advertising (Cheong *et al.* 2010: 2). Apart from the fact that food is a product category that encourages the reflection of culture, the examination of local food advertisements can provide insights with regards to the potential adaptations/localizations that multinational food products might require. This is because it is a product category favouring affiliations to (national) culture, and therefore, more likely to require to be made relevant to the cultural meaning system, even in the case of multinational products (cf. 1.1; Alden *et al.* 1999).

Cosmetics, on the other hand, are ideal for the compilation of IAC, since a great number of them are marketed internationally, and they could potentially be more amenable to standardization than food products. This is especially the case for beauty products, because they are products consumers could use in order to attach to themselves values related to cosmopolitanism and modernity (cf. 1.1; Nelson

and Paek 2007). For example, Nelson and Paek's (2007) content analysis of advertisements for beauty products in seven countries shows the tendency to adopt standardization approaches for their promotion. The use of global over local APPEALS in beauty products' advertisements appears to also be consumers' preference in an empirical study conducted by Zhou and Belk (2004). In this study, Chinese respondents were more likely to associate beauty products with modernity, status and sophistication when global APPEALS and Western models were used, but this was in contrast with advertisements for food products, where the use of local APPEALS increased the likeability of the adverts, even in the case of multinational brands (ibid.). Standardized positioning strategies, which could be achieved through the use of the same endorsers, slogans, FORMS and APPEALS cross-culturally, would enhance the 'perceived brand globalness', i.e. the extent to which a brand is perceived by consumers as global (Steenkamp *et al.* 2003), which could have a positive influence on the perceived brand quality and prestige, and the likelihood to purchase (ibid.) in the case of particular product categories. This appears to be the case for beauty products.

Although these studies document a tendency to standardize advertising approaches for the promotion of beauty products, they do not perform a comprehensive linguistic analysis of the text, neither in terms of the content of the message, nor in terms of the ways consumers are approached. On the other hand, linguistic analyses of parallel versions of advertisements for cosmetics show variations both in terms of content, the structure of the text, the certainty in which claims are made, the use of personal pronouns and the use of imperatives (Sidiropoulou 1998, 2008a; Woodward-Smith and Eynullayeva 2009).

In her comparative analysis of English and Greek advertisement pairs from various product categories, Sidiropoulou notes a number of modifications occurring in the Greek versions, including an increase of the degree of certainty in which promises, predictions and suggestions were made, an enhancement of the evaluative elements of the copies, and the use of more cohesive devices (1998, 2008a). Apart from these modifications, which she expects to see because they have been consistently observed in other types of media discourse translations in this

language direction, she also identifies a set of unexpected modifications that only occur in cosmetics advertisements (1998: 203). These include the avoidance of imperatives and personal pronouns, which she considers 'distancing devices', the use of more comparatives in the Greek copies (*ibid.*), nominalizations (2008a: 350), and the elimination of logical connectives (2008b: 483). Woodward and Eynullaeva (2009) also observe some variations between parallel advertisements for five cosmetics brands in English, Spanish and Russian, relating to the amount and type of information given, the organization of the texts, and the use of imperatives and personal pronouns (*ibid.*). These variations demonstrate that, even when certain product categories are more amenable to standardization in terms of advertisements' execution and conveyed APPEALS, the verbal communication style might still require adaptations, and this should not be ignored by marketing and advertising research and practice. Also, this indicates that translators need to have awareness of the cultural specificity of advertising style in the target culture to ensure that functional equivalence is achieved.

The studies discussed above (Sidiropoulou 1998, 2008a, 2008b; Woodward and Eynullaeva 2009) treat the linguistic variations they observe as manifestations of variations in consumers' communicative expectations cross-culturally. They do not include in their analysis comparable corpora of locally produced advertisements in the countries in question, where these cultural preferences could be established, evidently because locally produced adverts of the same product type were not easily traceable or available, as the present study confirms (by resorting to different product categories across LAC and IAC). One of the few studies analysing parallel versions of advertisements while also incorporating a monolingual corpus in the target language is Smith (2002, 2004). According to Smith, the monolingual corpus is used in order to determine whether tendencies observed in translated adverts from English into Russian are specific to translated copies or they are part of generalized trends in Russian advertisements (Smith 2004: 284). However, Smith (2002, 2004) only examines textual elements of advertisements, and she does not focus on particular product categories.

Focusing on specific product categories, the present study examines the degree of standardization of various aspects of advertising style in advertisements for cosmetics in the UK and Greece, including the verbal communication style, and attempts to unveil the motivations behind potential preferences between them, by juxtaposing them with cultural norms of the genre as reflected through the local food adverts. Even though not all the differences in advertising style between Greece and the UK as reflected in LAC would be expected to manifest themselves in IAC, as a result of the fact that they do not include products of the same type, LAC is expected to give an indication of possible differences when it comes to the advertising philosophy and genre conventions in the two countries. Also, the study will attempt to account for the effect of the two product categories on advertising practices, as will be shown in 3.2.2 and 6.3.

Therefore, the reason behind the compilation of two corpora of advertisements for different products with different origins (local versus foreign/international) is that it gives the opportunity to examine the effect of product category and product origin on advertising practices or cultural adaptations of advertisements, as previous studies have shown that their impact can be significant (cf. 3.2.2). For example, research on the effectiveness of locally produced versus foreign-sourced, standardized advertisements in Hong Kong has shown that viewers are positively disposed towards the former and they consider locally launched adverts more interesting and less irritating (Pae *et al.* 2002). Even though the preference between the two can be product-bound, as shown by Zhou and Belk (2004), and the preference for locally launched adverts cannot be generalized, it is assumed that in local advertisements for local products the preferences with regards to advertising practices will be manifested in a more transparent way, reflecting the norms of the genre in the cultures in question, the advertising repertoire.

Also, it is not safe to make conclusions about the identity of advertising in different cultures by analysing only international adverts, because the degree of standardization/localization of advertisements is affected by an array of factors apart from the cultural environment where the advertisement is targeted. These factors range from the financial conditions of the multinational company and the

advertising infrastructure in the targeted country, to the objectives of international advertisements and the attitudes of advertising executives towards cultural differences (cf. 2.2.2). In the case of translated/transcreated adverts, the copies might be restricted by the fact that they are based on a source text/source version and/or communication brief in another language. Therefore, in order to have a full image of the distinctiveness of advertising style in a cultural context, it is useful to examine both local and international advertisements.

The examination of both locally launched and multinational advertisements gives the opportunity to observe both the products of local advertising professionals and the advertising norms in their country, compared to international advertisers or local copywriters/translators that have as a point of departure a source text or an advertising/translation brief in another language. It is interesting to identify their points of convergence and divergence. The examination of advertisements for local food products in the UK and Greece is expected to reflect the cultural norms of the genre. These norms will then be juxtaposed with the variations observed in parallel versions of advertisements for the less culture-specific product category of cosmetics. This juxtaposition will give the opportunity to examine to what extent translators or local copywriters are influenced by the cultural norms of the genre in the adaptations they introduce to the copies. It will also allow us to investigate the ways in which the hybridization of advertising practices is realized in multinational advertisements, i.e. the ways local and global approaches are negotiated to construct the advertising message.

3.1.3 Compilation of corpora

LAC

LAC consists of sub-corpora of locally launched food advertisements: LAC-UK for the UK and LAC-G for Greece. For the compilation of each sub-corpus, advertisements were collected from two monthly local food magazines in each country. For the selection of UK magazines, the list of the 100 best-selling magazines for February 2011 in the UK, provided by the Audit Bureau of Circulations (ABC) was consulted. From this list, the top two food magazines (*BBC Good Food* and *Delicious*) were

identified and utilized for the collection of data. The source of information regarding the Greek magazines' circulation was the Άργος Greek newspaper and magazines agency. According to the Άργος' monthly reports for the circulation of magazines from January 2011 to August 2012, *Γλυκές Ιστορίες* (Sweet Stories) is the top-selling food magazine in the country. Nevertheless, it is a pastry magazine and not a general food magazine, which restricts the type of products advertised, while other food magazines do not appear consistently in the lists, or the issues they sell are considerably lower. However, a very common practice in Greece is that newspapers give a free issue of a food magazine with their Sunday newspapers once every one or two months. Therefore, it was decided that the two food magazines to be included are those distributed with the second and third³ top-selling Sunday newspapers in Greece according to data from Άργος from January 2011 to August 2012, i.e. *Γαστρονόμος* from *Καθημερινή* newspaper and *Βήμα Gourmet* from *Βήμα*. The sources for the collection of data for LAC are:

UK: *BBC Good Food, Delicious*

Greece: *Γαστρονόμος, Βήμα Gourmet*

Advertisements were included in LAC if they were full-page or more and they promoted products related to nutrition, like snacks, ready-made food, food supplements, desserts, baby nutrition or soft drinks. Advertisements occupying less than a whole page were not included, because they could be a smaller version of the actual advertisement and they could not be compared with advertisements occupying one page or more. Also, advertisements by food standards agencies, campaigns financed from the EU to raise awareness for the benefits of products, advertisements for websites selling food or websites with recipes were not included in the corpora. The advertisements included had to be a part of the promotion of a product or product range of a specific brand. Finally, advertisements of the same brand and product, or same brand and same range of products were analysed

³ The publisher of the top-selling newspaper *Πρώτο Θέμα* did not make available to the researcher the issues of the food magazine needed.

together, but advertisements for different products/product ranges of the same brand were analysed separately.

Moreover, advertisements for imported/multinational products were not included; the advertisements had to promote local products or products represented as local⁴, marketed predominantly in the country in question. This was based on information collected from the brands' websites. With regard to the distribution of the products, it is not possible, in all cases, to say with certainty whether a product is not marketed in other countries in the same region, especially in countries with the same official language. For example, UK products could be marketed in Ireland, and Greek products in Cyprus.

Each sub-corpus of advertisements consists of locally launched advertisements for 15 food products that were located in the magazines identified above. The data collection started from the August 2012 issues of the magazines for both of the countries and it was continued until 15 brands/products for each country were identified⁵.

It has to be noted that since the criteria for data collection were very specific, and there was an intention to collect copies promoting local products in each country, it would not be possible to compile a significantly larger corpus from magazines circulated at the stated time span. This is because there were only a certain number of brands of local origin advertising their products during that time at the specific magazines, and advertisements tended to repeat themselves. Given the fact that an in-depth and multifaceted analysis of advertising copies will be performed, as is further discussed in 3.2, and no external coders will be used, the choice to focus on a small corpus of advertisements was also motivated by pragmatic considerations. The number of advertisement pairs was determined after a pilot test on two advertising copies, which gave an idea to the researcher about the extent of the

⁴ In some cases, the products might be represented as local, with their range being specific to the particular market and the company owning them being of local origin, but the idea behind them can have originated from another country, or even a multinational brand/company. In such cases, the product and its packaging are adapted to the local needs and preferences and the former is reconstructed, promoted and perceived as local (cf. 4.1 and 4.2).

⁵ The October 2012 issue of Delicious magazine was not made available to the researcher.

analysis, the time needed for it, and the amount of copies that could be incorporated in the analysis, given the time limitations. Moreover, it is believed that the multifaceted qualitative analysis of a small corpus of advertisements that aims to integrate various culture-specific aspects of advertising style is an asset of this study.

IAC

For the compilation of IAC, the top two best-selling international women magazines in the two countries were used as data sources, based on data reported by the Audit Bureau of Circulations (ABC) for February 2011 for the UK, and Άρπός agency for January 2011 to August 2012 in the case of Greece. The top-selling international women magazines in Greece for 2011 were *Glamour* and *Cosmopolitan*. However, the Greek publishing house behind the circulation of *Glamour* magazine announced its closure in November 2012 for financial reasons, and it was not possible to access the back issues of the magazine needed. Therefore, the second and third top women magazines were used for data collection, i.e. *Cosmopolitan* and *Elle*. The sources for each country are:

UK: *Glamour*, *Cosmopolitan*

Greece: *Cosmopolitan*, *Elle*

It was intended that in both of the countries 12 consecutive issues of each of the magazines would be collected, starting from January to December 2012. However, in the case of the Greek magazine *Cosmopolitan*, only five issues were made available to the researcher (August 2012-December 2012). Another problem in the process of data collection was that not many advertisements could be found in Greek magazines. Advertisements were included in the corpus if they were full-page, promoting the same multinational cosmetics products as part of the same advertising campaign, marketed in both of the countries. The total number of advertisement pairs identified was 17. Despite the relatively small number of copies collected and analysed, as will be discussed in 3.2, the present study will conduct a thorough and multifaceted qualitative analysis, which will allow the researcher to

adopt an interdisciplinary approach to the analysis of advertisements that aims to provide a better understanding of the way advertising works.

For the definition of 'cosmetics' the EU Cosmetics Directive was followed, with the exception that perfumes were excluded from the corpus, as they tend not to contain significant amount of textual aspects. Based on the EU document, a cosmetic product is:

any substance or preparation intended to be placed in contact with the various external parts of the human body (...) or with the teeth (...) with a view exclusively or mainly to cleaning them, perfuming them, changing their appearance and/or correcting body odours and/or protecting them or keeping them in good condition (EU Cosmetics Directive: 5).

In the following section I elaborate on the conceptual frameworks used for the development of a methodological apparatus for the analysis of four dimensions of advertising style: advertising FORMS, APPEALS, communication style and EXECUTION of advertisements. I explain how each of the concepts is conceptualized, how it will be analysed, and how it has been examined in previous cross-cultural studies.

3.2 Conceptual and methodological framework

In the following sections I scrutinize each one of the four dimensions of advertising style (cf. 2.4), explaining how they are conceptualized. Also, I draw on those conceptualizations that will facilitate the development of a methodological apparatus for the analysis of the advertising copies, namely Kress' and van Leeuwen's model of visual analysis (1996/2006), the work of de Mooij (2010) from marketing and advertising research, an adaptation of Fielden's typology of communication styles (1982), and Pollay's (1983) operationalization of advertising APPEALS. As will be shown, the composition of these approaches facilitates the development of a framework for a comprehensive and multifaceted analysis of advertising copies. Moreover, I discuss the findings of previous studies examining each dimension of advertising style in cross-cultural advertising analysis.

3.2.1 Advertising FORMS

Advertising FORMS are the forms an advertising message can take, i.e. they relate to the way the message is predominantly structured and presented in visual and verbal terms, e.g. through a visual metaphor, a comparison, an endorsement, a celebrity, a narrative, humour etc. Different typologies have been proposed by researchers with reference to advertising FORMS⁶. Ray (1982) provides a list of five FORMS found in TV advertising: warmth, testimony, refutation, repetition, and fear. Rothschild (1987), on the other hand, classifies advertising FORMS into slice-of-life, product comparison, problem/solution, music, sex, and humour. A major distinction with regard to the way the advertising FORMS is offered by Wells (1988), who distinguishes between **dramas**, where prospective consumers are expected to make inferences about the product through a presented story, an interaction between participants, and **lectures**, where evidence about the product is given by a presenter/announcer.

De Mooij offers a comprehensive account of advertising FORMS, divided in seven different categories, with each one of the categories consisting of a number of sub-categories, as shown in Table 3.1 (2010: 245-266). Her comprehensive typology will be used for the identification of the basic and potentially secondary FORM of advertising copies in the two corpora. The dominant form is expected to be exemplified through the headline and the visuals of the copy, which are considered to be the most salient parts of advertisements (cf. Zhang and Gelb 1996: 31), and reinforced through the text, and secondary forms can potentially be embedded in the dominant one. Below, it is explained briefly what each one of the FORMS represents.

⁶ There is no agreement on the labelling of what constitutes the way the advertising message is packaged. It is referred to as advertising technique/strategy/practice (Choi *et al.* 2005), executional formats (Yoo and MacInnis 2004; Koudelova and Whitelock 2001), executional style (Weinberger and Spotts 1989a), creative approach (Synodinos *et al.* 1989), advertising form (Zandpour *et al.* 1992), advertising style/execution style (Zandpour *et al.* 1994), and advertising tactics (Papavasiliou and Stathakopoulos 1997: 505). De Mooij (2010) uses the terms advertising form and executional style interchangeably. To avoid confusion, the term advertising FORM will be used throughout the thesis.

Chapter 3: Data, conceptual and methodological framework

Basic Form	Subcategories
1. Announcement	1.1 Pure display 1.2 Product message 1.3 Corporate presentation, documentary
2. Association transfer	2.1 Lifestyle 2.2 Metaphor 2.3 Metonymy 2.4 Celebrity transfer
3. Lesson	3.1 Presenter 3.2 Testimonial/endorsement 3.3 Demonstration 3.4 Comparison 3.5 "How to"
4. Drama	4.1 Slice of life 4.2 Problem-solution 4.3 Vignettes 4.4 Theatre
5. Entertainment	5.1 Humour 5.2 Play or act around product
6. Imagination	6.1 Cartoons 6.2 Film properties in action 6.3 Other, unrealistic acts
7. Special effects	7.1 Product in action, animation 7.2 Film, video techniques, artistic stimuli

Table 3.1: Advertising FORMS (de Mooij 2010: 247)

ANNOUNCEMENT is the most common advertising FORM, during which a product is presented either just visually, or with some information about it, but without the use of people. In **ASSOCIATION TRANSFER**, the product is associated either with people and a specific lifestyle, an object, an animal, or an idea through a verbal or visual metaphor, with objects that the product is closely related to or originated by (metonymy), or with a celebrity, who figures in the advertisement without demonstrating, endorsing or giving testimonials. As their name suggests, **LESSONS** have the aim to directly lecture the viewers/readers through the presentation of facts and arguments by presenters (who can be experts or celebrities). The presenters explain things about the product, give interviews, testimonials or endorsements, demonstrate how the product is used and works and the results of its use, or compare the product with products of other brands explicitly or implicitly. **DRAMA** is an indirect advertising FORM where a product is presented through a narrative, a story of an everyday event, an interaction of the participants from which the viewers are expected to infer the advertising message. Another

indirect FORM is **ENTERTAINMENT**, which can be exemplified in the form of theatrical drama, musicals, comedies, humour, satire etc. During the **IMAGINATION** FORM, unrealistic actions are presented as part of a 'make-believe world', usually conveying a message about the product (e.g. using a teddy bear to advertise a fabric softener; de Mooij 2010: 264), while in the **SPECIAL EFFECT** FORM a number of film and video artistic resources are exploited to develop creative advertising. The latter two FORMS are popular for the promotion of children products.

Considering that de Mooij's categorization of advertising FORMS emerged from an examination of TV adverts, it is possible that not all of them are encountered in print advertisements. For example, it is likely that the two latter FORMS are encountered more in TV than in print adverts or they are more simplified in the latter, since they require resources that are not as readily available in print, as in broadcast advertisements, and because print advertisements are more likely to address adults than children. Also, the SUB-FORM of **VIGNETTES**, which is performed through the depiction of different frames with the interactions of different people, and the one of **PRESENTER** within the **LESSON** category, which requires a presenter speaking to the camera, are expected to be found rarely, if found at all, in print advertisements. The SUB-FORM of **CORPORATE PRESENTATION** is also not applicable to the corpora used in this study, as the focus will be placed on adverts promoting specific products/ranges of products and not corporations. Participants in print adverts (celebrities, users, experts) are expected to be used for **ASSOCIATION TRANSFER** purposes, or to endorse and give testimonials rather than to present, because of the static nature of print advertisements and the fact that they are restricted to one or two pages.

It has to be noted that the identification of dominant FORMS is not always straightforward. For example, in Figure 3.1 a mythical world is constructed through the visual and textual components. The dominant advertising FORM could be **DRAMA**, and particularly **SLICE-OF-LIFE**, as well as **IMAGINATION**, exemplified through **UNREALISTIC ACTS**. The main participant in the story, who is not visually present, is narrating to the readers his adventures when encountering a dragon, killing him with a sword, and being rewarded with a castle for his courage. The castle is then exchanged for a

valuable pack of Tickler cheese, which is the product advertised. The fact that this is a story that has a clear beginning and ending makes it more likely that the central intention of the copy was to narrate this story through verbal and visual means, and convey the message through it. Therefore, it is assumed that DRAMA is the dominant FORM, and IMAGINATION is a secondary FORM which is embedded in the dominant one.



Figure 3.1: Advertisement for Tickler cheese (*Delicious*, UK, November 2011)

Moreover, there are copies with possible alternative interpretations of dominant FORMS. This can be the case for LAC-G7⁷ (cf. Appendix 4 and 4.2.4), which could be

⁷ LAC-UK is the name of the sub-corpus followed by a number representing a copy which is part of the sub-corpus (cf. Appendices 2-8).

interpreted as an example of ASSOCIATION TRANSFER through METAPHOR, since the straw surface and wooden spoon signify the naturalness of the product. However, this metaphor is not further reinforced in the headline or the text, which emphasizes the distinctiveness of the product; it is proposed that the dominant FORM is ANNOUNCEMENT through PRODUCT MESSAGE, while the product is the most salient part of the copy, communicating, thus, its distinctive qualities in a more pronounced way (cf. 4.2.4).

Previous research on advertising FORMS

Part of the research on advertising FORMS revolves around the effectiveness of a certain FORM, usually in a specific context (e.g. Miniard *et al.* 2006 on indirect comparative advertising; Pehlivan *et al.* 2011 on ironic advertising; Schwaiger *et al.* 2007 on comparative advertising in Germany). Additionally, there are cross-cultural studies showing that there might be a preference for particular FORMS in different countries. For example, Weinberger and Spotts (1989a) show that humour tends to have a more central role in advertising in the UK than the USA. Koudelova and Whitelock (2001; cf. 3.1.2) and Synodinos *et al.* (1989) compare TV advertisements in the UK and the Czech Republic, and in 15 countries respectively, identifying differences in the frequency of advertising FORMS. Moreover, Choi *et al.*'s (2005) study shows that there are differences in the frequency and the details of the execution of celebrity endorsement in TV advertisements in the USA and Korea. Finally, Zandpour *et al.*'s. (1992) study for French, Taiwanese and American TV advertisements shows a number of significant differences; in the USA the use of celebrities and TESTIMONIALS are common, and LECTURES are far more frequent than in France and Taiwan, where they opt for indirect and symbolic advertising through DRAMA.

As de Mooij points out based on her research, advertising FORMS can be peculiar to specific cultures, found in different frequencies, with the details of their execution varying cross-culturally (de Mooij 2010: 247). For example, the FORMS in the category of ANNOUNCEMENT are used internationally and they can easily be adapted, but the PRODUCT MESSAGE can be more frequently employed in cultures where

consumers emphasize factual information about the product (ibid.: 248). On the other hand, indirect (SUB-)FORMS, like the METAPHOR (especially visual) and METONYMY, as well as DRAMA and ENTERTAINMENT, and CELEBRITY TRANSFER (indirect FORM of ENDORSEMENT) are found to be more common in when consumers prioritize collectivistic values (ibid.: 250-263). However, verbal metaphors are found in various cultures, as well as DRAMA, especially in the SUB-FORM of PROBLEM-SOLUTION, which has American origins (ibid.: 250, 261). Moreover, de Mooij associates uncertainty tolerance with tolerance towards humorous advertisements (ibid.: 263; Hatzithomas *et al.* 2011: 62), which are found to be a common strategy in UK advertising, as was discussed in 3.1.1.1. The ASSOCIATION TRANSFER with LIFESTYLE, as well as the content of the interactions and the ways people are depicted in the DRAMA and HOW-TO FORMS and SUB-FORMS are expected to express the values with which consumers in each targeted market can associate (ibid.: 250, 255-256, 260-261). With regard to the LESSON FORM, with the exception of the DEMONSTRATION and COMPARISON SUB-FORMS, the rest of the SUB-FORMS are found in various cultures, with differences in the way they are executed (ibid.: 252-260). For example, experts or people considered credible would be expected to figure more prominently when consumers are uncertainty avoidant (ibid.: 254-255). The DEMONSTRATION SUB-FORM is linked to individualism that increases the need for factual information about the products, but also uncertainty avoidance, which increases consumers' need for concrete facts to be convinced (ibid.: 256). Finally, the SUB-FORM of COMPARISON is associated with the configuration of individualism, masculinity, and weak to medium uncertainty avoidance (ibid.: 259), which might encourage the preference for directly sales-oriented messages.

3.2.2 Advertising APPEALS

An APPEAL is what attracts consumers' attention and intensifies their intention to purchase a product; APPEALS are considered as the central concepts of an advertisement and they are expected to correspond with the prospective consumers' value systems (de Mooij 2010: 217). APPEALS can be EMOTIONAL, associating the product with a particular emotion or triggering the addresses' emotions, or RATIONAL, focusing on factual information and the benefits of the

product. Examples of EMOTIONAL APPEALS are the APPEALS of COMMUNITY, FAMILY, SEX, and SELF-ESTEEM, while a RATIONAL APPEAL can be communicated through the emphasis on the product's price and performance (cf. Cutler and Javalgi 1993: 64).

According to Cheong *et al.*, advertising APPEALS constitute the most salient reflections of cultural values (2010: 4). Indeed, advertising APPEALS are considered mirrors of the sociocultural and political status quo in a specific cultural context, as well as intimations of dynamic cultural changes (Srikandath 1991; Zhang and Harwood 2004). This is the case because advertising APPEALS can be effective and fulfil their aim only when they are consistent with the prospective consumers' needs, taste and purchase objectives, which can be culture-specific, especially in the case of products the use of which is culturally contingent, like food. Even in the case of less culture-bound products, like cars, there might be different qualities prioritized by consumers. Brierley gives an example of a standardized pan-European advertising campaign for Volvo cars in 1990, which did not prove to be successful (1995: 18). Subsequently, the brand decided to return to a localized approach, where safety was emphasized in the UK and Switzerland, status in France, economy in Sweden and performance in Germany, decisions based not only on consumers' needs, but also the local competition and other contextual factors (*ibid.*).

Pollay (1983) offers a comprehensive coding scheme of advertising APPEALS, which is tested on magazine advertisements. The development of his methodological framework had the aim to measure the reflections of cultural dimensions in advertising, and his typology consists of a list of advertising APPEALS classified in 42 categories along with definitions/operationalizations. In this study, an adaptation of Pollay's typology will be used for the analysis of advertising APPEALS (Table 3.2). The adaptation of the typology was considered necessary for reasons of clarity and parsimony, and to ensure that the categories do not overlap, and are easily applicable. In this adaptation some APPEALS that were considered irrelevant to the product categories that will be examined (food and cosmetics) were eliminated.

APPEALS	DESCRIPTION
1.	Effectiveness: appropriate, functional, efficient, tasty (food)
2.	Durability: long-lasting
3.	Convenience: time-saving, easy, versatile
4.	Value for money: economical, inexpensive, discounted
5.	High value: expensive, valuable, highly regarded, luxurious, expressing status
6.	Distinctiveness: unique, superior, exclusive, handcrafted
7.	Popularity: commonplace, well-known
8.	Universality: universally recognized
9.	Tradition: classic, long-standing, nostalgic
10.	Modernity: new, modern, improved, advanced
11.	Nature: References to elements of nature that show intimacy and harmony with it
12.	Naturalness: pure, organic, free from preservatives/chemicals
13.	Technology/Science: resulting from science, invention, discovery, research
14.	Expertise: experience, knowledge
15.	Productivity: references to achievement, awards, self-development
16.	Enjoyment: fun, happiness, feasts and festivities
17.	Youth: being young, rejuvenation
18.	Safety: absence of risks/hazards, guarantees, warranties, manufacturers' reassurances
19.	Simplicity: naturalistic, simple
20.	Freedom: spontaneous, carefree
21.	Vanity: having a socially desirable appearance, being beautiful
22.	Sexuality: romance, intense sensuality, feeling sexual
23.	Independence: self-sufficiency, self-reliance, autonomy
24.	Self-respect⁸: self-esteem, self-respect
25.	Affiliation: to be accepted/liked, to associate/gather with, to be social
26.	Nurturance: to give gifts, love, support
27.	Succorance: to receive expressions of love, gratitude
28.	Family: companionship of siblings, family nurturance
29.	Community: relating to community, national identity, local origin
30.	Health: healthy, nutritious
31.	Fitness: to be active, athletic
32.	Country of origin: origin of the product or its ingredients (not local), exotic
33.	Cleanliness: clean, free from stains and smells, sanitary

Table 3.2: Adapted list of Pollay's (1983) advertising APPEALS

⁸ In Pollay's typology this category is labelled 'security' (Pollay 1983). The alternative SELF-RESPECT, used here, is borrowed by Albers-Miller and Gelb (1996: 62).

These include the APPEALS labelled by Pollay as ornamental, magic, relaxation, maturity, tamed, morality, humility, modesty, frail, adventure, untamed, and casual. Also, Pollay's APPEAL of 'status' was merged with the HIGH VALUE APPEAL. Some other categories with very broad conceptualizations that could be linked to different cultural dimensions were narrowed down or split into two different categories: for example, the 'popular' APPEAL was split into POPULARITY and UNIVERSALITY, the 'natural' APPEAL into NATURE and NATURALNESS, and the 'healthy' APPEAL into HEALTH and FITNESS. The 'wisdom' APPEAL was narrowed down to EXPERTISE, and the 'neat' APPEAL to CLEANLINESS. Moreover, the COUNTRY-OF-ORIGIN APPEAL was added to the typology. Finally, the labelling of some categories was changed into a nominal form for consistency, and in a way that the labels were representative of the categories' operationalization. The descriptions of each APPEAL are also made more concise, adjusted to the product categories examined.

Numerous studies build on Pollay's coding scheme for the analysis of advertising APPEALS or the development of new coding schemes (e.g. Albers-Miller and Gelb 1996; Cheong *et al.* 2010; Cheng and Schweitzer 1996; Albers-Miller and Stafford 1999; Cheng 1998; Zhang and Harwood 2004; Srikandath 1991). The above studies tend to focus only on specific APPEALS from Pollay's list, which are usually categorized based on the cultural dimension they express or their position in a particular context, e.g. traditional versus modern (e.g. Zhang and Harwood 2004). The choice of APPEALS in these studies is made based on the cultural dimensions the researchers want to focus on, and/or the applicability of APPEALS in advertisements for specific product categories.

In the section that follows the APPEALS in Table 3.2 are categorized into EMOTIONAL versus RATIONAL.

3.2.2.1 EMOTIONAL versus RATIONAL APPEALS

Table 3.4 presents a possible categorization of APPEALS into RATIONAL and EMOTIONAL, which gives an idea of the ways in which the differentiation between and EMOTIONAL and RATIONAL APPEALS is made. What is stressed in this categorization is that APPEALS can accept different interpretations depending on the content of the message and

RATIONAL APPEALS	EMOTIONAL APPEALS
Effectiveness, durability, convenience, value for money, high value, distinctiveness, modernity, naturalness, tradition (when communicating expertise), technology/science, expertise, productivity (e.g. award-winning), safety, simplicity, health, fitness, country of origin	High value, distinctiveness, popularity, universality, tradition, modernity (expression of vanity), nature, productivity, enjoyment, youth, freedom, vanity, sexuality, independence, self-respect, status, affiliation, nurturance, succorance, family, community, country of origin

Table 3.4: RATIONAL and EMOTIONAL APPEALS

other elements of the creative strategy.

A general principle when categorizing APPEALS in RATIONAL and EMOTIONAL in this study was that RATIONAL APPEALS are directly relevant to qualities of the product itself, while EMOTIONAL APPEALS are related to the effect of the product, or to emotions and psychological states with which the advertiser attempts to associate the product. Following this principle, a number of APPEALS can be classified either as RATIONAL or EMOTIONAL depending on the product type and the concept of the advertising message. For example, this is the case for the APPEALS of MODERNITY, DISTINCTIVENESS, PRODUCTIVITY, HIGH VALUE, TRADITION, and COUNTRY OF ORIGIN. The MODERNITY APPEAL can be RATIONAL when a new or improved version of a product is introduced in the advertisement, and EMOTIONAL when the product is presented as being modern, implying that it is transmitting this quality to its user. The DISTINCTIVENESS and HIGH VALUE APPEALS are RATIONAL when the aim is to present the product as superior or expensive/luxurious, but EMOTIONAL when the aim is to communicate that the product can make the user feel unique or highly regarded. In a similar vein, PRODUCTIVITY is a RATIONAL APPEAL when conveying the advancement of the product, but EMOTIONAL when communicating the effect of the product on the user's advancement. TRADITION, on the other hand, is RATIONAL when communicating expertise, e.g. by making reference to the number of years the company is in operation, but EMOTIONAL when related to traditions that are specific to a community or nostalgia for the past. The APPEAL of COUNTRY OF ORIGIN IS RATIONAL when

the information about the origin of the product is given, but EMOTIONAL when the aim is to convey the exoticness of the product.

The acknowledgement of some of these possible alternative interpretations of APPEALS was informed by the analysis of the two corpora. For example, the use of the emotional execution of the APPEAL of TRADITION in order to express nostalgia for the past and respect for long-standing traditions over new developments emerged after the analysis of LAC-G (cf. 4.1.2 and 4.2.2). Also, the reference to/visual depiction of the awards a product/brand won was acknowledged as a way to convey the product's/brand's PRODUCTIVITY after the analysis of LAC-G15 (cf. Appendices 4-5) and IAC-G2 (cf. Appendix 6). Finally, the possibility of the use of the APPEAL of PRODUCTIVITY to express emotional values was acknowledged after the analysis of LAC-G1 (cf. Appendices 4-5), where the copy promises that the range of baking chocolate products advertised will improve consumers' skills in baking.

An advertising copy is expected to communicate at least one dominant APPEAL and a number of secondary APPEALS. In the analysis they will be discerned based on the list of APPEALS in Table 3.2, from examination of the headline, the illustrations, and the body-copy. The dominant APPEAL of an advertisement is the most apparent and striking theme of the copy, mainly carried in the illustrations and headlines but also supported by the accompanied text (Zhang and Gelb 1996: 31), while the secondary APPEALS are less prominent. According to Moriarty *et al.*, the most observable parts of the copy (the 'display copy'), usually in bigger font, are the headlines, subheads, call-outs, i.e. sentences pointing or referring to a part of the visuals, naming or explaining it, taglines, summarizing the main idea or creative concept of the copy, and slogans of the brand (2009: 438-439). On the other hand, the body-copy is in smaller font and it is the text to be read and absorbed by the readers (*ibid.*: 438).

To illustrate how APPEALS will be extracted, in the advertisement in Figure 3.2 NATURALNESS is the dominant APPEAL, communicated through the depiction of the peas coming from the ground, the name of the brand (*Barba (Uncle) Stathis*), the product packaging, showing fresh peas in a sack, and the body-copy:

Καλλιεργούνται στη γη της Μακεδονίας ακολουθώντας τον παραδοσιακό τρόπο βιολογικής γεωργίας. (...) Και αυτό είναι που κάνει τα ελληνικά βιολογικά λαχανικά του Μπάρμπα Στάθη τόσο τρυφερά, με όλες τους τις βιταμίνες, χωρίς συντηρητικά.

They are cultivated in the Macedonia ground following the traditional organic farming way. (...) And this is what makes the Greek organic Barba Stathis vegetables so tender, with all their vitamins, without preservatives.

A secondary APPEAL is the COMMUNITY APPEAL, which is conveyed through the repetition of the national origin of the product, and the depiction of the Greek flag.



Figure 3.2: Advertisement for Μπάρμπα Στάθης (Barba Stathis) peas (K-Life, Greece, April 2011)

It has to be noted that there might be cases where alternative interpretations of DOMINANT and SECONDARY APPEALS can be given, and the analysis of advertising copies in LAC and IAC is influenced by the subjectivity of the researcher. For example, in LAC-UK10 (cf. Appendix 2 and 4.1.2) both MODERNITY and NATURALNESS could be the dominant APPEALS of the copy, as they are both expressed through the visuals and headline and reinforced through the text. However, it is suggested that the communication style of the copy, where informal register and casual conversation style is prevalent, reinforces the MODERNITY APPEAL as dominant. Moreover, there was doubt when analysing the dominant APPEAL in IAC-UK1 (cf. Appendix 6 and 5.1.2), because the central aim of the copy as expressed through the headline was to convey the DISTINCTIVENESS of the product, but its DISTINCTIVENESS related to its EFFECTIVENESS in tackling a range of problems. It is proposed that DISTINCTIVENESS is the dominant APPEAL, but conveyed in relation to EFFECTIVENESS. Similarly, the APPEAL of COMMUNITY is often exemplified in LAC-G through reference to cultural traditions, i.e. the APPEAL of TRADITION (cf. 4.2.2 and Appendix 5).

Previous research on advertising APPEALS

APPEALS need to be product-congruent and culturally congruent to achieve the bonding of the prospective consumers with the brand and product, and evoke a favourable attitude towards the advertisement and the product (cf. 2.3.1 and 2.3.2). The **product category** has a role to play in the frequency of employment of advertising APPEALS, and can have a moderating effect on their congruency with culture orientations. The most illustrative example of this is given by the experimental study conducted by Zhang and Neelankavil (1997) (cf. 2.3.1), which shows that in the case of a personal product, i.e. a product that is used in private settings, individualistic APPEALS can be more effective for its promotion, even in collectivistic cultures. Therefore, the product-congruency can be a more important determinant than cultural orientation for the efficiency of APPEALS for personal products. In the case of non-personal products the cultural congruency is the most important predictive factor of the effectiveness of APPEALS. Similar findings are established in Han and Shavitt's study (1994). These findings illustrate the

importance of considering both the product category and the cultural variability when interpreting regularities in advertising style.

In a content analysis of Chinese and American TV advertisements, Cheng and Schweitzer (1996) illustrate that the **product origin**, but also the regional market, can also have a role to play in the employment of specific APPEALS. Particularly, three of the dominant APPEALS found in Chinese advertisements (individualism, modernity, and sex) were not consistent with Chinese perceived traditional values. However, these APPEALS were mainly employed for the promotion of imported products, and the authors attribute their frequency to the impact that transnational advertising exerts on Chinese advertising. An additional reason for the frequency of the modernity APPEAL, according to the authors, is that the majority of these products are new to the Chinese consumers, and advertisers hinge on the modernity they convey, which is, in fact, in accordance with the national theme of modernization in China, promoted by the government.

Mueller's study (1987) shows that the product's INVOLVEMENT can also be a determining factor; a product is considered HIGH-INVOLVEMENT when careful consideration is needed before its purchase, it is not often purchased, and it is expensive (e.g. cars, kitchen appliances, jewellery), while a LOW-INVOLVEMENT product is cheap and purchased relatively frequently (e.g. food, personal care products). However, the distinction between the two categories is not straightforward⁹. The Elaboration Likelihood Model of attitude change is a model which accounts for different strategies inducing persuasion depending on the elaboration likelihood, i.e. the probabilities of the message requiring significant cognitive processing in order for receivers to change their attitude and be persuaded (Petty *et al.* 1983: 137). The products' INVOLVEMENT is directly relevant to the elaboration likelihood possibilities: as the INVOLVEMENT increases, there are more possibilities that

⁹ In experimental studies the product's INVOLVEMENT is often seen as a variable which is dependent on the situation and can be manipulated, as it reflects the relevance of the product for the reader. For example, in an experimental study examining the effect of the argument qualities (strong versus weak argument) and endorser's characteristics on attitude formation, Petty *et al.* manipulate the product's INVOLVEMENT by saying to a group of subjects (the HIGH-INVOLVEMENT group) that the product advertised would be soon available in their local area and they could choose one of the products of different brands to take home (1983: 137). The aim was to examine the way in which INVOLVEMENT can moderate the impact of the arguments and endorsers' characteristics on persuasion.

prospective consumers will require more information and arguments in order to be convinced. Petty *et al.* refer to this method of persuasion as 'central route', which 'views attitude change as resulting from a person's diligent consideration of information that s/he feels is central to the true merits of a particular attitudinal position' (ibid.: 135). On the other hand, in low INVOLVEMENT situations persuasion follows the peripheral route, during which attitude change occurs through the association of the product with positive or negative cues rather than consideration of its pros and cons (ibid.).

To understand the different processes for decision-making in the case of the products of the two corpora that will be analysed in this thesis (food and cosmetics), it is useful to resort to the Foot, Cone, and Belding (FCB) planning matrix (Vaughn 1980, 1986). The FCB matrix classifies products according to two dimensions: their INVOLVEMENT (high/low), and the emphasis on rationality or emotion they elicit (thinking/feeling). The latter dimension is related to the categorization between utilitarian versus hedonic nature/attributes of products (Werthenbroch and Dahr 2000), according to which utilitarian products are primarily functional, while hedonic products are meant to provide pleasure and fun (ibid.: 60)¹⁰. The aim of the FCB model is to anticipate consumer decision-making, and facilitate marketing and advertising strategic planning. The classification of products based on these two dimensions can be schematized as shown in Figure 3.3.

According to Vaughn, each one of the four cells requires a different advertising strategy, which depends on the prioritization of information, attitudes/feelings and behaviour on the final purchase: the 'informative', 'affective', 'habitual' and 'satisfaction' strategy respectively (1980, 1986). For products in cell 1, the purchase is based on an 'economical' model, depending primarily on thinking and economic considerations, while a 'psychological' model is more suitable for their promotion of products in cell 2 (Vaughn 1980: 31). In the case of products in cell 3 a

¹⁰ The categorizations between utilitarian and hedonic products, and think and feel products do not fully correspond, since the latter allows for a broader conceptualization of the categories. For example, a product which is promoted with an emphasis on the collectivistic values it is associated with can be considered a 'feel' product based on the FCB matrix, but it does not fit into the way hedonic products are conceptualized.

	Think	Feel
High Involvement	<p>CELL 1: High involvement and think products, e.g. cars, houses, furnishing, large appliances</p>	<p>CELL 2: High involvement and feel products, e.g. beauty products, jewellery, perfumes, fashion clothing</p>
Low Involvement	<p>CELL 3: Low involvement and think products, e.g. food, household and personal care products</p>	<p>CELL 4: Low involvement and feel products, e.g. fast food, cigarettes, candy, alcoholic and soft drinks</p>

Figure 3.3: FCB matrix¹¹

‘responsive’ model can be adopted, and purchase might precede any information or feeling, as ‘product decisions (...) involve minimal thought and a tendency to form buying for convenience’ (ibid.). Finally, for products in cell 4 consumers function primarily as ‘reactors’ in social interactions, and buy the products in order to satisfy personal gratifications; therefore, a ‘social’ model is proposed for their promotion (ibid.: 31-32). Vaughn acknowledges that the four clusters of products and the subsequent advertising planning models he proposes are not necessarily exhaustive, and other factors such as the marketing objectives, the brand and sales trends might also have an impact on the effectiveness of advertising strategies (ibid.: 32).

As empirical findings have shown (e.g. Weinberger and Spotts 1989b), advertisements promoting products from cell 1 and 3 tend to contain more factual information about the product than advertisements for products in cells 2 and 4. Advertisements for products in cell 4 tend to be the least informative (ibid.),

¹¹ The examples of product types for each cell are taken from Vaughn (1980: 31) and Weinberger and Spotts (1989a: 43).

employing more EMOTIONAL than RATIONAL APPEALS. As becomes obvious from Figure 3.3, cosmetic products included in IAC are split into beauty products posited in cell 2 and other personal care products in cell 3. Food products, on the other hand, are split into fast food, soft and alcoholic beverages, desserts and candy in cell 4, and other food products in cell 3; LAC consists of food products only from the latter category. For the ways in which the analysis of advertising style in UK and Greek copies in LAC and IAC reflect or not the categorizations of the FCB matrix cf. 6.3.

3.2.3 Communication style of advertisements

As defined by Norton, communication or ‘communicator’ style is ‘the way one verbally and paraverbally interacts to signal how literal meaning should be taken, interpreted, filtered and understood’ (1978: 99). The **communication style** of advertisements in this study is understood as the way the relationship between the participants in this communicative event is constructed through the way the viewers/readers of an advertising copy are approached through the visuals (visual communication style) and through the prose style in the accompanied text (verbal communication style). In advertising this relationship can have a significant impact on the ways the readers evaluate the advertisement and, consequently, the promoted product/brand.

According to de Mooij and Hofstede, the most relevant dimensions for the investigation of the cultural influences on advertising communication style are individualism, power distance, and uncertainty avoidance (2010: 102). De Mooij (2010) adopts a broader view of interpersonal communication styles, related to mainly the preference for direct versus indirect communication style, without offering a comprehensive description of the ways in which these styles come into operation through verbal and visual modes in advertising (de Mooij 2010: 165-167). In the present study I use Fielden’s typology of verbal communication styles and Kress and van Leeuwen’s model of visual analysis to address the signals of interpersonal communication styles in advertising, as will be discussed in the following subsections.

3.2.3.1 Verbal communication style of advertisements

The advertising text is an example of an inherently persuasive text, where the copywriter attempts to produce an effect: to evoke emotion, to convince, to show credibility, to argue, to give a logic and justification of his/her premises. No matter which of these is the primary intention of a copywriter, if the intended communicative purposes are achieved, the advertising text will have an impact on the receiver's beliefs, attitudes, or actual behaviour (Hilton *et al.* 1989: 255). In the present study I take as a starting point Fielden's (1982) typology of verbal styles, which was generated and destined to be used within the business environment, but has been applied in experimental studies in advertising (e.g. Motes *et al.* 1992).

Fielden (1982) describes six writing styles, along with the situations where they fit in the business context and ways to achieve them: forceful, passive, personal, impersonal, colourful, dull. Below, these styles are presented in the form of three non-mutually exclusive dimensions. For the purposes of this research, their operationalization is significantly expanded and adapted to the needs of advertisements, by relating them to other studies on persuasive language, communication styles, and the language of advertising. Also, passive style was renamed as INDIRECT, and colourful was renamed as EXPRESSIVE, because these labels could capture in a better way the styles' exemplifications.

▪ FORCEFUL versus INDIRECT

In a **FORCEFUL communication style** the producers of the message demonstrate their position of power and step forward to communicate in a direct or even intrusive way their thoughts, and persuade the addressees that their claims hold true, and some action needs to be taken. In English this style is achieved with the use of active voice that reflects the confidence of the speaker, imperatives, and categorical words, like *certainly*, *absolutely*, *definitely*, *undoubtedly*, and *clearly*, that testify the intention of the speakers to assure the receiver of the message that their assertions hold true. FORCEFUL communication style exemplifies what Johnstone refers to as a **quasilogic persuasive strategy**, where the persuaders 'create the rhetorical impression that their arguments are logically

incontrovertible', and arguments are of key importance for persuasion (1989: 145, 150). Another cue for this style is the use of linguistic devices like causal connectives (*thus, hence, therefore, so, because*), or expressions introducing a claim (*for that reason, this is caused by, this proves that*), subordinate clauses that support the claims made in the superordinate clauses (ibid.: 145-146), and syntactic elaboration.

A **FORCEFUL** style would be exemplified in advertisements making direct claims and arguments about the product's effectiveness, with the use of a direct advertising **FORM**, like **ANNOUNCEMENT** or **LESSON**. However, there might be different degrees of **FORCEFULNESS** of the text, depending on the extent to which the claims are made, whether arguments are provided for the claims and how straightforward these claims are. For example a **MODERATELY FORCEFUL style** would be one where the producers of the message make themselves visible and/or factual information about the product is given directly, but without any further justification or direct claims, and with more simplified syntax, using mostly content words.

FORCEFUL style is not appropriate in all contexts, and in some cases it can be considered annoying, if not offensive. For example, coherence markers like the connectives and cue phrases mentioned above can cause what Kamalski *et al.* refer to as **forwarning effect**: these cues are signals of the intention of the writer to persuade the reader and, in some cases, this signalling can have a negative effect towards the accomplishment of the writer's intention (2008: 549-550). In contexts where the **FORCEFUL** style is not effective, an **INDIRECT** or **succinct/understated style** (Gudykunst and Ting-Toomey 1988: 107) may be used. In an **INDIRECT** style the writer makes his/her voice invisible with the use of passive voice, imperatives are avoided, and understatements and modals are often used, like *maybe, perhaps, possibly, probably* etc. The intention of the writer to convince and persuade is obscured behind the choice of words and the use of symbolic language, i.e. use of words and phrases with indirect meaning, only accessible to the in-group community.

▪ **PERSONAL VERSUS IMPERSONAL style**

A **PERSONAL style** can be achieved with the use of active voice, first and second person pronouns or/and the verb forms, first names, contractions, colloquial terms, ellipsis, slang, and direct questions to the reader in the form of conversation. One of this techniques or a combination of them can be used to increase the intimacy between the communicative participants through the construction of a style that resembles conversation. By adopting this style, the text producer shows that he/she acknowledges the receiver of the message and he/she is personally addressing them. Also, the communicator makes his intention to bond and engage with the reader more obvious.

On the contrary, an **IMPERSONAL communication style** is constructed through the use of passive voice, and the avoidance of personal pronouns (especially of first and second person) and proper names. This can result in impersonal constructions, frequent use of nominal constructions and complex syntax, e.g. *there are concerns* rather than *we are concerned* and *Non-payment of the tax will result to your prosecution* instead of *If you don't pay, we shall fine you* (from Cook 2001: 101). According to Cook, this impersonal style is more peculiar to legal documents, scientific discourse and news reporting than advertisements, where a personal and involving style is preferred (ibid.). These linguistic devices are expected to increase distance between communicative participants. In cases where the receivers of the message are not directly addressed, but the aforementioned distancing devices are also not recurrent in the text, the communication style can be characterized as **MODERATELY PERSONAL**.

▪ **EXPRESSIVE VERSUS LESS EXPRESSIVE style**

An **EXPRESSIVE communication style** is characterized by the use of adjectives in attributive or predicative function, adverbs as modifiers, metaphors, similes, proverbs, word-plays, puns, cultural idioms, exaggerations, overstatements and other rhetorical figures that make the writing style rich, expressive, and vivid. **EXPRESSIVE** language makes use of highly expressive words and utterances (cf. Baker 1992: 13-14 for expressive meaning) that express the speakers' attitudes and evoke

the readers' emotions and mental representations. It exemplifies what Johnstone classifies as **presentational persuasion strategies**, in which the driving force for a persuasive effect is considered to be the emotional stimulation of the readers through the choice of words and phrases, and their rhythmic flow (1989: 145-148). The EXPRESSIVE style combines features of both what Torresi calls 'creative' and 'emotional' language, prominent stylistic features of advertising texts (2010: 121-128). It also relates to linguistic elements acknowledged by Reiss as indicators of 'operative' and 'expressive' types of texts, like the use of evaluative elements, rhetorical devices and 'artistically organized content' (Reiss 1981: 124).

A combination of PERSONAL and FORCEFUL style can result in a **MODERATELY EXPRESSIVE style** without the devices of the EXPRESSIVE style being prominent. On the other hand, a **LESS EXPRESSIVE style**, or what Fielden calls 'dull' style is described as a combination of IMPERSONAL and passive (i.e. INDIRECT) style (Fielden 1982: 137), without much use of rhetorical figures, modifiers and intensifiers, and linguistic devices that construct a proximate and engaging text.

It is important to say that determining the verbal communication styles in advertisements in LAC and IAC and the ways they were exemplified through linguistic devices was influenced by the subjectivity of the researcher, and alternative analysis could also be possible. For example, this is the case when referring to the use of inclusive versus exclusive personal pronouns and verb forms in 4.3.3 and 5.1.3.1. However, every effort was made to ensure consistency in the way copies were analysed.

3.2.3.2 Visual communication style of advertisements

Kress' and van Leeuwen's discussion on the interpersonal function of images will be used for the examination of the visual communication style of advertisements. Kress and van Leeuwen take as a starting point Halliday's systemic functional grammar of English (1985), and they use his general semiotic aspects as a grounding to develop a grammar of visual design. Considering the visual as a semiotic mode, like language, they adopt Halliday's **metafunctions**, understood as the 'representational and communicational requirements of semiotic modes' (Kress

and van Leeuwen 2006: 41), and they examine each one of them in terms of the visual. These metafunctions are:

- The **ideational** metafunction, pertaining to the ability of a semiotic system to represent objects of the experiential world and the relations between them (ibid.: 42). These objects include people, places and things that figure in the image or are being the subject matter of a speech or writing, and they are characterized by the authors as **REPRESENTED PARTICIPANTS** (ibid.: 48)
- The **interpersonal** metafunction, relating to the capability of a semiotic mode to project the relationship between the producer and the viewer/receiver of a sign, the **INTERACTIVE PARTICIPANTS** (ibid.: 42, 48)
- The **textual** metafunction, referring to the capability of a semiotic mode to allow the composition of signs for the production of complexes of signs that are cohesive and coherent (ibid.: 43).

As they observe, there are instances where the **INTERACTIVE PARTICIPANTS** are not involved in a face-to-face, direct interaction, and they do not know each other (2006: 114). This is the case with advertisements, where the viewers/receivers of the advert know little about the producer and production processes of advertisements, while the producers attempt to create a mental image of the viewers to communicate their message in an effective way (ibid.). Even though in the case of advertisements there is a discrepancy between the context of production and the context of reception, the **INTERACTIVE PARTICIPANTS** still manage to communicate because they both have the capacity to articulate and interpret the social meanings of the semiotic modes used in the interaction (ibid.: 115-116). Kress and van Leeuwen describe ways in which the gaze of the **REPRESENTED PARTICIPANTS**, the size of the frame and the angle from which images are presented can be manipulated to reflect a particular social relationship between the **INTERACTIVE PARTICIPANTS**, which can be untangled by the viewers/receivers (ibid.: 116-153).

With regard to the **gaze** of the REPRESENTED PARTICIPANTS, the authors argue that it fulfils communicative functions, creating a specific form of address of the receiver. When the REPRESENTED PARTICIPANT looks at the viewer or points to her/him with a gesture, the image constitutes a **DEMAND**; viewers are addressed directly with a visual 'you', and there is a demand to be involved with the participants in the advert in an imaginary relation and form a pseudo-social bond with them (ibid.: 118-119). On the contrary, when an image does not contain participants looking at the viewers directly it is an **OFFER**; the viewers are not acknowledged explicitly and the image is offered to them impersonally as an object of scrutiny (ibid.: 119).

The second dimension of images with interpersonal function is the **size of the frame**, which reflects social distance. An object in **CLOSE SHOT** is shown as inviting the viewer to be engaged with it, and it designates an intimate/personal relationship with viewers (ibid.: 125, 148). When the object figures in a **MEDIUM SHOT** (shown in full, but without much space for the background) – common in advertisements – a social distance is established with the viewer, which has a more formal and impersonal character (ibid.: 125-128). Finally, a **LONG SHOT** shows an object in distance, as if there are obstacles between it and the receiver of the image, and it encodes an impersonal social relation with the receiver. When determining the size of the frame in the analysis of the corpora the focus will be both on the way the products are presented, but also the most salient participants in the copy, including human participants, if any. As explained by Kress and van Leeuwen, the size of frame in the case of human participants is defined in relation to the body: in close shots what is visible is usually the head and shoulders or anything less than that; the medium shots can show participants up to the knees or their full figure, and the long shot shows a full human figure that occupies half the height of the frame (ibid.: 124).

Another aspect of the image that expresses interactive meaning is **angle**. Kress and van Leeuwen (2006) refer to the categorizations of **HORIZONTAL** and **VERTICAL** angles and the ways they reflect involvement and power respectively. **HORIZONTAL ANGLE** 'is a function of the relation between the frontal plane of the image-producer and the frontal plane of the represented participants' (ibid.: 134). When the two frontal

planes are parallel, the ANGLE is **FRONTAL**; the image-producer, and thus the image-viewer, face the subjects of the image, that represent parts of the world in each they are involved, inviting them to get involved (ibid.: 136-137). The opposite happens when the ANGLE is **OBLIQUE**; in this case the REPRESENTED PARTICIPANTS are detached from the INTERACTIVE PARTICIPANTS and they are presented as parts of a different world (ibid.). **VERTICAL ANGLE** has to do with the height of the camera. A **HIGH ANGLE** shows the power of the producer and viewer of the image over the REPRESENTED PARTICIPANTS, an **EYE-LEVEL ANGLE** shows equality between the two, and a **LOW ANGLE** reflects a power position of the REPRESENTED PARTICIPANTS over the INTERACTIVE (ibid.: 140).

For example, in the advertisement in Figure 3.4 the REPRESENTED PARTICIPANTS are not looking at the viewers directly, making the image an OFFER. The woman is given in a CLOSER SHOT than the man, in a slightly OBLIQUE but almost EYE-LEVEL ANGLE, while the man is in FRONTAL and LOW ANGLE. This directs the eye from the woman's face and hair towards the man's hand. The EYE-LEVEL ANGLE of the depicted woman puts her in an equal position to the (women) viewers, while the man is presented as exerting power over the woman and the viewers. He is the one responsible for the woman's smile, while the woman is inviting the viewers to become part of her world by using the product. This is further reinforced by the headline of the copy, which reads *Smooth & Silky hair with the winning touch.*



Figure 3.4: Advertisement for Head & Shoulders (*Cosmopolitan*, UK July 2010)

Previous research on the communication style of advertisements

Fielden's typology of verbal communication styles has not been applied in cross-cultural advertising studies. However, in an experimental study, Hilton *et al.* (1989) manipulate Fielden's six styles in an advertising copy for Totaltape CPA review with the aim to examine whether there is congruency between the styles that the producer of the copies aimed to achieve and the perceptions of the readers with regards to the objectives of the text. The findings show that the readers' perceptions were compatible with the producers' communicative intentions (*ibid.*). Motes *et al.* (1992) examine the impact of the lexical makeup relating to the EXPRESSIVENESS of the message, syntactic aspects relating to the FORCEFULNESS of the message, and the textual layout (long versus short paragraphs, indentation, itemization) on the effectiveness of advertisements. The three variables are manipulated in eight versions of a print advertisement for a telephone company, and American subjects are asked to provide assessments for each version. Their study shows that different combination of variables can generate different responses of the readers with regard to the likeliness of the advert (*ibid.*). They argue that advertisers usually opt for a combination of FORCEFUL and EXPRESSIVE style with itemized format (1992: 219-220), even though, as it emerges from their findings, it is not the most effective combination. They show that FORCEFUL and EXPRESSIVE styles are not as effective when they are combined in a copy, and a less EXPRESSIVE, FORCEFUL message with itemization and indentation produces better results. However, their findings can only be considered applicable to the specific product type and cultural context, i.e. American advertising.

Studies on the translation of advertisements also perform linguistic analysis on the micro-level, showing potential variations cross-culturally (e.g. Sidiropoulou 1998, Woodward and Eynullaeva 2009; cf. 1.2, 3.1.2). They do not attempt a comprehensive analysis of advertising styles in the cultures in question, in the sense attempted through the interdisciplinary apparatus of the present research, even though Sidiropoulou (1998) refers to shifts in the content of Greek and English parallel adverts, which allude to the APPEALS framework used in this research:

- efficiency on the English side vs. social recognition on the Greek side (affiliation, Tag-Heuer watches, Sidiropoulou 1998:192),
- appearance (distinctiveness) on the English side vs. safety on the Greek side (the strong points of the Casting-L'Oreal shampoo are reorganized for prioritizing safety, *ibid*: 193),
- functionality on the English side vs. vanity on the Greek side (Air France advert, *ibid*:195).

As the present study concludes, the language of advertising is likely to be the most culture-specific dimension of advertising style, at least for some product categories (cf. 6.2).

With regard to the visual communication style, one of the few studies applying Kress and van Leeuwen's conceptual framework on the cross-cultural analysis of advertisements is Millán-Varela's (2004). The study analyses TV advertisements for Cornetto ice-cream in 16 countries in Europe, Australia, Asia, and South America. Although she does not note any preferences in each country in terms of the visual communication, she records a general preference for OFFER images with the REPRESENTED PARTICIPANTS shown in CLOSE SHOTS and OBLIQUE ANGLE (*ibid.*: 261-264).

3.2.4 EXECUTION of advertisements

The **EXECUTION of advertisements** as understood in this study pertains to two aspects of the advertising copy. The first one relates to the REPRESENTATIONAL STRUCTURES in which the REPRESENTED PARTICIPANTS are involved: the way they are presented, their role in the advertising copy, and the relationship between them. The second one relates to the composition of the copies, i.e. the way the different semiotic modes (visual, verbal etc.) are composed and the ways they are linked.

REPRESENTATIONAL STRUCTURES in advertisements

For the analysis of the first aspect of the EXECUTION of advertisements, Kress' and van Leeuwen's model of visual analysis for the ideational metafunction will be used. Kress and van Leeuwen distinguish two types of REPRESENTATIONAL STRUCTURES: the **NARRATIVE**, where participants are presented while they are doing something for/to

each other, and **CONCEPTUAL STRUCTURES**, where participants are presented in their more stable essence, in terms of their class (**CLASSIFICATIONAL**), their part/whole structure (**ANALYTICAL**) and their meaning (**SYMBOLICAL**) (2006: 45-113). **NARRATIVE STRUCTURES** make an image more personal, dynamic and dramatic, whereas **CONCEPTUAL STRUCTURES** are more impersonal, static and conceptual (ibid.: 46). In **NARRATIVE** patterns, the participants are connected to each other through **VECTORS** that represent actions and processes equivalent to verbs in linguistic terms. The participants in such structures undertake a variety of roles: they can be the **ACTORS** from which the vector departs, or that are wholly or partly fused with it, or the **GOALS** to which the vectors are directed. Moreover, the participants can be **reacters**, directing their gaze to specific **phenomena** in reactional processes, **sensers**, **speakers** or **utterances** in speech and mental processes, and **settings**, **means** or **accompaniments**, related to a primary participant.

For example, in the advertising copy for *Tickler* cheddar cheese in Figure 3.1, an event is narrated in the **DRAMA FORM**, with clear beginning, middle, and ending, linked visually through the yellow line that starts from the crumb of cheese, and ends up at the pack of *Tickler* cheese. The advertising copy represents a **NARRATIVE STRUCTURE**, where the crumb of cheese constitutes the **VECTOR**, initiating action by providing the **ACTOR** with a longsword (**GOAL** and secondary **VECTOR**) to kill the dragon (secondary **GOAL**). This action provides the participant with the castle, which is another **VECTOR** for the final **GOAL**, the pack of cheese.

In the advertising copy in Figure 3.5, the product is advertised using the **ENTERTAINMENT FORM**, and a humorous effect is produced by presenting a hen, a *farm resident*, giving her thoughts in the **FORM** of a **TESTIMONIAL**. This part of the copy along with the text that follows have as a purpose to indirectly inform the reader about what makes the hens and the eggs happy, and, thus, justify the brand name. A mental **NARRATIVE** process is unwrapped in the upper part of the copy, with the primary participant or senser, one of the hens, expressing her thoughts, shown in a rectangular white box, which is the **VECTOR**, connecting the senser with the utterance.



Figure 3.5: Advertisement for Happy Egg co. (BBC Good Food, UK September 2011)

On the other hand, in CONCEPTUAL STRUCTURES, different relationships between the REPRESENTED PARTICIPANTS are formed. In CLASSIFICATIONAL STRUCTURES, a relationship between participants is depicted through TAXONOMIES; the TAXONOMIES can be COVERT when a set of SUBORDINATES is given without the SUPERORDINATE, or OVERT when the SUPERORDINATE is also present. In ANALYTICAL STRUCTURES participants are related in part-whole STRUCTURES, taking the role of carriers or possessive attributes. According to Kress and van Leeuwen, both CLASSIFICATIONAL and ANALYTICAL STRUCTURES are common in advertising (ibid.: 79, 89-90). ANALYTICAL PROCESSES in advertising are exemplified when a product is simply displayed with its constitutive parts being explicitly singled out or not, and CLASSIFICATIONAL STRUCTURES are executed in the form of an arrangement of products of the same brand or people that use the same brand, with their SUPERORDINATE (the brand/product itself) given or inferred (ibid.). Finally, in SYMBOLIC PROCESSES there are either two participants: a CARRIER and a

SYMBOLIC ATTRIBUTIVE that ascribes to the former a meaning or identity, or simply a **CARRIER**, with its meaning or identity inferred in **SYMBOLIC SUGGESTIVE PROCESSES**, and presented like emanating from within, for example through the choice of colour. Such **PROCESSES** are expected to be more frequent within de Mooij's **ASSOCIATION TRANSFER FORM**.

Similarly to advertising **FORMS** (cf. 3.2.1), an advertising copy can exemplify a number of different **REPRESENTATIONAL STRUCTURES**, some of which might be more pronounced than others and/or accept different interpretations. For example, the advertising copy in Figure 3.6 is promoting a specific range of hair products by Herbal Essences, using the advertising **FORM** of **LESSON** with **DEMONSTRATION** of the product effectiveness through the depicted model and an embedded **ENDORSEMENT** by her. The model is emphasized in the copy because she visualizes the product's effectiveness. There are two alternative interpretations when it comes to the **REPRESENTATIONAL STRUCTURES** that the copy exemplifies in relation to her and the products. One possibility is to interpret the copy as showing a model and a range of products in their stable sense, as part of an **ANALYTICAL STRUCTURE**, where the two do not interact with each other. However, the central aim of the copy is to make readers/viewers infer that the model's beautiful hair is achieved as a result of the product. Therefore, the model can be seen as being involved in a **NARRATIVE STRUCTURE**, where she is the **ACTOR** and the product is the means through which her beautiful hair is achieved. This falls into a type of **NARRATIVE REPRESENTATIONAL STRUCTURE**, which is referred to by Kress and van Leeuwen as **CIRCUMSTANCES** (2006: 72). Participants in this case can relate to each other in different ways, e.g. one can represent the setting (answering to the question *where?*), the means (*how? With what?*), or accompaniment (*accompanied by what/whom?*) in relation to the other (ibid.). However, as a result of the fact that the copy implies the narrative of the model being a regular user of the products (not just on the particular occasion) without visually depicting her doing so, it can also be seen as exemplifying an **INFERRED NARRATIVE**, where the reader/viewer infers that the model is washing her hair with the particular product range. This is a type of **NARRATIVE STRUCTURE** which is not part of Kress and van Leeuwen's theory, but it is proposed by the researcher,

and it appears to be recurrent in the promotion of cosmetics (cf. 5.1.4). Something similar is observed in the case of INFERRED TEMPORAL ANALYTICAL STRUCTURES, where it is inferred that the copy presents a time progression with regards to stages of the use of the products advertised (cf. 5.1.4 and Appendices 6-8).

The promoted products in Figure 3.6, on the other hand, i.e. the hair products that constitute parts of the *Beautiful Ends* range of the brand, are involved in a secondary CONCEPTUAL CLASSIFICATIONAL STRUCTURE, which is unveiled through the depiction of the four products of the same range and brand next to each other at the bottom right. These four products are the SUBORDINATES in an OVERT TAXONOMY, with the SUPERORDINATES (the range and the brand) being expressed through the raspberry red colour, which is recurrent in the copy and represents the range and its main ingredient, and the brand logo at the top right of the page.



Figure 3.6: Advertisement for Herbal Essences (*Cosmopolitan*, UK, July 2010)

A different approach is followed in the advertising copy in Figure 3.7, where the advertising FORM of ASSOCIATION TRANSFER through metaphor (both visual and verbal) is exploited to transfer to the perfume the qualities of an apple from the Golden Delicious apple variety: sweet and rich in aroma/flavour. Therefore, the apples function as SYMBOLIC ATTRIBUTIVES to the perfume, the CARRIER.

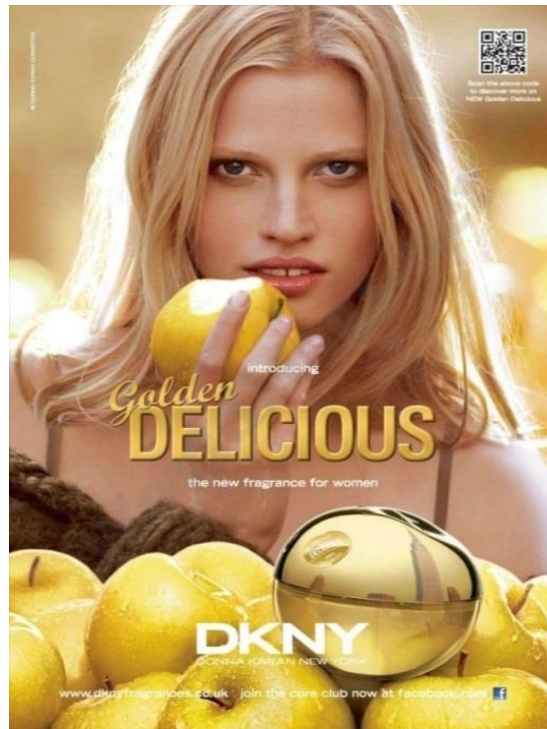


Figure 3.7: Advertisement for Golden Delicious DKNY (*Cosmopolitan*, UK, April 2012)

Composition of advertisements

To account for how advertising copies are composed, Kress' and van Leeuwen's notions of informational value, salience and framing will be exploited (ibid.: 181-229). Kress and van Leeuwen argue that, in the case of multimodal texts, signs that arise from different semiotic modes should be examined as whole, as integrated texts, and not treated separately (ibid.: 177). Thus, their discussion of the textual function of images and the principles of informational value, salience, and framing

can be applied to cases where an image and a text are combined, which is usually the case in advertisements.

INFORMATIONAL VALUE pertains to the endowment of a particular value to an element (textual or visual), based on its position in a multimodal text. For example, where a **HORIZONTAL AXIS** is used to organize information, it is a common practice in visuals to place given information on the left, and new information, to which viewers should pay attention, on the right (ibid.: 180-181). In visuals structured along the **VERTICAL AXIS**, which is frequent in advertisements according to Kress and van Leeuwen, 'the upper section visualizes the "promise of the product"', reflecting the consumer's desires (ideal), while the lower section gives factual information about it (real) (ibid.: 186). For example, the advertising copy in Figure 3.6 is organized on the **VERTICAL AXIS**, with the upper part showing the promise of the product, i.e. how the user's hair will look after using the product: healthy, shiny, and with beautiful ends, and the lower one giving the factual information about the product and visually depicting the product range.

The **CENTRAL COMPOSITION** is another way to organize information. When an element is positioned in the centre of a page, as is the case with the product advertised in Figure 3.8, it becomes the dominant one, and elements in the margins (the product's ingredients in this case) are subservient to it (ibid.: 196). According to Kress and van Leeuwen the **CENTRAL COMPOSITION** is more common in Asia than the West, putatively because it reflects hierarchy, harmony and continuity, which are associated to Confucian thinking (ibid.: 195). During the data analysis it was observed that there might be cases where a participant is placed in the centre, but the margins do not contain any elements subservient to it. This is the case, for example, in IAC-15 (cf. Appendices 6-8). In these cases information was not considered to be organized on the **CENTRAL AXIS**, since the margin did not contain any information.



Figure 3.8: Advertisement for Tsanos crackers and breadsticks (*Γαστρονόμος, Greece, February 2011*)

Moreover, different techniques can be used to make an element **salient** in a multimodal message, e.g. through its placement in the foreground, its size, its position in the centre (versus margin), the contrast in tone and colour etc.; the purpose is to stress its importance in the message.

Finally, **framing** devices, like a vertical line or frame lines, colours and shapes, can be used to connect or disconnect elements of the image, signifying that they belong or do not belong in the same category. For example, in the advertising copy in Figure 3.1, the yellow thick line, showing the chronological sequence of events, constitutes a framing device of the copy, and the salient parts of the advert are the crumb and the pack of cheese, becoming salient through their naturalistic quality in comparison to the rest of the visual elements.

Previous research on the execution of advertisements

In her analysis of cross-cultural advertisements for Cornetto ice-cream, Millán-Varela's (2004) finds an ample use of ANALYTICAL (CONCEPTUAL) STRUCTURES in Asian countries and South America with a focus on the product and its attributes, while in European countries NARRATIVE STRUCTURES prevail (ibid.: 260). However, it is likely that her findings are specific to the product category and/or the particular brand's marketing approaches rather than being generalizable.

3.3 Summary of the methodological apparatus

In this section of the chapter, I give an outline of the methodological apparatus that will be used for the analysis of advertisements. Each copy will be analysed separately based on the four aspects of advertising style identified and discussed throughout the chapter: advertising FORMS, APPEALS, verbal and visual communication style and EXECUTION of advertisements. The steps for the analysis can be described as follows:

- Each analysis will start with the identification of the product and/or brand and the collection of information regarding the company's history and advertising approach.
- This will be followed by the identification of the main advertising FORM and potentially secondary FORMS of the copies through the examination of textual and the visual components, taking de Mooij's (2010) categorization as a starting point (Table 3.1).
- Subsequently, the dominant and secondary APPEALS communicated through the illustrations, the headlines and the body-copy will be extracted using the adapted version of Pollay's (1983) APPEALS (Table 3.2).
- The following step will be the analysis of the communication style of the copies and of the ways in which the relationship of the communicative participants is reflected through visual and textual elements of the copies.
- Finally, for the advertisements' execution, I will draw attention to two aspects, following Kress' and van Leeuwen's conceptual framework. The first

Chapter 3: Data, conceptual and methodological framework

is the details of the REPRESENTATIONAL STRUCTURES, i.e. the role of the REPRESENTATIONAL PARTICIPANTS and the relationship between them. The second is the composition of the advert, i.e. the way aspects of the advert are composed and interrelate through INFORMATIONAL VALUE, SALIENCE, and FRAMING DEVICES.

In Figure 3.9 that follows, I summarize the methodological apparatus of the study.

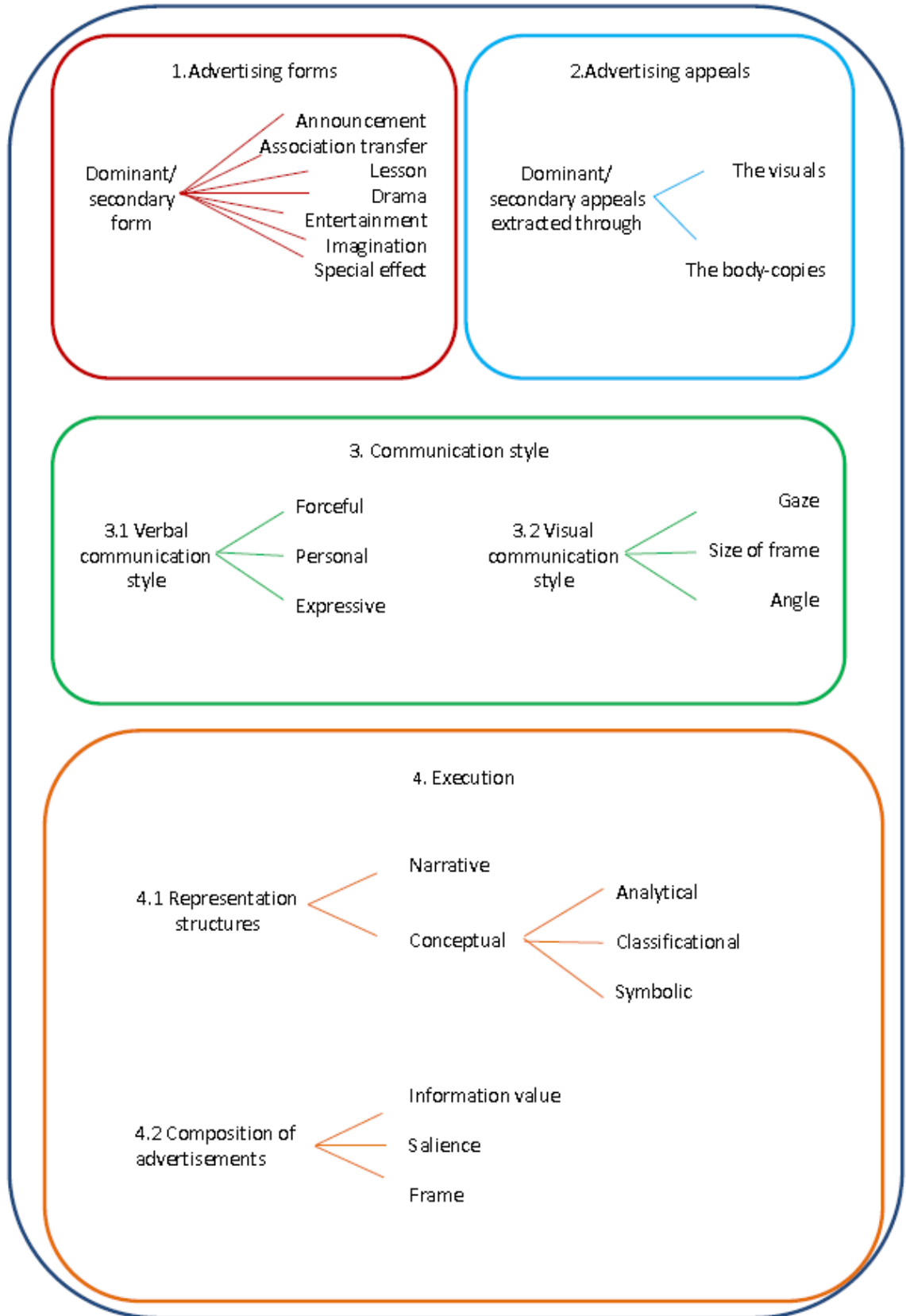


Figure 3.9: Methodological apparatus

4. Analysis of LAC-UK and LAC-G

Chapter 4 is divided into four sections: in the first and second sections the focus is on the findings resulting from the analysis of LAC-UK and LAC-G respectively, each corpus consisting of advertising copies for 15 locally-produced food products or ranges of products of local brands. The presentation of the findings is divided into four main subsections, each one concentrating on one of the aspects of advertising style analysed. The analysis is accompanied by representative advertisements to exemplify the discussion, and tables summarizing the findings. In section three the findings for each country are summarized and compared, and linked to possible cultural influences. Section four discusses the differences in advertising style as reflected through the comparison of LAC-UK and LAC-G.

4.1 LAC-UK

LAC-UK consists of 21 advertisements for 15 food products or ranges of products from 14 brands of local origin, and one advertisement of a product which is presented as local but originates from an Australian brand, from which it takes its name: Burgen bread (cf. Burgen Australian and UK website). The advertising copies for the same products/range of products of the same brand were examined together, because they did not show significant variations, so they are counted as one group of advertisements. The 21 advertising copies can be found in Appendix 2. To assist the reader each copy will be referred to by the name of the sub-corpus in which it appears and the order in which it was analysed and presented in tables in Appendix 3, e.g. LAC-UK1 for the advertisement for Genius bread, LAC-UK2a and LAC-UK2b for the first and second advertisement for Tickler cheese. A number of different products are promoted in these copies, including three brands of cheddar cheese (LAC-UK2, LAC-UK5, LAC-UK11), two brands of bread (LAC-UK1, LAC-UK6), two meat products and one meat stock (LAC-UK 3, LAC-UK7, LAC-UK13), food products related to the Christmas occasion (turkey, roasted potatoes, and

chocolate truffles; LAC-UK12) and products from each of the following categories: juice, fruit and nut bars, coffee, crackers, oats, and potatoes (LAC-UK4, LAC-UK10, LAC-UK8, LAC-UK9, LAC-UK14, LAC-UK15).

The advertising copies or groups of advertising copies for the product/range of products of each brand were analysed based on the four aspects of advertising style discussed extensively in Chapter 3: advertising FORMS, advertising APPEALS, verbal and visual communication style, and EXECUTION of the advertisements. The results of the analysis of each aspect are presented in the following sections.

4.1.1 Advertising FORMS in LAC-UK

As Table 4.1 illustrates, the most common dominant advertising FORM employed in LAC-UK is ENTERTAINMENT, which appears five times in the SUB-FORM of HUMOUR, and once in the SUB-FORM of an ACT AROUND THE PRODUCT. The second most common advertising FORM is the ANNOUNCEMENT FORM, used in four advertising copies in LAC-UK, and the third one is ASSOCIATION TRANSFER employed in three different SUB-FORMS: ASSOCIATION TRANSFER with celebrity, with occasion and through METONYMY. Finally, there are two cases of LESSON FORM, one in the SUB-FORM of COMPARISON and one in the HOW-TO SUB-FORM, with a presentation of how the product works. With regard to the secondary FORMS, the ASSOCIATION TRANSFER and LESSON FORMS are occasionally used to associate the product with an occasion or a lifestyle, and to demonstrate how the product can be served, or that is approved by specific people. The table of advertising FORMS for each copy can be found in Table A3.1 in Appendix 3.

Examples of indirect FORMS in LAC-UK

Focusing on the cases where ENTERTAINMENT is the dominant FORM, in two copies (LAC-UK1, LAC-UK4) the entertaining effect is executed mainly through the visuals, in two copies (LAC-UK6, LAC-UK15) mainly through the text, and in two copies (LAC-UK2, LAC-UK5) both through the text and the visuals, with an emphasis on the latter.

Chapter 4: Analysis of LAC-UK and LAC-G

Advertising Form	Dominant	Secondary
Announcement	4	0
Product message	4	0
Association transfer	3	2
Lifestyle	0	1
Occasion	1	0
Metonymy	1	0
Celebrity transfer	1	0
Lesson	2	3
Endorsement	0	1
Comparison	1	2
‘How-to’	1	0
Entertainment	6	0
Humour	5	0
Play/act around the product	1	0
Imagination	0	1
Cartoons	0	1

Table 4.1: Frequencies of FORMS in LAC-UK

Taking LAC-UK4 as an example, given in Figure 4.1, the juice is advertised through the ENTERTAINMENT FORM, with the two blackcurrants appearing to be members of the immunity-support team and placing the product in the child’s backpack, thus, creating an ACT AROUND THE PRODUCT. At the same time, this emphasizes the product’s main ingredient, blackcurrants. This entertaining way of presenting a message has the aim to convey factual information about the product in an indirect way, specifically that the product is healthy, it enhances the immune system, and it is ideal for children. It also communicates the central APPEALS of the copy in combination with the text: HEALTH and FITNESS. Apart from this unrealistic scene, the rest of the visuals are naturalistic. Embedded in the ENTERTAINMENT FORM is the IMAGINATION FORM, since the two blackcurrants are functioning as cartoons within the unrealistic scene. Another secondary advertising FORM is also conveyed in the copy, with the juice being associated with healthy, active, energetic children, doing

sports, as suggested by the tennis racket in the child's backpack. Therefore, an ASSOCIATION TRANSFER with that specific lifestyle is conveyed in the copy. The dominant entertaining effect of the advertisement is exclusively constructed through the visuals, while the body-copy reinforces the APPEALS of the copy by communicating the message that the vitamins with which the drink is boosted can support immunity.

In LAC-UK6 in Figure 4.2, the entertaining effect is conveyed through the text rather than the visuals. The headline of the copy, which reads *Introducing the latest health fad. Bread*, attracts the reader's attention and produces a humorous effect by characterizing bread, one of the most integral parts of the everyday diet, as a *health fad*. Resembling the headline of a magazine article, it is being sarcastic about the food products that occasionally gain the status of health fads. LAC-UK6 can be considered an example of a 'role borrowing' (Vestergaard and Schrøder 1985: 62; Dyer 1982: 146) or 'crossover' advert (Harris *et al.* 1986: 9-10), which borrows linguistic, visual or other elements of different genres in order to create an artistic impression, and to arouse the readers' interest. This entertains the readers, but at the same time indirectly informs them that Burgen bread helps them improve their health, it can be comparable with the most extravagant health fads, and it can revolutionize their ideas about the benefits of bread. This is further reinforced by the tagline which reads *bread shaped health food*.

LAC-UK2a in Figure 4.3 is also organized in the FORM of ENTERTAINMENT. As the brand name *Tickler* suggests, the product promises to tickle your taste buds. Instead of promoting the product directly, the copy is playing with the product's already humorous name through a visual metaphor, showing a finger touching the Tickler cheese, which causes the tickling, as suggested by the curved lines shown around the product and the hand. The visual metaphor is elaborated on in the headline, which is also metaphorical and reads *Nothing will tickle you like Tickler*.



Figure 4.3: LAC-UK2a for Tickler cheese (*Delicious*, August 2012)

Examples of direct FORMS in LAC-UK

Direct advertising FORMS appear six times in LAC-UK, and they are exemplified through the ANNOUNCEMENT and LESSON FORMS. LAC-UK9b (Figure 4.4) is an example of an advertising copy organized in the FORM of ANNOUNCEMENT with a PRODUCT MESSAGE. A range of different crackers and matzos crackers are advertised, all of them belonging in the low fat and low salt range. The products of the same range are given in the visuals, arranged next to each other, and the PRODUCT MESSAGE gives factual information about the nutritional content of the products and their characteristics and qualities that make them an integral part of a healthy diet.

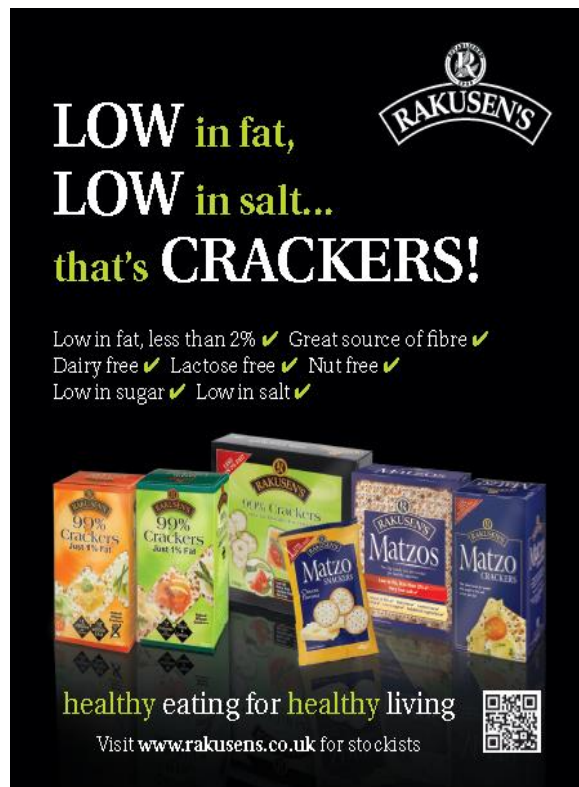


Figure 4.4: LAC-UK9b for Rakusen's crackers (*Delicious*, December 2012)

LAC-UK3 (Figure 4.5) is the only advertising copy organized in LESSON FORM with COMPARISON. The copy promotes the Donald Russell steak selection. At the top right of the page the readers are informed that the brand is *number one for mail order*

meat and according to the headline it is the best steak they have ever tasted. According to the body-copy, *no meat is more delicious or tender* and it is *the finest cuts of delicious gourmet steak you've ever tasted*. These arguments make the COMPARISON SUB-FORM salient in the copy. LESSON FORM through ENDORSEMENT by Nigella Lawson, a notable British culinary personality, who claims that the product is *truly wonderful*, is a secondary FORM, while there is also an indirect ENDORSEMENT by the British royal family, with the coat of arms on the top left of the page showing that the product holds a royal warranty.

DONALD RUSSELL
Real food, real flavour, every day

You've never tasted better steak
delivered direct to your door

No meat is more delicious or tender
We select only the very best, naturally reared, fully matured, premium beef. Hung for up to 28 days to allow the rich flavours to develop and the meat to become incredibly juicy and tender. It's then expertly cut by hand and trimmed into the finest cuts of delicious gourmet steak you've ever tasted.

Delivered direct to your door
Your order will be professionally shock frozen to preserve the taste and freshness then packed in a protective, reusable cool box ready to be couriered safely and directly to your door, on a day that suits you.

The Butcher's Steak Selection D1290
2 Ribeye Steaks (individually packed back weight 270g)
2 Pavé Rump Steaks (individually packed back weight 170g)
7 SERVINGS PLUS 12 BURGERS

PLUS 12 Mini Steak Burgers (in pack of 12) **£12**

4 Pavé Rump Medallions (in pack of 4 back weight 300g)
4 Grand Steak Burgers (in pack of 4 back weight 600g)

PLUS FREE How to Roast Perfection Cooking Guide with every order

Truly wonderful Nigella Lawson

*Free Delivery available for UK mainland only. Additional surcharges are as follows: Guaranteed AM Delivery £4 (Tuesday-Friday); Saturday delivery £4; Northern Ireland (Tuesday-Friday) £7; Jersey & Guernsey (Tuesday-Friday) £7. Selected EU countries - call us to discuss. If in doubt please call first to check. Donald Russell reserves the right to replace any offer with something of equal or greater value. Cannot be used in conjunction with any other Donald Russell offer. Offer expires 31st August 2012.

FULL PRICE ~~£66~~ NOW JUST £29
SAVE OVER 50% PLUS FREE DELIVERY*

ORDER @ www.donaldrussell.com/gf43 or call 01467 629666 and quote gf43
Donald Russell Ltd, Herlaw Road, Inverurie, Aberdeenshire, Scotland AB91 4F3. Monday-Friday 9am-8pm, Saturday 10am-6pm, Sunday 10am-4pm. HELP@LINE 01467 622 964

Figure 4.5: LAC-UK3 for Donald Russell (*Delicious*, August 2012)

4.1.2 Advertising APPEALS in LAC-UK

As can be seen in Table 4.2, the most frequently employed dominant APPEALS in LAC-UK are the APPEALS of DISTINCTIVENESS and HEALTH, followed by EFFECTIVENESS and NATURALNESS. The rest of the dominant APPEALS appear only once in the corpus. With reference to the secondary APPEALS, MODERNITY and VALUE-FOR-MONEY are the most

Chapter 4: Analysis of LAC-UK and LAC-G

Appeals	Frequencies		
	As Dominant	As secondary	Total
effectiveness	2	4	6
naturalness	2	4	6
modernity	1	5	6
value-for-money	0	5	5
distinctiveness	4	1	5
health	3	1	4
community	1	2	3
enjoyment	1	1	2
convenience	0	2	2
family	0	2	2
tradition	0	2	2
expertise	0	2	2
productivity	0	2	2
high-value	0	1	1
nurturance	1	0	1
safety	0	1	1
fitness	0	1	1
popularity	0	1	1
nature	0	1	1
durability	0	1	1

Table 4.2: Frequencies of APPEALS in LAC-UK

common ones, being employed in one third of the corpus. Looking at the overall frequencies of advertising APPEALS both as dominant and secondary the five most frequently employed APPEALS in LAC-UK are EFFECTIVENESS, NATURALNESS, MODERNITY, VALUE-FOR-MONEY and DISTINCTIVENESS. The APPEAL of DISTINCTIVENESS is used in LAC-UK to express the superiority of the product advertised, the APPEAL of EFFECTIVENESS communicates the tastiness of the product, and the APPEAL of NATURALNESS is used in reference to the freshness of the product or/and the organic or high welfare farming for growing it (LAC-UK7, LAC-UK11, LAC-UK14, LAC-UK15), while in LAC-

Chapter 4: Analysis of LAC-UK and LAC-G

UK10 there is an emphasis on the fact that the product is naturally processed and free from additives. The APPEAL of VALUE-FOR-MONEY is exemplified mainly with the inclusion of a voucher in the copy, or with a promise for low prices (LAC-UK12), and the APPEAL of MODERNITY is communicated through the information that the product is new, or the association of the product with modern lifestyle (LAC-UK5a, LAC-UK10).

Following the categorization of APPEALS into RATIONAL and EMOTIONAL discussed in section 3.2.2.1, the dominant APPEALS in LAC-UK are RATIONAL in 11 out of the 15 copies, while EMOTIONAL APPEALS are dominant in four copies only, and each one of them appears only once in the corpus as dominant (NURTURANCE, MODERNITY, ENJOYMENT, COMMUNITY). RATIONAL APPEALS also represent the vast majority of secondary APPEALS; whereas EMOTIONAL APPEALS are exploited by advertisers only eight times as secondary (twice the COMMUNITY APPEAL, twice the FAMILY, and once the ENJOYMENT, MODERNITY (as a lifestyle), POPULARITY and NATURE APPEALS), RATIONAL APPEALS are utilized almost four times more (31 times). Looking at the APPEALS employed per copy in Table A3.2 in Appendix 3, in five cases (LAC-UK3, LAC-UK6, LAC-UK9, LAC-UK11, LAC-UK15) the APPEALS used are only RATIONAL, and in the majority of the other cases only one EMOTIONAL APPEAL is employed as dominant or secondary. The only exceptions are LAC-UK8, where two EMOTIONAL APPEALS are used as secondary APPEALS, and LAC-UK10, LAC-UK12a, where both the dominant and one of the secondary APPEALS are EMOTIONAL.

LAC-UK5b in Figure 4.6 is an example where the indirect FORM of ENTERTAINMENT is used in a way that conveys a dominant RATIONAL APPEAL. Pilgrims Choice is a brand of mature cheddar cheese of which the latest TV advertising campaign features a miniature cowboy who encourages consumers to consider carefully their choice of cheese, and rewards them when they make the right choice to choose Pilgrims Choice cheddar, by saying *Good Choice Pilgrim*. In a surrealistic scene, a miniature cowboy is shown in the advertising copy gazing directly at the readers holding a sandwich made with Pilgrims Choice cheese in his hands. This has a humorous effect on the reader, who at the same time, is informed that this cheese is a *good choice*. The choice of a cowboy and the concept of the copy correspond with the

brand name, because the word *pilgrim* was used in cowboys' slang in the old West to signify a traveller from the east (Legends of America website). The central advertising APPEAL in the copy is EFFECTIVENESS, communicated both through the headline and the tagline that inform the reader that the cheese is a good choice, and it will *make your mouth cry*. The headline implies that it is its tastiness that makes it a good choice, and the body-copy also informs the readers that the product is made by experts (*hand-picked by men with experteeses in cheeses*), conveying the secondary APPEAL of EXPERTISE. As can be observed, the RATIONAL APPEALS in the case of this copy are mitigated by the use of a metaphor in the headline, and the rhyme between the invented word *experteeses* instead of expertise, and *cheeses*. The spelling of the former word is also changed to mirror the word *cheeses*. The producer of the text uses assonance and alliteration to create a parallelism both in terms of sound (rhyme), and in terms of spelling ('eye rhyme'; cf. Cook 2001: 142).

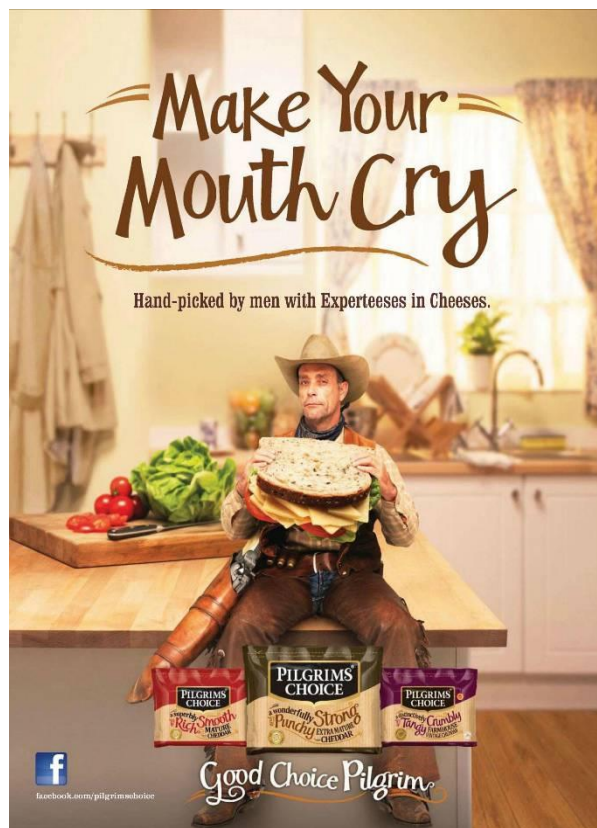


Figure 4.6: LAC-UK5b for Pilgrims Choice (BBC Good Food, September 2012)

LAC-UK10 in Figure 4.7 for Nakd bars is an example of a copy organized in the direct FORM of ANNOUNCEMENT with PRODUCT MESSAGE, with the dominant APPEAL being an emotional execution of the MODERNITY APPEAL. The headline and the first sentence of the body-copy reinforce the idea that the product is modern and progressive, addressing people with a modern lifestyle; thus, the APPEAL of MODERNITY is conveyed mainly with regard to the users of the product. The word *smoosh* in the headline is an internet slang word, used in the social network sites or when texting, with the meaning of *hug* or *squeeze* (Internet Slang website). It is also used in the body-copy, but in the figurative sense, i.e. with the meaning of *mash* or *crash*. It is possible that it is a portmanteau word, resulting from the blending of the words *smooth(ie)* and *mash*. Secondary APPEALS are NATURALNESS, HEALTH, and NATURE. The bars contain only fruits and nuts without sugar and syrup and this makes them natural, also suggested by the brand name *Nakd*, i.e. naked, and healthy (*1 of 5 a day*, i.e. 1 of five daily portions of fruits/vegetables, as recommended by the World Health Organization). The NATURE APPEAL is conveyed through the tagline, which reads *nature is nice*, and the grass at the bottom of the top illustration. Finally, the VALUE-FOR-MONEY APPEAL is communicated through the inclusion of a voucher at the bottom of the copy.

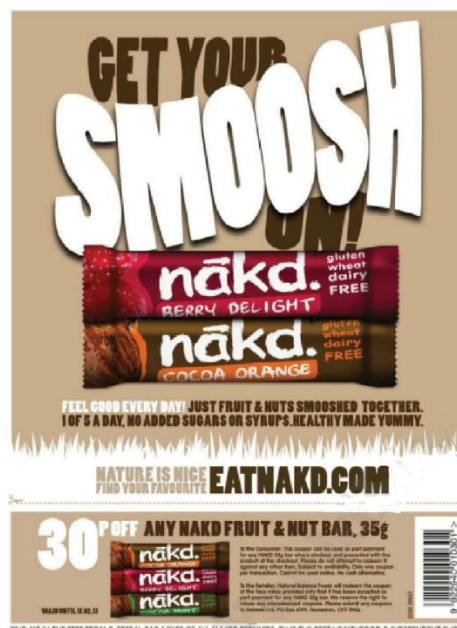


Figure 4.7: LAK-UK10 for Nakd bars (BBC Good Food, October 2012)

4.1.3 Communication style in LAC-UK

In what follows I discuss the ways in which verbal and visual components of advertisements in LAC-UK are exploited to construct the interpersonal relationship of the communicative participants.

4.1.3.1 Verbal Communication style in LAC-UK

Advertisers in LAC-UK opt predominantly for a MODERATELY FORCEFUL, PERSONAL, and MODERATELY EXPRESSIVE verbal communication style (cf. Table A3.3 in Appendix 3). In the copies employing a FORCEFUL style (LAC-UK1, LAC-UK2, LAC-UK3, LAC-UK8, LAC-UK12, LAC-UK13), the FORCEFULNESS of the message is constructed with direct claims made about the product, accompanied by direct justifications of the claims (e.g. *that's why* in LAC-UK1; *based on* in LAC-UK12), with the use of repetition (*real* in LAC-UK3; *proper* in LAC-UK13), or by expressing certainty with regard to the unquestionable superiority of the product (e.g. *nothing will* in LAC-UK2; *perfect selection* in LAC-UK8; *no meat is more delicious or tender* in LAC-UK3). Long sentences and coordination or subordination are used in a few copies, e.g.:

Hung for up to 28 days to allow the rich flavours to develop and the meat to become incredibly juicy and tender, it's then expertly cut by hand and trimmed into the finest cuts of delicious gourmet steak you've ever tasted (LAC-UK3)

These markers of FORCEFUL style are often combined with the use of active voice (e.g. *At Genius we think that* in LAC-UK1), and imperatives or suggestions expressing indirectly the promise of the product (*make your mouth cry* in LAC-UK5b; *feel good and get your smoosh on* in LAC-UK10; *nothing should stop you and so why not see* in LAC-UK1; *taste the difference* in LAC-UK12) or imperatives of dynamic verbs that challenge or encourage action related to trying the product or purchasing it (*try it yourself to see* in LAC-UK8; *order in-store now, collect* in LAC-UK12a). The expression *available now* in LAC-UK7b, which conveys the immediate availability of the product, could be seen as a more subtle directive act than imperatives, indirectly encouraging action. Imperatives are also used to refer readers to the product's website, Facebook page or stockist (e.g. *visit, find us, go*

to); these do not affect significantly the FORCEFULNESS of the message, but they make it more PERSONAL. The FORCEFULNESS of the message also appears to correlate with the dominant APPEAL of DISTINCTIVENESS in five out of the six copies in LAC-UK (cf. Tables A4.2 and A4.3 in Appendix 3).

However, in the majority of the copies the FORCEFULNESS is downplayed, which leads to a MODERATELY FORCEFUL style. In these cases facts about the product are given, but without the predominant use of active voice or imperatives, with the avoidance of causal connectives or subordinate clauses that justify or elaborate on the claims, or with the use of ellipsis (e.g. LAC-UK4, LAC-UK9). Finally, the humorous effect of the text also moderates the FORCEFULNESS of the message, as well as with making it more PERSONAL (e.g. LAC-UK6, LAC-UK15).

PERSONAL communication style in LAC-UK is established when the readers are acknowledged in the text with the use of direct address and first and second person personal deictics referring to the receivers or the producers of the advertisements. Also, there is an occasional use of imperatives (e.g. *stop smiling* in LAC-UK15), proper names (e.g. *Jamie* in LAC-UK7), and direct questions to the reader (e.g. *so why not see what a lower gluten diet could do for you?* in LAC-UK1). Moreover, a PERSONAL communication style is achieved with the use of frequently used modifiers (e.g. *new, fresh, tasty*), ellipsis, colloquial words and informal register that resembles conversation (e.g. *veg* instead of *vegetable* in LAC-UK7; *get your smoosh on* and *healthy made yummy* in LAC-UK10; *that's crackers!* in LAC-UK9b; *proper*¹² in LAC-UK13). Finally, sharing an emotion (e.g. *we are proud to* in LAC-UK11), location (Britain in LAC-UK14) or time (occasion of Christmas in LAC-UK12) decreases the interpersonal distance of the communicative participants.

EXPRESSIVE communication style in LAC-UK is achieved with the use of metaphors (*nothing will tickle you like Tickler* in LAC-UK2) and humorous brand names (Genius, Tickler, Pilgrims Choice), the use of a series of attributive adjectives and adverbs, often functioning as intensifiers (*fabulously tasty* in LAC-UK2; *incredibly juicy* in LAC-

¹² The word *proper* is often used in British English in informal contexts, with the meaning of *real, genuine, or of good quality*, instead of its standard meaning, which is *right or suitable* (Longman Online Dictionary of Contemporary English; Oxford Dictionary of English).

UK3), rhetorical devices (*experteases in cheeses* in LAC-UK5b), and wordplay (*big* and *that's crackers* in LAC-UK9a and LAC-UK9b respectively; *get your smooth on* and *fruit & nuts smoothed together* in LAC-UK10). These devices are often used to enhance the entertaining value of the copies (LAC-UK2, LAC-UK5b), which tones down the FORCEFULNESS of the message (LAC-UK9, LAC-UK10), or complements it (LAC-UK2, LAC-UK3). With the exception of five copies employing EXPRESSIVE communication style, in the majority of the cases the text is MODERATELY EXPRESSIVE, i.e. its (moderate) FORCEFULNESS and PERSONAL character makes it vivid and engaging, but without the linguistic devices of EXPRESSIVE style being dominant.

LAC-UK4 in Figure 4.1 is the only copy in the corpus where the style is MODERATELY PERSONAL, MODERATELY FORCEFUL and LESS EXPRESSIVE at the same time (cf. Table A3.3 in Appendix 3). The body-copy communicates the message that the vitamins with which the drink is boosted can support immunity, without addressing the readers directly, and without making any further claims or justifications, using elliptical sentences (*help support; also available; no added sugar*), consisting of mainly content words (nouns and verbs). The style is not particularly EXPRESSIVE, since the text comprises of only propositions in declarative mood, without the use of modifiers or rhetorical devices.

At the end of the scale, LAC-UK3 in Figure 4.5 uses a very diverse verbal communication style to construct an interpersonal relationship with the readers, with a FORCEFUL, PERSONAL, and EXPRESSIVE text. The body-copy makes a number of claims about the product in long coordinated or subordinated sentences, aiming to convince the prospective consumers that the meat is of high quality and distinctive taste. These claims range from the selection of beef, the way it is reared and matured and the result of that process, the way it is prepared by professionals and the means to ensure its taste and freshness are preserved. These make the text FORCEFUL but also PERSONAL, since the readers are directly addressed in the copy with the personal pronoun *you*. The frequent use of attributive and predicative adjectives, frequently accompanied by adverbs functioning as amplifiers or emphasizees, like *better, delicious, tender, very best, naturally reared, fully matured,*

premium, gourmet, incredibly juicy, finest cuts, truly wonderful, make the style EXPRESSIVE.

LAC-UK2 in Figure 4.3 makes use of similar devices in the body-copy, where the style can also be characterized as FORCEFUL, PERSONAL and EXPRESSIVE. The emphasis on the product's taste with the use of the adverb *fabulously* as an intensifier, of the attributive adjective *tasty*, and the play with the brand's name *Tickler* through the metaphor in the headline (*nothing will tickle you like Tickler*) make the text EXPRESSIVE. The style is also FORCEFUL, because the product is presented as superior, both through the headline, ensuring the readers that *nothing*, i.e. no cheese would have the same effect, but also through the use of the definite article *the* in the tagline. As Torresi argues, the use of the definite article when referring to the promoted product or its producers communicates the distinctiveness of the product by removing from the scene its potential competitors (2010: 128). The PERSONAL style is achieved with the use of the personal pronoun *you*, and the direct addressing of the readers in the headline.

4.1.3.2 Visual communication style in LAC-UK

The visual communication style in LAC-UK follows specific patterns. As Table A3.4 in Appendix 3 illustrates, there is a preference for OFFERS instead of DEMANDS, with only one copy in which the human participant is looking directly at the viewers (LAC-UK5). MEDIUM SHOTS are also preferred when the product is depicted, with only one copy where another photo of the product is given in CLOSE SHOT (LAC-UK6), and no copy in LONG SHOT.

With reference to the HORIZONTAL and VERTICAL ANGLE, the copies in LAC-UK show a preference for FRONTAL and EYE-LEVEL ANGLE. A FRONTAL ANGLE calls for the viewers' involvement with the participants and actions represented in the copies, and an EYE-LEVEL ANGLE reflects equality between the viewers of the advert and the REPRESENTED PARTICIPANTS, as well as the producer of the advertisement. Even though there are some cases where the ANGLE is slightly OBLIQUE (e.g. LAC-UK 13, LAC-UK15), this is not to the extent that the participants get detached from the viewers, and there is only one case of a HIGH ANGLE in LAC-UK3.

4.1.4 EXECUTION of advertisements in LAC-UK

REPRESENTATIONAL STRUCTURES in LAC-UK

LAC-UK does not show a clear preference for NARRATIVE or CONCEPTUAL REPRESENTATIONAL STRUCTURES. There are seven cases of NARRATIVE STRUCTURES (LAC-UK1, LAC-UK2, LAC-UK4, LAC-UK5, LAC-UK7, LAC-UK11, LAC-UK12) and nine cases of CONCEPTUAL STRUCTURES, among which three CLASSIFICATIONAL (LAC-UK3, LAC-UK9b, LAC-UK10), four ANALYTICAL (LAC-UK6, LAC-UK8, LAC-UK9a, LAC-UK15) and two SYMBOLIC (LAC-UK13, LAC-UK14) (cf. Table A3.5 in Appendix 3).

Focusing on NARRATIVE REPRESENTATIONAL STRUCTURES, in four of the copies (LAC-UK1, LAC-UK2, LAC-UK4, LAC-UK5) they contribute to the humorous or entertaining effect of the copies, and correspond with the ENTERTAINMENT FORM. These NARRATIVE STRUCTURES tend to present non-naturalistic actions, often using illustrations to do so. For example, in LAC-UK2 in Figure 4.3 a bidirectional transactional action is unveiled, where two INTERACTORS, the hand and the cheese, perform specific actions directed to each other. The hand is an ACTOR, directed towards the product with one of the fingers (VECTOR), touching the cheese, the GOAL, but the cheese is another ACTOR which is tickling the hand, as shown with the curved lines, the GOAL in this case. In LAC-UK1 in Figure 4.8, the action is bidirectional, with the bread as the main participant, taking the role of a human, and functioning as the reactor, observing a phenomenon: the woman being surprised by a birthday cake. At the same time, the bread is also the sayer in a verbal process where the utterance in the dialogue balloon is the GOAL. In another action in LAC-UK4 (Figure 4.1) the two blackcurrants, the ACTORS, are seen placing a Ribena plus juice (VECTOR) inside the child's backpack (GOAL). Finally, in LAC-UK5 (Figure 4.6) the cowboy is the ACTOR in a non-transactional action where his gaze is the VECTOR, and the viewer is the GOAL.

In the other three cases of NARRATIVE STRUCTURES, the purpose is not to produce a humorous effect, but to associate the product with another aspect of the copy through a VECTOR, with this association contributing significantly to the communication of the dominant APPEAL. These associations are part of the ASSOCIATION TRANSFER FORM. For example, this association is performed in LAC-UK11 in



Figure 4.8: LAC-UK1a for Genius bread (*Delicious*, August 2012)

Figure 4.9 between the product and the cow and the farm through the path in the middle of the farm (VECTOR) which emanates from the mean, the cow, and reaches to the GOAL, the cheese.

In LAC-UK12 in Figure 4.10, the product is associated with Christmas, with the background functioning as a setting. The reference to Christmas, the formality reflected through the way the products are served in both of the copies, and the Christmas decorations and fireplace in 12a refer to the atmosphere of Christmas day. The setting is given in soft focus, obscured by the main participants, the products, and it is much lighter than the foreground, with the white colour dominating, even for the Christmas tree. According to Kress and van Leeuwen, this is the way a setting is usually presented in NARRATIVE STRUCTURES (2006: 72).

In LAC-UK3, LAC-UK9b and LAC-UK10 (Figures 4.4-4.5, 4.7) the meat cuts, the crackers, and the bars presented in the copies are involved in CONCEPTUAL CLASSIFICATIONAL STRUCTURES, and they are SUBORDINATES in TAXONOMIES where their brand and/or range (Donald Russell beef products, Rakusen's crackers in the low-fat

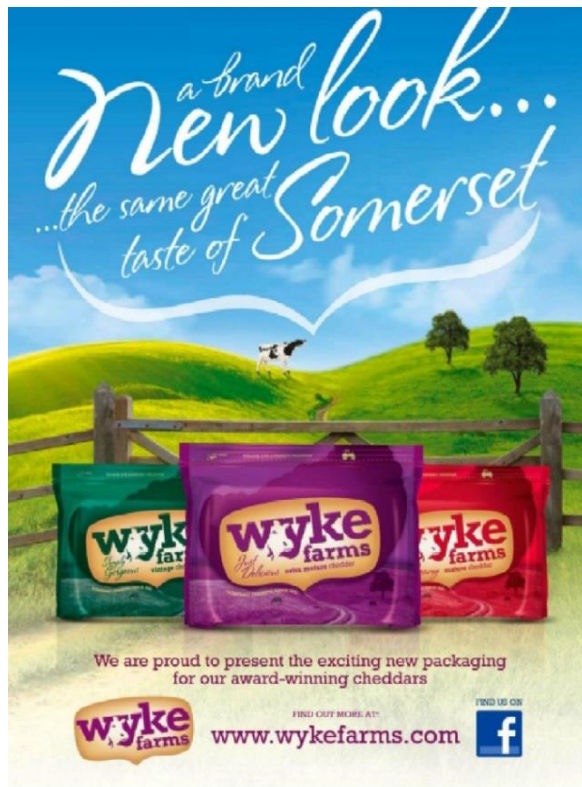


Figure 4.9: LAC-UK11 for Wyke Farms cheese (BBC Good Food, November 2012)

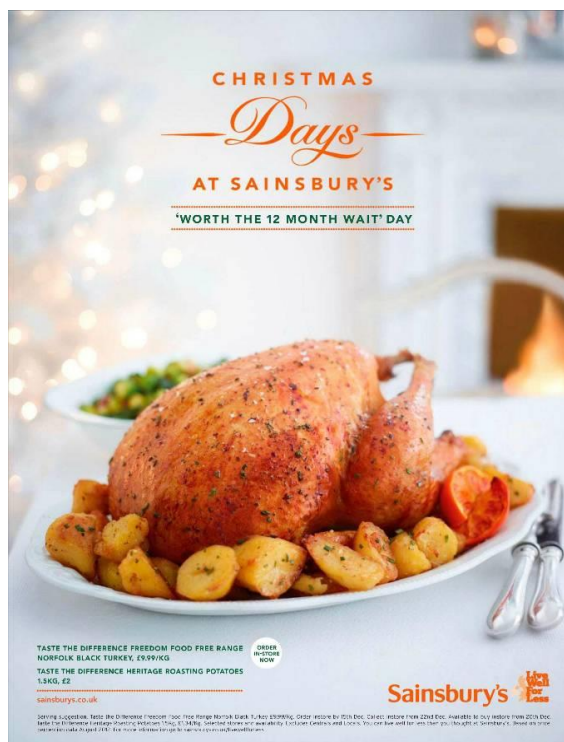


Figure 4.10: LAC-UK12a for Sainsbury's (BBC Good Food, December 2012)

and low-salt range, Nakd brand) are the SUPERORDINATES.

In two copies (LAC-UK13, LAC-UK14) the product functions as a CARRIER in SYMBOLIC SUGGESTIVE PROCESSES in which aspects of the visuals reveal an aspect of the product's meaning or identity. In LAC-UK13 (cf. Appendix 2), the red colour is dominant in the copy both in the packaging, the background, and the font colour; it functions as a SYMBOLIC SUGGESTIVE for the CARRIER, the stock melts, suggesting that it is made of beef. The red colour as a SYMBOLIC SUGGESTIVE device for beef stocks is common in a range of brands, including Knorr, Oxo and Kallo, while the yellow colour is used for chicken, and the green for vegetable stocks.

In LAC-UK14 (Figure 4.11), the central participant is the product in its packaging which depicts the Union flag, and this is because the product's packaging is the means through which the dominant APPEAL of COMMUNITY is conveyed. Therefore, the flag on the product is the symbol in a SYMBOLIC SUGGESTIVE PROCESS, reflecting the British identity of the product and the brand, the CARRIERS.



Figure 4.11: LAC-UK14 for Mornflakes (*Delicious*, December 2012)

Composition of advertisements in LAC-UK

Particular patterns can be observed with regard to the way advertising copies in LAC-UK are organized (cf. Table A3.6 in Appendix 3). Specifically, there is a preference for organizing information on the VERTICAL AXIS, with only one copy in LAC-UK organized on the HORIZONTAL AXIS (LAC-UK9a). According to Kress and van Leeuwen (2006: 177-179), when copies are organized on the HORIZONTAL AXIS, the left and the right parts of the image are endowed with a specific INFORMATIONAL VALUE, which tends to reflect the given (left) and the new information (right) (cf. 3.2.4). LAC-UK9a (cf. Appendix 2) exemplifies the pattern anticipated by Kress and van Leeuwen, with the verbal component of the copy placed on the left, while the key information, a SALIENT photo of the product in its packaging, is placed on the right. On the contrary, when a copy is organized on the VERTICAL AXIS, which is common in print advertisements and websites related to marketing, it is the top and the bottom parts of the copy that carry the INFORMATIONAL VALUE, which tend to reflect the ideal (top), incorporating an EMOTIONAL APPEAL or promise of the product through the visuals or the text, and the real (bottom), giving a visual representation of the product or/and factual information about it (ibid.: 186). This pattern is followed by all advertising copies in LAC-UK organized on the VERTICAL AXIS.

Taking LAC-UK3 (Figure 4.5) as an example, the upper part of the copy with the product's logo and slogan, the royal warrant, the information that the brand is number 1 for mail order, the guarantee sign and the headline represent the promise of the distinctive quality of the product. The body-copy in the middle further elaborates on the DISTINCTIVENESS, adding some justification to the claims, while the bottom part of the copy gives factual information about what the steak selection includes, and the terms and conditions of the discount voucher.

In all copies in LAC-UK the products become SALIENT, occasionally combined with aspects of the text (LAC-UK6, LAC-UK9, LAC-UK10) when these contribute to the communication of an APPEAL, or other participants in the copy that are linked to the product (e.g. blackcurrants in LAC-UK4 in Figure 4.1). The only exceptions are human participants in LAC-UK5 and LAC-UK7, which are the most SALIENT

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participants and the attention is moved from them to the products. Advertisers use a number of devices to make the products SALIENT, including CLOSE SHOTS (LAC-UK6), their size and placement on the foreground (LAC-UK11), their colours or the colours of their packaging on a less emphasized background (LAC-UK2, LAC-UK3, LAC-UK12, LAC-UK15), their function as central participants in a NARRATIVE PROCESS (LAC-UK1, LAC-UK4, LAC-UK5) or the fact that they are the only REPRESENTED PARTICIPANTS (LAC-UK9, LAC-UK13).

Different colours are used in the copies either to lead the readers'/viewers' attention from one aspect of the visuals or the text to another, and thus link the aspects carrying the same colours (LAC-UK1, LAC-UK2, LAC-UK3, LAC-UK4, LAC-UK7, LAC-UK12), or to separate one participant from the rest (LAC-UK15), or to associate the promise of the product from the actual product (LAC-UK7). In LAC-UK7b in Figure 4.12 the blue, red and white colours on Oliver's shirt are a FRAMING DEVICE, linking it to the colours of the Union flag, which is also present at the background. The orange colour, which is dominant at the bottom of the copy, but also present at the top left of the copy, links the promise of the product with the actual product.



Figure 4.12: LAC-UK7b for Jubilee Chicken (*Delicious*, December 2012)

The association of aspects of the copy can also be achieved through the repetition of shapes, as is the case in LAC-UK14 (Figure 4.11). In this copy, the checked wall tiles in the background highlight even more the British flag on the packaging, creating a 'visual rhyme' (Kress and van Leeuwen 2006: 204) and functioning as FRAMING DEVICE. Also, the Union flag leads attention to the reference to Britain in the headline, itself functioning as a FRAMING DEVICE. Other FRAMING DEVICES in the copies are the dotted line, used to separate the advertising copy from the discount voucher, usually at the bottom of it (LAC-UK5, LAC-UK6, LAC-UK10), and a VECTOR, which is another way to associate the ideal with the real (LAC-UK11). In LAC-UK11 (Figure 4.9), the farm gate functions as a FRAMING DEVICE, separating the farm with the cow at the upper part of the copy, representing the setting and the means used to produce the cheese, and the lower part of the copy, where the final products are presented. However, a VECTOR, performed by the path in the middle of the farm, maintains the link between the promise of the product and the actual product.

4.2 LAC-G

LAC-G consists of 18 advertising copies promoting 15 products or ranges of products from 14 brands of local origin and one brand that is presented as local, but whose origins are unclear. This brand is labelled *Flora* and the product is a margarine spread made with buttermilk called *Flora Soft*. It is likely that it was inspired by the international brand *Flora*, which is part of Unilever. The product is sold under the Ελαϊς company name, a Greek company, which in the 1960s started co-operating with Unilever. The product is similar to the *Flora buttery* product, sold internationally by Unilever, although the two products are not the same in terms of ingredients and nutritional information, packaging, labelling and logo. It has to be noted that other products of the international brand *Flora* are sold in Greece under the name *Becel*, and the Greek website of the brand *Becel* is accessible through the international website of the *Flora* brand (Flora International website; *Becel* Greek website). However, the *Flora Soft* product has a separate website dedicated to it (*Flora Soft* website), which indicates that it was Ελαϊς company's intention to separate it from the other international *Flora/Becel* products sold in Greece, and

promote it as local. The 18 advertising copies can be found in Appendix 4. Similarly to LAC-UK, each advertisement or group of advertisements promoting the same product or range of products will be referred to by the name of the corpus and the sequence in which they were analysed and appear in the tables in Appendix 5.

Out of the 15 products advertised, there are three olive oils/dressings (LAC-G6, LAC-G7, LAC-G3), two brands of margarine (LAC-G5, LAC-G11), two ranges of pulses (LAC-G9, LAC-G12), and each one of the following: a range of couverture¹³ chocolate products (LAC-G1), yogurt (LAC-G2), seafood products (LAC-G8), flours (LAC-G4), eggs (LAC-G14), feta cheese (LAC-G15), frozen peas (LAC-G4), and bread (LAC-G13).

4.2.1 Advertising FORMS in LAC-G

As can be seen in Table 4.3, in seven out of the 15 copies the advertising message is organized in the ASSOCIATION TRANSFER FORM in the SUB-FORM of METAPHORS (three copies), the projection of a specific lifestyle related to Mediterranean diet (LAC-G15) or children's eating habits (LAC-G11), METONYMY (LAC-G1), or the occasion of Christmas and New Year celebrations and the Greek traditions related to it (LAC-G10). In three copies the dominant advertising FORM is ANNOUNCEMENT in the SUB-FORM PRODUCT MESSAGE, and in five copies it is LESSON FORM with DEMONSTRATION of aspects of the product/brand (LAC-G13), how the product is made (LAC-G4, LAC-G6, LAC-G14), and how well it works (LAC-G5). In a similar vein, the FORMS of ASSOCIATION TRANSFER with METONYMY, ANNOUNCEMENT with PRODUCT MESSAGE, and LESSON with DEMONSTRATION are also exploited in the corpus as secondary advertising FORMS. Therefore, in eight of the copies the advertising FORMS are direct, in contrast to seven copies with indirect FORMS, exemplified only in the FORM of ASSOCIATION TRANSFER.

¹³ Couverture is a 'chocolate made with extra cocoa butter to give a high gloss, used for covering sweets and cakes' (Oxford Dictionary of English). This type of chocolate, used in cooking, tends to be referred to as *κουβερτούρα* in Greek, and not *σκολάτα* (chocolate).

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Advertising Form	Dominant	Secondary
Announcement	3	2
Product message	3	2
Association transfer	7	1
Lifestyle	2	0
Occasion	1	0
Metaphor	3	0
Metonymy	1	1
Lesson	5	2
Demonstration	5	0
'How-to'	0	2

Table 4.3: Frequencies of FORMS in LAC-G

Examples of direct FORMS in LAC-G

In LAC-G4 in Figure 4.13 both the visuals and the text have the aim to explain to the readers/viewers the process through which the peas are produced. Therefore, the dominant advertising FORM is LESSON through DEMONSTRATION, but what is demonstrated is not how the product works, as is common for this SUB-FORM (de Mooij 2010: 256), but how the product is made. To suspend the prospective consumers' disbelief about the freshness of the product, the copy emphasizes the fact that within two hours of the peas being collected they are processed in a way that their freshness and vitamins are maintained, so that they do not lose their taste and nutritional content. The visuals depict different stages in the production of the peas: the farm at the top of the copy denotes the stage of collection, the hourglass functions as a visual metaphor emphasizing the special care taken to ensure that the products are packaged as soon as possible after collection, and the final product is shown in the bottom right.



Figure 4.13: LAC-G4 for Barba Stathis (*Gastronomos*, November 2012)

Another example of DEMONSTRATION is LAC-G6 in Figure 4.14. The aim of the copy is made explicit in the headline, which reads *Μάθε τι βρίσκεται πίσω από ένα μπουκάλι Άλτις* (learn (second person singular) what there is behind a bottle of Altis). The visuals and the call-outs at the top of the copy demonstrate and explain the underlying processes for the production of the Altis Olive oil. The call-out of the first picture of the expert smelling the oil, representing the second stage in the production of the olive oil, reads *Κάνουμε περισσότερους ελέγχους από όσους προβλέπει η νομοθεσία και η Ευρωπαϊκή Ένωση* (we do more tests than those regulated by the European Union laws). The call-out beneath the picture of people collecting and supervising the collection of olives, which is the first stage of the process, reads *Ταξιδεύουμε όλη την Ελλάδα και επιλέγουμε από κοντά τις καλύτερες σοδειές* (we travel all around Greece and we choose the best crops). The third call-out beneath the photo of a traditional Greek food called *γεμιστά* (stuffed peppers and tomatoes) reads *Εξασφαλίζουμε τη σταθερή καλή γεύση του Άλτις με 2.500 γευστικές δοκιμές το χρόνο* (we provide the consistent good taste of Altis with 2,500 tastings per year). In the body-copy these stages are repeated and elaborated further.



Figure 4.14: LAC-G6 for Altis Traditional Olive Oil (*Gastronomos*, November 2012)

Examples of indirect FORMS in LAC-G

The dominant advertising FORM in LAC-G8 in Figure 4.15 is ASSOCIATION TRANSFER through METAPHOR: a can with the brand’s logo is representing the sea, and a fish is shown to be jumping from it and splashing some water around it. This visual metaphor signifies the freshness of the product, implying that it is canned right from the sea. This is reinforced through the headline of the copy, which reads *Απολαύσεις εκ... θαλάσσης* (delights from... the sea).

LAC-G10a in Figure 4.16 depicts a traditional Greek dessert associated with the occasion of Christmas for the promotion of Saint George Mills flour. In this way, the advertising copy performs an ASSOCIATION TRANSFER of the product with Christmas time and with culture-specific traditions related to it. The dominant red colour, the snowflakes and the reference to *χριστουγεννιάτικες δημιουργίες* (Christmas creations) and *χριστουγεννιάτικες συνταγές* (Christmas recipes) in the body-copy also contribute to that effect.

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Απολαύσεις εκ... θαλάσσης!

Για περισσότερα από 50 χρόνια, τα προϊόντα ΚΑΛΛΟΝΗ κατέχουν το δικό τους ξεχωριστό θρόνο στο ελληνικό τραπέζι. Αλίεψα και μαρμαρίο, καπνιστά ψάρια και κρέατα, ελιές, θαλασσινά, ντομάτες, παρτέρι του κορυφάνου ή καλαμάκι ψημένο με τον κατακόκκινο με κάρτα τυρίκομο, σελινόητο.

Αναζητάτε τις συνσκευασίες ΚΑΛΛΟΝΗ σε επλεγμένα σημεία πώλησης και καρτέτα... θαλάσσει!

αλίεψα - καπνιστά - φιλέτα ψαριών - ελιές

Καμάριος, Σάβου ν.β. 312 π.κ. 471 00 κ. 25410 23992 κ. 25410 78422
no.petro@kalloni.gr www.kalloni.gr



Figure 4.15: LAC-G8 for Kalloni products (*Gastronomos*, November 2012)



Εδώ και **50** χρόνια,
ένα αλεύρι φέρνει
τα πιο γλυκά
Χριστούγεννα!

Το 1963, το πρώτο συσκευασμένο αλεύρι
μπαίνει στο ελληνικό νοικοκυριό.

50 χρόνια πια, κρατάμε σταθερά τον πρωτότυπο
καλάμι σιτάι, ελιές που μας έφτιαξαν στο τραπέζι μας
τη φροντίδα, την ποιότητα και το μαρμαρίο. Πλάκουμε
τα χριστούγεννα με το πιο αγνό αλεύρι και γλυ, κρέμα
και μαρμαρίο, σιτάρι και σιτάρι της Ελλάδας,
στο μοναδικό αλεομύλινο σύστημα.

Για υπέροχες χριστουγεννοτικές συνταγές,
μπετατε στο www.alevri.com



αλέρι
μαρμαρίο

ΜΥΛΟΙ ΑΓΙΟΥ ΓΕΩΡΓΙΟΥ

Καλάμι Σιτάι, Ελιές, το αλεύρι κρέμα γλυ.

Figure 4.16: LAC-G10a for Saint George Mills (*Gastronomos*, November 2012)

4.2.2 Advertising APPEALS in LAC-G

As can be seen in Table 4.4, the most commonly conveyed dominant APPEAL in LAC-G is the APPEAL of NATURALNESS, communicated in one third of the corpus, followed by the COMMUNITY APPEAL. The COMMUNITY APPEAL is often conveyed through the emphasis on traditions/customs that are culture-specific and the projection or references to long-standing traditions related to food with which the Greek readers/viewers can associate with. The FAMILY and DISTINCTIVENESS APPEALS are exploited as dominant in two copies, while the following APPEALS occur only once: PRODUCTIVITY, ENJOYMENT, EXPERTISE. The most frequently employed secondary APPEALS are the COMMUNITY and EFFECTIVENESS APPEALS, each one employed eight times, followed by the HEALTH, NATURALNESS and TRADITION APPEALS (6 times each).

Appeals	Frequencies		
	As Dominant	As Secondary	Total
naturalness	5	6	11
community	3	8	11
effectiveness	0	8	8
tradition	0	7	7
health	0	6	6
modernity	0	4	4
distinctiveness	2	1	3
high-value	0	3	3
expertise	1	2	3
family	2	0	2
universality	0	2	2
productivity	1	1	2
enjoyment	1	0	1
value-for-money	0	1	1
vanity	0	1	1
technology/science	0	1	1
fitness	0	1	1
safety	0	1	1

Table 4.4: Frequencies of APPEALS in LAC-G

Chapter 4: Analysis of LAC-UK and LAC-G

Looking at the overall frequencies of APPEALS, the five more frequent advertising APPEALS in LAC-G are NATURALNESS, COMMUNITY, EFFECTIVENESS, TRADITION and HEALTH. The COMMUNITY APPEAL appears 11 times in the corpus; in six cases is exemplified through the reference to cultural traditions, and in five cases through the reference to the local origin of the product, or/and its importance in Greek lifestyle. The NATURALNESS APPEAL is exemplified through the remarks made about the freshness of the product (LAC-G2, LAC-G8, LAC-G13), its purity (LAC-G7, LAC-G10, LAC-G15), a combination of freshness or purity with natural processing (LAC-G4, LAC-G6), or organic farming (LAC-G9, LAC-G12, LAC-G14). The EFFECTIVENESS APPEAL is mainly reflected through the promise for the tastiness of the product (LAC-G2, LAC-G6, LAC-G11, LAC-G12, LAC-G14), the delight that consumers will take as a result of eating it (LAC-G8), or a combination of the two (LAC-G5, LAC-G9, LAC-G15). The HEALTH APPEAL is conveyed where there is emphasis on the nutritional content of the products, which in one case is combined with the effect of a good nutrition on children's energy and strength (LAC-G11).

The APPEAL of TRADITION is expressed through the respect for tradition, the value of the past and loyalty to long-standing traditions (LAC-G12, LAC-G14), sometimes combined with the reference to the years of existence of the product or the brand/company or the year it was founded (LAC-G8, LAC-G9, LAC-G10, LAC-11, LAC-G13). This results in slogans such as *Το αυγό σήμερα, όπως παλιά* (The egg today, as (it was in) the past) in LAC-G14, or claims such as *κρατάμε την παράδοση ζωντανή* (we keep the tradition alive) in LAC-G10, and *Επιστροφή στη γεύση* (Return to taste) in LAC-G12. In all of the copies where the APPEAL of TRADITION is conveyed, the aim is not simply to convey the years since the establishment of the brand, but to communicate its consistent identity over the years and its loyalty to much-valued traditions.

Following the classification of APPEALS in RATIONAL and EMOTIONAL, in almost half of the copies the dominant APPEAL is EMOTIONAL (COMMUNITY, FAMILY, ENJOYMENT, and PRODUCTIVITY, exemplified through the promise to improve the product users' skills in baking) in contrast to eight out of 15 copies where RATIONAL APPEALS are preferred. A bigger gap between RATIONAL and EMOTIONAL APPEALS is observed in the case of

secondary APPEALS: in 20 out of 53 cases they are EMOTIONAL, mainly exemplified through the COMMUNITY APPEAL, and the APPEAL of TRADITION. However, in all of the copies in LAC-G there is a combination of at least one RATIONAL and at least one EMOTIONAL APPEAL, with the exception of LAC-G3, where all the APPEALS are EMOTIONAL; none of the copies restricts its APPEALS to RATIONAL (cf. Table A5.2 in Appendix 5). The communication of at least one EMOTIONAL APPEAL in each copy seems to be a way to counterbalance the overall dominance of direct advertising FORMS and RATIONAL APPEALS in LAC-G. The examples that follow show how this is achieved.

In LAC-G9 for Arosis pulses in Figure 4.17 the dominant APPEAL is the APPEAL of COMMUNITY. The upper part of the copy depicts a post-it note with eight words on it in a font that resembles old-fashioned typewriter font in blue colour; it functions as a visual metaphor which is unveiled through the body-copy that follows, which implies these are words that the brand never forgot, since they were written on a post-it note to remind them of the traditions they signify. These words are in informal register and they have special connotations for the Greek readers because they signify Greek traditions related to food habits:

ντόπιο
local

φουρνιά: batch of food in the oven

ατόφιο
pure, genuine

κόπιασε: imperative of a verb of an informal register with no direct equivalent in English. It is used when inviting someone, usually to your house, for food

φασούλι: informal word used instead of the word *φασόλι*, which means *bean*

φαγί: informal word used instead of the word *φαγητό*, which means *food*

σπιτικό
homemade

καλωσόρισμα: welcoming; hosts in Greece usually use the word *καλωσόρισε* (welcome) to welcome their guests



Figure 4.17: LAC-G9 for Arosis (*Gastronomos*, November 2012)

Along with these culture-specific words, there is an emphasis on the long history of the brand and its unchanged values, both in the headline and the body-copy, communicating the APPEAL of TRADITION. The headline reads *Πέρασαν 56 ολόκληρα χρόνια. Δεν ξεχάσαμε ούτε λέξη* (it's been 56 whole years. We haven't forgotten, not even one word). This sentence has a double meaning because it refers to the history of the brand, but it also wants to convey that the brand remains loyal to those Greek traditions communicated by the eight words on the top of the copy. The APPEAL of TRADITION is also reiterated in the body-copy in a number of ways:

56 χρόνια τώρα καλλιεργούμε το "σπόρο" της αγνής νοστιμιάς και της φροντίδας
 56 years now we cultivate the 'seed' of pure tastiness and caring

εδώ και τρεις γενιές (...) της ελληνικής υπαίθρου
 for three generations (...) of the Greek countryside

Στην ΑΡΟΣΙΣ ποτέ δεν ξέχασε (...) αληθινά σπιτικό ελληνικό πιάτο
 In AROSIS it was never forgotten (...) truly homemade Greek dish.

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Other conveyed APPEALS are the APPEALS of NATURALNESS (*βιολογικά σπόρια* – organic pulses) and TECHNOLOGY/SCIENCE (*σύστημα οικολογικής απεντόμωσης* – system of eco insecticide). Also, the MODERNITY APPEAL is conveyed through the emphasis on the innovativeness and progressiveness of the company:

Δημιουργήσαμε και κατασκευάσαμε τα πρώτα (...) οικολογικής απεντόμωσης
We created and packaged the first (...) of eco insecticide

πρωτοπορήσαμε
we pioneered

αναγράψαμε για πρώτη φορά
we were the first to make reference to

In LAC-G11 for Vitam Soft in Figure 4.18 the dominant APPEAL is the FAMILY APPEAL, communicated through the visuals and subhead (*όπου παιδί... Βιταμ* – Wherever there is a child... (there is) Vitam!), and reinforced through the body-copy (*οικογενειακό τραπέζι* – family table; *όπου χαρούμενη μαμά κι όπου παιδί* – wherever (there is a) happy mom and wherever (there is a) child). The APPEAL of TRADITION is also communicated through the reference to the years which have passed since the establishment of the brand (*65 χρόνια* – 65 years), and through the depiction of older advertisements for the brand. On the wall we can see older print advertisements for Vitam, with children having a central position in all of them. The headline of the copy in the yellow frame, with the two lines creating a rhyme, reads *Βιτάμ στο ψωμί και το ψωμί γίνεται πλήρης τροφή* (Vitam on the bread, and the bread becomes a full meal). The headline in the green frame reads *Πάντα ζωηρά: Δεν λείπει από το πρωινό τους το BITAM* (Always energetic: Vitam is never missing from their breakfast), and the headline in the blue frame *Περισσότερα λιπαρά και βιταμίνες στα παιδιά σας* (More fat and vitamins for your children). These previous advertisements communicate the consistency of the brand, and its unchanged principles. Apart from the FAMILY APPEAL, the body-copy and the slogan, which is repeated twice (*Γεύση και σωστή τροφή* – taste and right nutrition), convey the APPEALS of EFFECTIVENESS in terms of taste (*νόστιμο* – tasty;

λαχταριστό – tempting), HEALTH (σωστή τροφή – right nutrition), and FITNESS (δυναμωτικό – energizing; ενέργεια – energy; δύναμη – strength).



Figure 4.18: LAC-G11 for Vitam Soft (Vima Gourmet, December 2012)

4.2.3 Communication style in LAC-G

This section focuses on the communication style of advertisements in LAC-G, which involves aspects of the verbal as well as the visual components of the copies.

4.2.3.1 Verbal communication style in LAC-G

In the majority of the copies in LAC-G advertisers approach the prospective consumers with a FORCEFUL and EXPRESSIVE verbal style (12 out of 15, and 11 out of 15 copies respectively; cf. Table A5.3 in Appendix 5). The two styles convey certainty about the product qualities and promises, and an attempt to create an emotional

proximity with the readers. The style also tends to be PERSONAL, with only one copy with a MODERATELY PERSONAL style, and no copy with IMPERSONAL style.

A FORCEFUL communication style is constructed in LAC-G with the expression of the uniqueness of the product (*μοναδική τους ποιότητα* – their unique quality in LAC-G1; *μοναδική θέση* – unique place in LAC-G8; *η Νόστιμη Φέτα* – the Tasty Feta in LAC-G15), its high-value (*υψηλή ποιότητα* – high quality in LAC-G13 and LAC-G14) or the progressiveness of the brand (*πρωτοπορήσαμε* – we pioneered in LAC-G9). Moreover, it is achieved by providing claims about the product that are clearly justified (*χάρη στη* – because of in LAC-G1; *γι'αυτό όταν επιλέγουμε* – that's why when we choose in LAC-G6). Explicit use of logical connectives, subordination and coordination, and long sentences are often used, e.g.:

Γι'αυτό στην ιδανική τους στιγμή και μέσα σε λιγότερο από 2 ώρες από τη συγκομιδή τους, τα περνά από την πιο απαλή και φυσική διαδικασία, που σφραγίζει όλη τη φρεσκάδα, τις βιταμίνες και τη γεύση τους (LAC-G4)

For this reason, at the ideal time, and in less than 2 hours from their harvest, he puts them through the most delicate and natural process, which maintains all their freshness, their vitamins and taste.

Δημιουργήσαμε και κατασκευάσαμε τα πρώτα ελληνικά βιολογικά σπόρια, εφαρμόσαμε πρώτοι το σύστημα ολοκληρωμένης διαχείρισης και παραμένουμε μέχρι σήμερα οι μόνοι με σύστημα οικολογικής απεντόμωσης (LAC-G9)

We created and we packaged the first Greek organic pulses, we applied first the integrated management system, and, until today, we remain the only ones with system of eco insecticide.

The factual information about the product is occasionally accompanied by highly technical information and details with regard to the processes for the production of the product, e.g.:

2 ώρες μόνο (LAC-G4)

2 hours only

2,500 γευστικές δοκιμές (LAC-G6)

2.500 tastings

οξύτητα μικρότερη από 0,8% (LAC-G6)
less than 0.8% acidity

σύστημα ολοκληρωμένης διαχείρισης (LAC-G9)
integrated management system

σύστημα οικολογικής απεντόμωσης (LAC-G9)
system of eco insecticide

127 αγροτικές οικογένειες σε 8 νομούς (LAC-G9)
127 rural families in 8 counties

The use of causal connectives, long structures and technical information makes some parts of the copies read as informative texts rather than promotional texts.

Also, in most of the copies with a FORCEFUL verbal style, the advertiser makes claims using active voice and repetition, like *θέλουμε το γιαούρτι μας (...)* *θέλουμε για τη δική μας οικογένεια* (we want our yogurt (...)) we want for our family) in LAC-G2, *ταξιδεύουμε* (we travel) in LAC-G6, *κρατάμε ζωντανή την παράδοση* (we keep the tradition alive), *πλάθουμε* (we mould) in LAC-G10, and *επιλέγουμε με προσοχή* (we carefully choose) in LAC-G13. Advertisers increase the certainty about these claims in a number of ways, e.g.:

τόσο φρέσκα όσο τη στιγμή που κόπηκαν (LAC-G4)
as fresh as the time they were cut

δεν θα άφηνε ποτέ να συμβεί (LAC-G4)
would never leave happen

μας δίνει ό,τι καλύτερο (LAC-G15)
gives us all the best

είστε σίγουροι (LAC-G15)
you are sure

κρατήστε μόνο την απόλαυση (LAC-G5)
keep only the enjoyment

Imperatives tend to be used when referring to the brand's website or the product's availability (LAC-G4, LAC-G5, LAC-G8, LAC-G10), or to delineate the purpose of the copy, e.g. *μάθε* (learn) in LAC-G6, but not to encourage immediate action. In some copies imperatives have the force of suggestion and indirect promise for the product's effectiveness, e.g. *δημιουργήστε* (create) in LAC-G1, *κρατήστε* (keep) in LAC-G5, *χορτάστε* (be satiated with) in LAC-G8, and *απολαύστε* (enjoy) in LAC-G13. Other examples of directive acts in LAC-G tend to be mitigated or camouflaged; for example in the imperative *δοκιμάστε το στο ψωμί και σε κάθε αλμυρή ή γλυκιά σας δημιουργία* (try it on the bread or every salty or sweet creation of yours) in LAC-G5 the directive act is mitigated by reading as a suggestion of how to use the product rather than an instruction to buy it. Also, in LAC-G14 the seemingly assertive *όταν επιλέγετε (...) είστε σίγουροι ότι επιλέγετε Ελληνικά Αβγά υψηλής ποιότητας* (when you choose (...) you are sure you choose Greek eggs of high quality), functions as a promise, committing the speaker to what it expresses, but also an indirect directive act, encouraging readers to buy the product.

In two of the copies with MODERATELY FORCEFUL verbal style the advertiser uses emotional language and ellipsis to convey information about the product, invoking FAMILY APPEALS (LAC-G11) or sharing an emotion (LAC-G7), while in LAC-G12 only one sentence is used, which reads *επιστροφή στη γεύση* (return (noun) to taste). This sentence has two meanings: the first one is that the product is tastier than similar products that consumers are currently using and they are not organic, and the second one is that the products taste as they used to in the past, reflecting, thus, nostalgia.

A PERSONAL verbal communication style is achieved in LAC-G mainly through the use of the first and second person pronouns *σας* (your), *μας* (our) and *εμείς* (us), as well as the use of first and second person verb forms. The use of inclusive first person plural pronouns and verb forms, which refer to both the producer and the receiver of the text, imply a shared place and time, and a shared interest of the communicative participants that decreases interpersonal distance. Such examples are the slogans *το δικό μας στραγγιστό* (our drained) in LAC-G2 and *μας κάνει καλό* (it's good for us) in LAC-G4, and the expressions *είναι η ίδια μας η ζωή* (it is all our

life) in LAC-G3, *μας δίνει ό,τι καλύτερο* (it gives us all the best) in LAC-G14 and *εμείς οι Έλληνες δύσκολα αλλάζουμε* (we Greeks don't change) in LAC-G15. The PERSONAL character of the text is also enhanced through the communication of the APPEALS of COMMUNITY and TRADITION that, in some cases, are also conveyed by the brand names. The APPEALS of COMMUNITY and TRADITION underline the fact that the producer and the receiver of the adverts share the same past, culture and traditions; they belong to the same in-group. The use of informal lexis is avoided in LAC-G; it is observed in LAC-G9, where the words are used to convey the APPEALS of COMMUNITY and TRADITION and they are presented as part of the visuals, being separated from the body-copy that gives factual information about the product, and sporadically in other copies, serving the same purpose.

Along with the FORCEFUL and PERSONAL style, advertisers opt for EXPRESSIVE communication style in LAC-G, with the use of attributive adjectives and adverbs that, in some cases, function as intensifiers:

πλούσια, φρουτώδη, χαρακτηριστικά πικρή γεύση (LAC-G7)
rich, fruity, characteristically bitter taste

αληθινά σπιτικό ελληνικό πιάτο (LAC-G9)
truly homemade Greek dish

παραδοσιακά αυθεντική (LAC-G15)
traditionally authentic

μοσχοβολιστές χριστουγεννιάτικες συνταγές (LAC-G10)
incredibly fragrant (in one word) Christmas recipes

ολόφρεσκο (LAC-G2 and LAC-G13)
completely fresh (in one word)

Moreover, the use of metaphors is common, especially when advertisers communicate the tastiness or other qualities of the product, e.g.:

ο χρόνος είναι εχθρός της φρεσκάδας (LAC-G4)
time is an enemy of freshness

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κρατάμε την παράδοση ζωντανή (LAC-G10)
we keep the tradition alive

απόλαυση κρυμμένη στη γεύση, που δίνει άλλη αίσθηση (LAC-G15)
delight hidden in taste, which gives another sensation

The use of emotionally stimulating language contributes both to the PERSONAL and the EXPRESSIVE style of the text. The emotionally charged language is enhanced with the use of culture-specific names of brands with ancient Greek origin, like *Εστί*, which is the third singular person of the verb *είμι*, which means I am, *Άλτις*, which is the name of the olive grove in Ancient Olympia, and *Άροσις*, a formal word for *όργωμα*, i.e. ploughing, and names like *Μπάρμπα Στάθης*, where the word *Μπάρμπας* is a colloquial lexis that can be used instead of *θείος* (uncle), and *Στάθης* is a casual form of the male name *Ευστάθιος*. The COMMUNITY and TRADITION APPEALS and the choice of words with culture-specific meaning further contribute to the emotional character of the text:

μεράκι: intense love, desire and delight at the same time (LAC-G10, LAC-G13) (no direct translation in English)

πρώτο στην καρδιά μας και στο τραπέζι μας (...). Είναι όλη μας η ζωή (LAC-G3)
Number one in our hearts and on our tables (...). It is all our life

μας νοιάζει (LAC-G6)
we care

λαχανικά από την ελληνική γη (LAC-G4)
vegetables from the Greek earth

Where the verbal style is MODERATELY EXPRESSIVE, such devices are not used or they are not recurrent in the copy. The EXPRESSIVE style in LAC-G with its emotionally evocative and figurative language leads to overstatements and exaggerations that complement the FORCEFULNESS of the message and enhance the certainty about the product qualities, but at the same time make the text more PERSONAL and tone down the directness of the message.

LAC-G8 in Figure 4.15 is an example of a copy where the verbal style is FORCEFUL, PERSONAL and EXPRESSIVE. In LAC-G8 the body-copy uses the brand's long history and the claim that its position is special in Greek households to convince the customers that it is trustworthy, using third person singular rather than first person. The expression *εκ θαλάσσης* (from the sea) in the headline is given in formal and scholarly syntax, so that it conveys more objectivity. Instead of making further claims, the text uses metaphors and a metonymy to describe the taste of the products and the effects that the products can have on the consumer:

(...) κάθε είδους θαλασσινές νοστιμιές παρασύρουν τον ουρανίσκο σε λαχταριστά γευστικά ταξίδια και τον κατακλύζουν με κύματα αυθεντικής απόλαυσης. (...) χορτάστε... θάλασσα!
(...) seafood delights of any type lure the palate into desirable tasting journeys and they deluge it with waves of authentic delight. (...) be satiated with ... sea!

These metaphors and the metonymy construct an EXPRESSIVE and emotion-provoking text. Second person plural verbs are used to address consumers (*αναζητήστε* – search for; *απολαύστε* – enjoy), which make the text PERSONAL.

4.2.3.2 Visual communication style in LAC-G

In terms of the visual communication style, LAC-G shows a preference for OFFERS and MEDIUM SHOTS, with the products given in FRONTAL and EYE-LEVEL ANGLE (cf. Table A5.4 in Appendix 5). In three out of the 15 copies there are human participants (LAC-G2, LAC-G5, LAC-G11) but only in one are they looking directly towards the viewers (LAC-G2). In the vast majority of the copies the products are shown in MEDIUM SHOT, and in two copies (LAC-G5, LAC-G11) other SALIENT human REPRESENTED PARTICIPANTS are given in CLOSE SHOTS.

For example, in LAC-G5 in Figure 4.19 the woman is given in CLOSE SHOT but she is not looking at the viewers directly. Her eyes are closed so that the feeling of ENJOYMENT and satisfaction when eating the product is emphasized, which is the dominant APPEAL of the copy. Her CLOSE SHOT, along with the fact that she is given in FRONTAL and EYE-LEVEL ANGLE call for the viewers' involvement with what is visually represented. The product is given in MEDIUM SHOT at the bottom of the copy.



Figure 4.19: LAC-G5 for Flora Soft (*Gastronomos*, November 2012)

4.2.4 EXECUTION of advertisements in LAC-G

REPRESENTATIONAL STRUCTURES in LAC-G

The majority of copies in LAC-G depict CONCEPTUAL REPRESENTATIONAL STRUCTURES, with only four out of the 15 advertising copies unveiling NARRATIVE REPRESENTATIONAL STRUCTURES (cf. Table A5.5 in Appendix 5). Within the copies with NARRATIVE STRUCTURES, there is one case where the visuals exemplify the setting of Christmas and New Year (LAC-G10), two where human participants are presented as eating something that was made with the product (LAC-G5, LAC-G11), and one copy where a represented participant is the means through which the product is made (LAC-G14). CONCEPTUAL STRUCTURES in LAC-G are divided into three copies with CLASSIFICATIONAL STRUCTURES, where the products are presented in their stable sense without forming any link with other participants, four copies with ANALYTICAL STRUCTURES, which involve part/whole relationship of the participants, and other four copies with SYMBOLIC STRUCTURES. In the latter, the meaning of the product or the

brand is established through other aspects of the visuals, especially visual metaphors and metonymies, often exemplified through non-naturalistic representations.

In three out of the four copies in which the REPRESENTATIONAL STRUCTURE IS ANALYTICAL (LAC-G2, LAC-G6, LAC-G4), the REPRESENTED PARTICIPANTS are involved in TEMPORAL ANALYTICAL PROCESSES, each one representing a stage of the process that ends in the final product advertised. For example, in LAC-G4 (Figure 4.13) the top of the copy shows the farm from which the peas are collected, the bottom left is a visual metaphor signifying the short time needed between the collection and sealing of the product, and the bottom right depicts the product in its packaging. Also, in LAC-G6 (Figure 4.14), both the visuals and the text represent different stages of the production of the olive oil, and the same happens in LAC-G2 in Figure 4.20. In this copy, the first image, showing the cows in the farm where the milk is taken, represents the first production stage, and the second image with the mother and son making yogurt is the second stage. The final products are depicted in the lowest part of the copy, and they are involved in a CLASSIFICATIONAL STRUCTURE.



Figure 4.20: LAC-G2 for Mevgal (Vima Gourmet, September 2012)

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In three out of four copies with SYMBOLIC STRUCTURES, the latter are part of the visual metaphors or metonymies that have the aim to convey a message about the product qualities or brand ethos. This is achieved through the chef's hat covered in chocolate in LAC-G1, the fish coming out of the can in LAC-G8 and the post-it note in LAC-G9; all of them function as SYMBOLIC ATTRIBUTES in SYMBOLIC ATTRIBUTIVE PROCESSES in which the product is the CARRIER. However, in LAC-G7 in Figure 4.21 the SYMBOLIC PROCESS is not combined with visual metaphors or metonymies but it is exemplified through other aspects of the visuals that establish the identity of the product. In this copy the emphasis is on the product itself, and this facilitates the communication of the DISTINCTIVENESS APPEAL. The product is the only participant in the copy and it is shown on a de-emphasized wooden background and on a straw surface with a wooden spoon on it, where there is some olive oil. The wooden background and the straw surface contrast with the green colour of the product in the glass bottle, and the combination of the green colour and the wood and straw communicate the NATURALNESS APPEAL. Therefore, the visuals are part of a SYMBOLIC SUGGESTIVE PROCESS, where the product is the CARRIER.



Figure 4.21: LAC-G7 for Altis Green Olive Oil (*Vima Gourmet*, December 2012)

Composition of advertisements in LAC-G

11 out of the 15 copies in LAC-G (cf. Table A5.6 in Appendix 5) are organized on the VERTICAL AXIS, with the upper part of the copy comprising the promise of the product through the visuals and the text, and the lower part of the copy usually depicting the product in its packaging along with the website/Facebook page, and/or the logo of the brand and/or its contact information, details about stages of production (LAC-G6), visual depiction of awards (LAC-G15), etc. LAC-G2 (Figure 4.20) is an example of a copy organized on the VERTICAL AXIS, with the upper part giving the promise that the product is fresh, at a good price and loyal to family values, and the lower part depicting the two products, the logo of the brand and the website. The blue curved line beneath the two first images separates the promise of the product from the actual product, but the recurrent blue colour links the two.

However, there are four copies in LAC-G in which information is organized in a more complex way. Three of the four copies combine HORIZONTAL and VERTICAL AXIS (LAC-G1, LAC-G4, LAC-G11), and one of them uses the CENTRAL AXIS, incorporating the HORIZONTAL and VERTICAL AXIS (LAC-G13). LAC-G1 and LAC-G11 follow Kress and van Leeuwen's compositional patterns that anticipate that given information is shown on the left and new information on the right, while the ideal/promise of the product is given on the top and the real/factual or more specific information on the bottom (ibid.: 177-179, 186). For example, in LAC-G11 (Figure 4.18) the upper left part of the copy shows how the product was previously advertised (given), and the right one how it is advertised today (new); what these two parts communicate is the consistent value of Vitam in children's nutrition. The upper part as a whole is the promise of the product, while the lower part of the copy shows the girl eating the bread with the product (real). Only LAC-G4 in Figure 4.13 does not follow this pattern, where the logo is given on the upper part, the visual metaphor on the bottom left, and the factual information and product in its packaging on the bottom right.

LAC-G13 in Figure 4.22 exemplifies what Kress and van Leeuwen describe as a combination of the 'Ideal-Real', which occurs when the visual composition is

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organized on the VERTICAL AXIS, the 'Given-New' when information is organized on the HORIZONTAL AXIS, and the 'Centre-Margin' structure, which occurs when the visuals are organized on the dimensions of centre and margin (ibid.: 194-197). The body-copy is given in a white frame in the centre of the copy, with the margins showing the bread in a CLOSE SHOT. At the same time, the HORIZONTAL AXIS is organized in a way that the left part is dominated by verbal text (given), while the right part gives a visual representation of the products and some key information about their availability (new). The upper and middle part of the copy elaborate on the promise of the product (ideal), and the lower part contains only factual information about the products, and their visual depiction (real).



Figure 4.22: LAC-G13 for Gatides Fresh (Vima Gourmet, November 2012)

What tends to be made SALIENT in advertising copies in LAC-G is the human participants (LAC-G2, LAC-G5, LAC-G11), who either look directly at the viewers or are given in CLOSE SHOTS that occupy a large part of the copy, and the visual

metaphors and metonymies (LAC-G1, LAC-G4, LAC-G8, LAC-G9). Other aspects of the copies that communicate the central APPEALS of COMMUNITY (LAC-G3, LAC-G10) or NATURALNESS (e.g. hen in LAC-G14) are also made SALIENT. In these cases, the SALIENT aspects of the copies communicate EMOTIONAL APPEALS or the APPEAL of NATURALNESS through the visuals, and the product is not the most emphasized element in the copy. In a few cases the SALIENT participant is the product itself, and the dominant APPEALS conveyed are RATIONAL (LAC-G6, LAC-G7, LAC-G12, LAC-G13, LAC-G15). The product becomes SALIENT as a result of being the main participant in the copy (LAC-G12, LAC-G7) or being given in another ANGLE (LAC-G6), shown in CLOSE SHOT (LAC-G13), or given in a de-emphasized background (LAC-G15).

Different devices are used in LAC-G to associate or separate aspects of the copy. The association of aspects of the copies in LAC-G is usually achieved with the use of specific colours that function as FRAMING DEVICES, and they often link the part of the copy that exemplifies the promise of the product with the part of the copy that gives the factual information about it, or they emphasize a dominant APPEAL (LAC-G2, LAC-G4, LAC-G12, LAC-G13, LAC-G14). For example, in LAC-G12 in Figure 4.23, both the green, maroon and yellow colours are recurrent in the copy, and they link the logo with the products' packaging and the text, leading the attention from one to another. At the same time, the green colour, which is also present at the background, emphasizes the fact that the products are organic.



Figure 4.23: LAC-G12 for BioFarma (*Vima Gourmet*, December 2012)

The ideal and the real can also be linked in other ways, like the drop of chocolate from the chef's hat in LAC-G1 that leads the attention to the products, or the gaze of the girl in LAC-G11 (Figure 4.18). The girl's gaze directs the viewers to the copies on the wall, while the line formed by the wall separates the past (given) from the present (new), and the fact that the copies on the wall are placed in frames, contrary to the girl, detaches them from the reality of the viewer, who is called to become more involved with the girl. Finally, the position of specific aspects of the copy in a frame or something functioning as a frame (LAC-G5, LAC-G6, LAC-G9) can detach the promise or the product from the factual information about it or from the actual product. For example, in LAC-G5 (Figure 4.19) the product is detached from the photo of the woman eating a cake, which is shown in a pink background that functions as a frame. The photos representing stages of the production of olive oil in LAC-G6 (Figure 4.14) are also placed in a frame, while the product is outside this frame. In LAC-G9 (Figure 4.17) the post-it note with the eight words detaches the visual metaphor from other aspects of the text, in combination with the fact that the eight words are given in different font style and colour.

In the following section I discuss the similarities and differences in advertising style in the UK and Greece, as reflected through the analysis of LAC-UK and LAC-G.

4.3 Discussion of findings in LAC-UK and LAC-G

In this section of the chapter the findings resulting from the analysis of LAC-UK and LAC-G are discussed and compared. Also, similarities and differences between the two sub-corpora in terms of advertising strategies are linked to possible cultural influences. The section is divided in four subsections, based on the dimensions of advertising style examined.

4.3.1 Advertising FORMS

Even though in both LAC-UK and LAC-G there is a similar frequency of direct and indirect advertising FORMS, there are differences in the ways they are exemplified, as shown in Table 4.5.

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Advertising form	LAC-UK		LAC-G	
	Dominant	Secondary	Dominant	Secondary
Announcement	4	0	3	2
Product message	4	0	3	2
Association transfer	3	2	7	1
Lifestyle	0	1	2	0
Occasion	1	0	1	0
Metaphor	0	0	3	0
Metonymy	1	0	1	1
Celebrity transfer	1	0	0	0
Lesson	2	3	5	2
Demonstration	0	0	5	0
Endorsement	0	1	0	0
Comparison	1	2	0	0
'How-to'	1	0	0	2
Entertainment	6	0	0	0
Humour	5	0	0	0
Play/act around the product	1	0	0	0
Imagination	0	1	0	0
Cartoons	0	1	0	0

Table 4.5: Advertising FORMS in LAC-UK and LAC-G

Specifically, the ANNOUNCEMENT FORM with PRODUCT MESSAGE, and the LESSON FORM, executed in a number of different SUB-FORMS, are the direct FORMS that advertisers opt for in both LAC-UK and LAC-G. The ANNOUNCEMENT FORM, a direct advertising FORM, is encountered with similar frequencies in the two corpora (four times in LAC-UK and three times in LAC-G). The LESSON FORM is encountered twice in LAC-UK and five times in LAC-G. In LAC-UK it is executed once in the SUB-FORM of COMPARISON and once in the SUB-FORM of HOW-TO, demonstrating how to prepare and serve the product, while in LAC-G it is exemplified through detailed DEMONSTRATION of the product qualities. The execution of the LESSON FORM in LAC-G tends to involve detailed information and data concerning the production processes, appearing to satisfy a need for information and suspend consumers' disbelief about the qualities of the product.

Different tendencies are also observed with regard to indirect FORMS in LAC-G and LAC-UK. Specifically, when advertisers in LAC-UK choose to convey the advertising message in an indirect way, the ENTERTAINMENT FORM is the most frequently

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employed FORM, either by producing a humorous effect, or by creating an ACT AROUND THE PRODUCT, followed by ASSOCIATION TRANSFER. In the cases of ASSOCIATION TRANSFER in LAC-UK, these associations tend to be tailored to the culture: in LAC-UK12a a (not exclusively) British custom of eating turkey at Christmas time is exploited to underline the shared time and traditions between the communicative participants, a British celebrity is used in LAC-UK7, and the metonymy in LAC-UK11 is achieved with the association of the product with Somerset, renowned for its quality dairy products in the UK. Indirect FORMS in LAC-G are only exemplified through the ASSOCIATION TRANSFER FORM, and their cultural specificity is even more apparent, reflected also through some of the brand names, with not even one example of ENTERTAINMENT. Within the ASSOCIATION TRANSFER FORM, there are three metaphors and one metonymy, in all cases conveyed through the visuals and contributing to the communication of the dominant APPEALS: one ASSOCIATION TRANSFER with the occasion of Christmas and the cultural traditions related to it, and two with lifestyle, from which one associates the product with the Mediterranean diet (LAC-G15).

ASSOCIATION TRANSFERS can be seen as examples of what Vestergaard and Schrøder (1985: 153-155) refer to as the strategy of 'aestheticizing' or 'ideologizing' the products through advertisements, in which case the products acquire a symbolic value through these associations. This strategy draws heavily on cognitive psychology and consumers' information processing, and exploits consumers' schemata in order to achieve these associations. As defined by Harris *et al.*, schemata are 'knowledge structures or frameworks which organize an individual's memory of information about people and events' (1986: 6). Schemata can be personal but also collective, which are more evidently drawn upon by advertisers in LAC-G. For example, in LAC-G9 only Greek readers could form the mental representations related to the eight words with cultural connotations related to eating traditions that are part of the visual metonymy (cf. 4.2.2). These mental representations are necessary to retrieve the information that the copy aims to convey, and draw the inference that the product remains loyal to the traditions signified by these words. Similarly, contrary to the creative brand names in LAC-UK,

often coinciding with the entertaining advertisements (e.g. *Genius*, *Tickler*, *Nakd*, *Pilgrims Choice*), brand names in LAC-G occasionally draw on these cultural schemata to allow readers to draw inferences about the products' origin and loyalty to long-standing cultural traditions, and gain their favourable attitude towards the product and brand (cf. 4.2.3).

Therefore, humorous advertisements appear to be a prominent feature of food advertising in LAC-UK, being the preferred way in which advertisers tend to mitigate the directness of the advertising message. On the other hand, in LAC-G advertisers opt for visual metaphors or metonymies and other types of ASSOCIATION TRANSFERS that tend to be emotionally intriguing and culture-specific.

These differences with regards to advertising FORMS might be a result of different genre conventions in the two countries, which could be influenced by a range of factors. For example, the use of humour in advertising could be linked to uncertainty tolerance, which creates consumers' tolerance for humorous approaches (de Mooij 2010: 172, 263), but can also be linked to small power distance, which assumes interpersonal proximity. The product category could also affect the extent to which humour is used, as it would be expected to be more effective for LOW-INVOLVEMENT products (cf. Figure 3.3). However, the use of humour and entertaining devices can also be linked to the level of development of the advertising industry, as well as sociological aspects. For example, in a study looking at the evolution of professional thought with regards to the attitude towards the use of humour in American advertising, Beard (2005) discusses the different stages leading to the favourable attitude towards humour, and the factors influencing this attitude. He notes that at the start of the 19th century advertising in America focused on providing information about the products advertised and there was negative attitude towards the use of humour (ibid.: 55-56). This is because there were fears that it would harm the professional status of the brand, it would be seen as 'offensive' and 'undignified', it would distract from the message and it would not be effective in increasing sales (ibid.). However, a number of developments throughout the century, including the change of tone and content of entertainment media (e.g. TV and other broadcast media), and the realization of the fact that the

aim of advertising is not only to increase sales, and humour can appeal to all audiences, led to the tolerance towards its use, especially after the 1990s (ibid.: 58, 63-64). Beard also acknowledges the effect of societal factors on the attitude towards humour; for example in the 1950s and 1960s humour was linked to positive socioeconomic factors in America, while in the 1970s and 1980s there is a view that the return of advertisers to informative and hard-sell approaches could be influenced by the economic recession that increased consumers' need for information (ibid.: 61).

Consequently, the avoidance of the use of humour in LAC-G could potentially be affected by the level of development of the advertising industry in Greece, as well as socioeconomic factors. For example, it might be that humour has not yet gained the favourable attitude of advertising practitioners due to the fact that the industry is less developed in Greece (cf. 3.1.1), and as a result of that consumers are less tolerant towards its use. This could also be related to norms with regards to the medium of magazines in Greece, where employing humorous approaches might be seen as more distractive from the advertising message than in the case of TV adverts, or less appropriate due to the fact that it is a written communication channel. Magazines is also the medium that showed the sharpest fall in advertising expenditures both in 2012 and 2013 in Greece (cf. marketing week online website), with companies appearing to be spending significantly more for TV than magazine advertisements from 2012 onwards. Moreover, the economic recession in Greece could potentially increase the level of involvement of consumers with food choices, and their need for factual information in order to be convinced. This could provide a possible explanation for the preference for the LESSON FORM in LAC-G, through the detailed DEMONSTRATION of the products' qualities. The preference for LESSON FORM could also be linked to the dimension of uncertainty avoidance, which might be reinforced by the socioeconomic condition.

ASSOCIATION TRANSFERS that emphasize cultural traditions in LAC-G can be seen as a way to mitigate the directness of the LESSON FORM, and could also be linked with collectivistic values. The financial recession in Greece, as well as the local origin of the food products, could further encourage the reflection of collectivistic values and

the association of the products/brands with values related to the in-group. Indicative of this is the fact that the Greek recession is considered to be an influential factor for the rise of nationalism and xenophobia and the breakthrough of far-right political parties in the country (Ellinas 2013).

4.3.2 Advertising APPEALS

It appears that in LAC-UK there is higher frequency of RATIONAL than EMOTIONAL APPEALS (cf. 3.2.2.1), and this is the case both for dominant APPEALS (four out of 15 are EMOTIONAL) and for secondary APPEALS (eight out of 31 are EMOTIONAL). When looking at the APPEALS employed per copy in LAC-UK (cf. Table A3.2 in Appendix 3), in five out of 15 copies the APPEALS communicated are only RATIONAL, and in the majority of the rest only one EMOTIONAL APPEAL is communicated per copy. Overall, the five most frequently employed APPEALS in LAC-UK, i.e. EFFECTIVENESS, NATURALNESS, MODERNITY, VALUE-FOR-MONEY, DISTINCTIVENESS (Table 4.2) are mostly RATIONAL, with the exception of two out of the six executions of the MODERNITY APPEAL (LAC-UK5a, LAC-UK10), where it is expressed with regard to aspects not directly relevant to the product but the users and their lifestyle. The emphasis on the VALUE-FOR-MONEY APPEAL is possible to be related to the LOW INVOLVEMENT of food products in the UK, as will be further discussed in 6.3.

The analysis of advertising FORMS and advertising APPEALS in LAC-UK shows that the two aspects of advertising style interact to balance the directness of the advertising message. It appears that a direct advertising FORM in LAC-UK tends to be mitigated by at least one secondary and/or dominant EMOTIONAL APPEAL, and vice versa: a RATIONAL APPEAL tends to be mitigated by an indirect advertising FORM or a secondary EMOTIONAL APPEAL. Specifically, in four out of the six copies organized in a direct FORM there is at least one dominant or secondary EMOTIONAL APPEAL. The only exceptions are LAC-UK3 and LAC-UK9 that are organized in a direct FORM and they communicate only RATIONAL APPEALS. Also, in five out of the six copies using the ENTERTAINMENT FORM, which is the most prominently used indirect FORM, and in two out of the three copies using another indirect FORM, the dominant APPEALS communicated are RATIONAL. This illustrates that indirect FORMS in LAC-UK are used to soften the directness of RATIONAL APPEALS, but not to counteract altogether the

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persuasive nature of advertising, which would happen if the indirect FORM was combined with EMOTIONAL APPEALS.

Different tendencies are observed with regards to the APPEALS employed in LAC-G. Advertising copies are more elaborate in LAC-G, and they employ around 25% more APPEALS than in LAC-UK (68 versus 54), which might be motivated by the fact that Greek consumers require more information to be convinced, which can be linked to the cultural dimension of uncertainty avoidance and/or encouraged by socioeconomic conditions, as was discussed in 4.3.1. Differences are also observed in the type of APPEALS conveyed. Particularly, EMOTIONAL APPEALS, linked to collectivistic values, are exploited more regularly in LAC-G than LAC-UK, but they are combined with RATIONAL APPEALS in most of the copies, as a result of the need for factual information. EMOTIONAL APPEALS are preferred as dominant in seven out of the 15 copies, and as secondary in 20 out of 53 instances; both as dominant and as secondary, EMOTIONAL APPEALS are more frequent in LAC-G than LAC-UK. Looking at each copy separately (cf. Table A5.2 in Appendix 5), there is no copy where the APPEALS employed are only RATIONAL; the two types are combined, with the exception of one copy where they are only EMOTIONAL (LAC-G1b).

The five most commonly employed APPEALS in LAC-G are NATURALNESS, COMMUNITY, EFFECTIVENESS, HEALTH and TRADITION. As can be observed, NATURALNESS, EFFECTIVENESS, and HEALTH appear at the top of the list of the most employed APPEALS both in LAC-UK and LAC-G, possibly because they represent qualities of food products that are important for the users. However, the APPEAL of NATURALNESS is more frequent in Greece than the UK (11 times versus six times), and in LAC-G it often communicates the purity of the product and not just its freshness, in contrast to its execution in LAC-UK which mainly focuses on the freshness, with the only exception of LAC-UK10. This does not seem to be product-dependent, since the purity of the product is communicated for an olive oil (LAC-G6), pulses (LAC-G9), flour (LAC-G10), bread (LAC-G13) and feta cheese (LAC-G15) in LAC-G, but fruit and nut bars (LAC-UK10) in LAC-UK. The emphasis on the APPEAL of NATURALNESS could be related to the dimension of uncertainty avoidance. According to de Mooij (2010: 83) uncertainty-avoidant consumers pay particular attention to the purity of food. As it emerges

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through the analysis of LAC-G NATURALNESS is considered to be an important criterion for food choices for the targeted Greek consumers.

Despite some similarities between the two corpora in terms of the APPEALS employed, as shown in Table 4.6, a major difference between the two is that two out of the five most recurrent APPEALS in LAC-G are EMOTIONAL APPEALS, expressing the local origin of the product or its importance in the Greek lifestyle, delineating cultural traditions, underlining the shared past and history between the producer and the receiver of the adverts, and evincing respect and loyalty to highly-valued traditions. The brand names also contribute significantly to the communication of the APPEALS of COMMUNITY and TRADITION in LAC-G (cf. 4.2.3), which could be encouraged by the prioritization of collectivistic values, as well as the

Appeals	LAC-UK			LAC-G		
	As Dominant	As secondary	Total	As Dominant	As secondary	Total
effectiveness	2	4	6	0	8	8
naturalness	2	4	6	5	6	11
modernity	1	5	6	0	4	4
value-for-money	0	5	5	0	1	1
distinctiveness	4	1	5	2	1	3
health	3	1	4	0	6	6
community	1	2	3	3	8	11
enjoyment	1	1	2	1	0	1
convenience	0	2	2	0	0	0
family	0	2	2	2	0	2
tradition	0	2	2	0	7	7
expertise	0	2	2	1	2	3
productivity	0	2	2	1	1	2
high-value	0	1	1	0	3	3
nurturance	1	0	1	0	0	0
safety	0	1	1	0	1	1
fitness	0	1	1	0	1	1
popularity	0	1	1	0	0	0
nature	0	1	1	0	0	0
durability	0	1	1	0	0	0
universality	0	0	0	0	2	2
vanity	0	0	0	0	1	1
technology/science	0	0	0	0	1	1
			54			68

Table 4.6: Advertising APPEALS in LAC-UK and LAC-G

socioeconomic context in Greece, which could reinforce the need to maintain group harmony and show attachment to the in-group.

It is interesting that, even though both in LAC-UK and LAC-G all the products advertised are local, the APPEAL of COMMUNITY, which either explicitly expresses the local origin of the product, or aspects of the national identity, is communicated in 11 copies in LAC-G, but only three copies in LAC-UK. In the four copies where the APPEAL of COMMUNITY is not conveyed in the LAC-G, other aspects of the advertisement, like the brand name *Γιώτης* in LAC-G1, which is a Greek family name, the BIOHELLAS logo in LAC-G12, and the Greek company name *Ελαΐς*, which originates from the name of a figure in the Ancient Greek mythology in LAC-G5 and LAC-G11 leave the readers infer that the products are local. On the contrary, apart from the three copies in LAC-UK in which the local origin of the product is reflected (LAC-UK7, LAC-UK14, LAC-UK8), other aspects of national identity only appear in LAC-UK3 with the national warrant at the top left of the copy. In the rest of the corpus it is not made explicit to the reader that the products are local. A potential reason for which advertisers emphasize the local origin of the product or attach it to aspects of national identity in LAC-G is that the Greek consumers targeted in copies in LAC-G consider local origin or the origin of the product in general to be an important criterion for purchase, which might be related to the dimensions of collectivism and uncertainty avoidance. By communicating the COMMUNITY APPEAL advertisers could be exploiting the value Greek readers place on local food products identity, while, at the same time, suspending their disbelief about the product both by giving them information about food provenance and by ensuring that the product is local.

This is in line with a survey conducted in September 2012 by the Κέντρο Προστασίας Καταναλωτών (Consumer Care Centre) in Greece, showing that over 9 in 10 consumers consider food provenance a central criterion for the purchase of food products, along with the taste, the price, and the expiry date (Κέντρο Προστασίας Καταναλωτών website). According to the same survey, consumers believe that the information regarding food provenance is important to determine the quality of the product, to ensure safety, and for ethical considerations (ibid.). In

the UK advertisers do not seem to follow a similar strategy, presumably because the (local) origin of the product is not as important a criterion for the purchase of food products or, even if it is, this is not reflected in advertising practices.

In the last few years, the prominence of the 'food miles' concept, implying that imported food harms the environment, and the food scares in the UK, with the latest being the horse meat contamination in beef products, has renewed consumers interest in food provenance. This increased the importance of supporting locally produced food, and generated a negative aura around industrialized and global food practices, especially for products originating from developing countries (Blake *et al.* 2010; Hingley *et al.* 2010; Kemp *et al.* 2010; McEachern *et al.* 2010). Empirical studies show that these increasing concerns over the origin of the products have enhanced consumers' considerations of food origin before purchase in the UK. For example, according to an Institute of Grocery Distribution (IGD) report in February 2013, 78% of shoppers, compared to 55% six years before, consider the local origin of the product to be important, they believe that Britain should be more self-sufficient, and they require more evidence of local credentials (IGD website). However, when looking at the extent to which this affects actual purchase decisions, only four in 10 shoppers say that they bought a locally sourced product in the past month according to the same report (*ibid.*). Even though the percentage of consumers buying local products shows an increase compared to previous years (*cf.* Hingley *et al.* 2010:195), the gap between ethical considerations and actual food purchase practices still remains large. In order to examine how the food miles concept affects the behaviour of British shoppers, Kemp *et al.* (2010) are surveying customers exiting supermarkets. The results of the survey show that for less than 10% of consumers the local origin of the product was a central motivation for purchase, while the price, brand, portion size, freshness and other factors were carrying a stronger motivational effect (*ibid.*: 508).

But what are the reasons behind this gap between ethical considerations and practices? Based on what is documented in the literature, the higher price of local food products in the UK, as well as the fact that they are not that easily available, accessible, and convenient to buy are the main barriers behind this gap between

preaching and practice (Hingley *et al.* 2010; McEachern *et al.* 2010). Moreover, as McEachern *et al.* point out (2010: 399), farmers' markets, selling local produce, have not been consistently popular in the UK; on the contrary, they disappeared for a period of time, and re-entered the market recently, being increased substantially after 2000, while in other countries, like France and Italy, they have been consistently popular. This point illustrates the fact that the purchase of local products is considered a current trend in the British society, and, as argued by Hingley *et al.*, this trend is embraced by supermarkets that incorporate the local concept to live up to the current demands of the market, while they are still predominantly importing (2010: 196). It is surprising that local brands in LAC-UK do not build on this current trend of buying local by communicating the origin of their products in their advertising campaigns.

As for the APPEAL of TRADITION, it is employed six times in LAC-G, but twice in LAC-UK. Looking at the way the APPEAL is executed in the two corpora, it can be observed that the APPEAL of TRADITION in LAC-UK is restricted to the communication of the long history of the brand, while in LAC-G its executions are more EMOTIONAL, expressing a nostalgia, praising the past, or expressing loyalty to it. Also, the APPEAL of TRADITION in LAC-G is combined and blended with the COMMUNITY APPEAL in the majority of the copies, or with other collectivistic APPEALS, like the APPEAL of FAMILY in LAC-G11. This emotional execution of the APPEAL of TRADITION could be linked to collectivistic values and uncertainty avoidance, as a result of which consumers might consider safer a product that follows traditions that are well-known and respected. In a similar way to the COMMUNITY APPEAL, it can also be linked to current financial crisis in Greece, which encourages affiliations to local culture.

Differences in the execution of APPEALS in the two corpora are also observed with regard to the DISTINCTIVENESS and MODERNITY APPEALS. Whereas the DISTINCTIVENESS APPEAL in LAC-UK is in the top five APPEALS, and mainly expresses the superiority of the product, in LAC-G it is less frequent (cf. Table 4.4) and one of its executions is EMOTIONAL, reflecting the effect of the product on the user than qualities of the product itself (LAC-G1). Finally, the MODERNITY APPEAL in LAC-UK is RATIONAL when the copy gives the information that the product is new (four out of six cases), but

EMOTIONAL where it relates the product and its potential users with modern lifestyle, which is also reflected in the choice of colloquial lexis. In LAC-G the MODERNITY APPEAL is not as recurrent and its emotional execution is not exploited by advertisers; it is used only to communicate the fact that the product is new or the company behind it is progressive, but the APPEAL OF TRADITION appears to have a more central position.

In terms of the interaction between advertising FORMS and advertising APPEALS, in LAC-G the dominance of direct advertising FORMS and RATIONAL APPEALS is integrated with an abundance of EMOTIONAL APPEALS, which are conveyed in all the advertising copies.

4.3.3 Verbal and visual communication style

As emerges from the analysis of the two sub-corpora, advertisers in the UK and Greece have different strategies with regard to the way the verbal components of the advertisements are exploited to approach and persuade the prospective consumers to buy the product. Specifically, in LAC-UK the verbal communication is MODERATELY FORCEFUL and MODERATELY EXPRESSIVE in the majority of the cases, and predominantly PERSONAL. In LAC-G the style is predominantly PERSONAL, but also FORCEFUL and EXPRESSIVE in the vast majority of the cases. This might be because humour, which is common in LAC-UK, moderates significantly the FORCEFULNESS of the advertising message, and/or because the FORCEFULNESS of the verbal communication style is more effective in persuading consumers in Greece than the UK. This might be a result of different advertising conventions in the two countries, which influence the expectations that consumers have with regards to the genre. Similarly to the differences in advertising FORMS (cf. 4.3.1), these conventions could be linked to the level of development of the advertising industry in the two countries, as it is possible that in less developed industries advertising is more focused on factual information and the construction of arguments. The increased FORCEFULNESS of the message in LAC-G could also be influenced by the medium, as well as consumers' preferences and expectations, who might require more information in order to ease their uncertainty about the product. These increasing considerations of the product qualities before making a purchase decision could also be linked to the increased INVOLVEMENT of Greek consumers' in food choices or

in all purchase choices, which could be encouraged by their difficult financial situation. PERSONAL style was preferred in both of the sub-corpora, with differences in the way it was exemplified, and the EXPRESSIVE style was more frequently employed in LAC-G, often evoking emotions linked to the Greek cultural traditions.

Table 4.7 shows how these verbal communication styles are achieved in the two sub-corpora. The main difference in the case of the FORCEFUL style is that some copies in LAC-G give highly technical information or details about the product and its production processes or the technology that the company is using, in longer and more syntactically elaborate copies. This information can be a result of the fact that advertisers in Greece feel the need to provide prospective consumers with more advanced information about the product in order to persuade them to purchase it. This strategy is not encountered in LAC-UK, where body-copies are short, without such detailed information, with simple syntax and elliptical sentences. On the other hand, even though imperatives and directive acts are used in both of the corpora, in LAC-UK there are two cases of imperatives of dynamic verbs that encourage action related directly to trying or purchasing the product. Such imperatives are not used in LAC-G, where directive acts are often mitigated or camouflaged by appearing to be expressing information or promises (cf. 4.2.3.1). Finally, the FORCEFULNESS of the message is often linked to the expression of the superiority of the product in LAC-UK, while in LAC-G it is linked to its unique qualities, its high value, or the progressiveness of the brand in terms of the technology used to produce it; in one copy is the superiority of the product communicated (LAC-G15).

Different strategies are also used to moderate the FORCEFULNESS of the message in the two sub-corpora. While advertisers in LAC-UK opt for a humorous effect in several cases, in LAC-G they opt for emotional language, communicating the FAMILY APPEAL or the APPEAL of TRADITION without direct claims for the product (LAC-G11, LAC-G12), or sharing an emotion and restricting the text to the description of the product (LAC-G7). Furthermore, metaphors and other creative devices in LAC-UK contribute to the humorous effect of the copies, while in LAC-G they enhance the emotional character of the texts, constructing an emotionally stimulating language where the shared past and culture of communicative participants is emphasized.

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	LAC-UK	LAC-G
Forceful		
<ul style="list-style-type: none"> Direct claims with justification 	+	+ (more recurrent)
<ul style="list-style-type: none"> Repetition 	+	+
<ul style="list-style-type: none"> Expressing certainty 	+	+
<ul style="list-style-type: none"> Active voice 	+	+
<ul style="list-style-type: none"> Imperatives with the force of suggestion expressing the product's effectiveness 	+	+
<ul style="list-style-type: none"> Imperatives of dynamic verbs related directly to trying or purchasing the product, and expressions of its immediate availability 	+	-
<ul style="list-style-type: none"> Use of logical connectives, subordination/coordination and/or long sentences 	+	+
<ul style="list-style-type: none"> Highly technical information and accurate data 	-	+
<ul style="list-style-type: none"> Expressing superiority 	+	- (rare)
<ul style="list-style-type: none"> Expressing uniqueness, high value, or technical progressiveness 	-	+
Moderately Forceful		
<ul style="list-style-type: none"> Factual information about the product without further elaboration or justification 	+	+
<ul style="list-style-type: none"> Active voice and imperatives related to the purchase of the product are avoided 	+	+
<ul style="list-style-type: none"> Ellipsis and short sentences 	+ (more recurrent)	+
<ul style="list-style-type: none"> Humour 	+	-
<ul style="list-style-type: none"> Emotional language and appeals 	-	+
Personal		
<ul style="list-style-type: none"> Direct address 	+	+
<ul style="list-style-type: none"> Exclusive first and second person deictics, 	+	+
<ul style="list-style-type: none"> Imperatives not related to purchasing the product directly 	+	+
<ul style="list-style-type: none"> Direct questions to the reader 	+	-
<ul style="list-style-type: none"> Use of proper names 	+	-
<ul style="list-style-type: none"> Use of frequently used modifiers and nouns, ellipsis, colloquial lexis, and informal register resembling conversation 	+	- (rare)
<ul style="list-style-type: none"> Sharing emotion, location and time with the addressees 	+	+
<ul style="list-style-type: none"> Inclusive first person and second person singular or plural pronouns/verb forms 	-	+
<ul style="list-style-type: none"> Emotional appeals of community and tradition 	-	+
Moderately Personal		
<ul style="list-style-type: none"> Not reflecting person in any way 	+	+
<ul style="list-style-type: none"> Readers are not directly addressed 	+	+
Expressive		
<ul style="list-style-type: none"> Metaphors, alliteration and assonance, brand names, and wordplay mostly contributing to the playful or humorous effect of the copies 	+	-
<ul style="list-style-type: none"> Attributive adjectives and adverbs 	+	+ (more recurrent)
<ul style="list-style-type: none"> Emotionally stimulating language, achieved through the metaphors, the name of the brands, and the community, tradition and other emotional appeals 	-	+
Moderately Expressive (moderately) forceful and (moderately) personal style, without the rhetorical devices used in the expressive style or without them being pronounced	+	+
Less Expressive Propositions, declarative mood, moderately personal, no modifiers or rhetorical devices	+	-

Table 4.7: Executions of verbal communication styles in LAC-UK and LAC-G

This emotionally charged language, enhanced by the frequent use of inclusive first person plural pronouns and verb forms that refer to both the receiver and producer of the copy, is the central device used to strengthen the interpersonal relationship between the communicative participants in LAC-G (cf. 4.2.3.1). On the other hand, a style that resembles conversation, with colloquial lexis and simple and frequently used words, imperatives, and direct questions to the readers, is opted for by advertisers in LAC-UK (cf. 4.1.3.1). The ways in which these styles are executed in the two sub-corpora could be a result of different genre conventions and advertising philosophies in the two countries, and they could also be linked to the product category and origin, and the differences in consumers' INVOLVEMENT in food choices, as will be discussed in 6.3. The tolerance for humour, as well as the use of informal register that shows interpersonal proximity of the communicative participants could relate to the cultural dimensions of uncertainty avoidance and small power distance (cf. 4.3.1). Alternative explanations could also be provided by the different stages of the development of the advertising industry, which are influenced by the socioeconomic context (cf. 4.3.1). The print medium could also encourage the use of formal register in LAC-G, as the informal register could be seen as less appropriate in written communication.

With regard to the visual communication style, no major differences were observed in the sub-corpora. In both of the sub-corpora there are three copies with human participants, but only in one of them are they looking at the viewers directly. Therefore, there is a preference for OFFERS instead of DEMANDS, combined with MEDIUM SHOTS in FRONTAL and EYE-LEVEL ANGLE.

4.3.4 Execution of advertisements

The differences in the REPRESENTATIONAL STRUCTURES in which the participants in the two sub-corpora are involved partly correspond with the preferences in advertising FORMS. NARRATIVE STRUCTURES, where REPRESENTED PARTICIPANTS are presented while interacting with each other, are more common in LAC-UK because they are linked to the ENTERTAINMENT FORM, while SYMBOLIC STRUCTURES, encouraged by visual metaphors/metonymies as part of the ASSOCIATION TRANSFER FORM, are more frequently exemplified in LAC-G. Similarly, non-naturalistic elements and

illustrations are used in LAC-UK as part of the NARRATIVE STRUCTURES in order to enhance the entertainment value of the copies (cf. 4.1.4), but in LAC-G illustrations are avoided and non-naturalistic elements are used to exemplify visual metaphors and metonymies (cf. 4.2.4). CLASSIFICATIONAL and ANALYTICAL STRUCTURES occur in similar frequencies, but TEMPORAL ANALYTICAL PROCESSES are more frequent in LAC-G, encouraged by the LESSON FORM through DEMONSTRATION of the way the product is made (cf. 4.2.4).

Advertisers' tendency to give as much information about the product as possible in LAC-G often results in complexity in how this information is organized in some of the copies (cf. 4.2.4). Particularly, in both of the sub-corpora, information tends to be organized on the VERTICAL AXIS, where the upper part of the copy represents the promise of the product and the lower part the actual product with key information about it, but in four copies in LAC-G information is organized in such a way that the HORIZONTAL AXIS is combined with the VERTICAL and/or CENTRAL AXIS. Therefore, the majority of advertising copies are organized in LAC-UK as anticipated by Kress and van Leeuwen for print advertisements (2006: 186), with only one copy in HORIZONTAL AXIS, whereas almost one third of the copies in LAC-G do not follow these patterns. It is not known whether this difference reflects cultural preferences or better structured and more balanced copies in LAC-UK than LAC-G. It is possible that advertisers in Greece are less systematic with regard to the ways they organize the advertising message, which could be linked to the fact that the industry is less developed.

The devices used to make participants SALIENT in the copies are similar in LAC-UK and LAC-G, and in both of them human participants are made SALIENT when facing the readers/viewers. However, in LAC-UK the product is always the most SALIENT participant in the copy when there are not human participants, and possibly the first thing the viewers notice (cf. 4.1.4), whereas in LAC-G this is the case only in four copies; in the majority of them the most SALIENT participants are visual metaphors/metonymies, or aspects of the visuals that contribute significantly to the communication of the COMMUNITY or NATURALNESS APPEAL (cf. 4.2.4). Finally, similar devices are used in the two corpora to link or separate the promise of the product

(upper part of copy) from the actual product (lower part), the given (left) from the new information (right), or other aspects of the copy. The most recurrent FRAMING DEVICE in both of the sub-corpora is colour; while in LAC-UK a variety of different colours are used as FRAMING DEVICES, in LAC-G earthy colours, like green, blue, and brown/maroon, are preferred, which contribute to the communication of the NATURALNESS APPEAL (cf. 4.2.4).

4.4 Conclusion

The findings resulting from the analysis of LAC-UK and LAC-G with regard to similarities and differences in advertising practices show the potentially different genre conventions in the two countries. These different conventions might reflect a different way advertisements work, at least in relation to the particular product category, which could be motivated by consumers' needs and decision-making processes as perceived by advertisers, and they might affect their expectations with regards to the genre. Particularly, advertisements in LAC-UK demonstrate a tendency towards producing a humorous and entertaining effect, which is reflected both through the advertising FORMS, the brand names and the verbal and visual communication style, while at the same time communicating an average amount of RATIONAL APPEALS. What emerges from LAC-UK is that advertisers mostly find a balanced way to organize the advertising message so that the directness of aspects of the copy is counterbalanced but not outperformed by less direct aspects of the copy, and the message gets to the readers in a MODERATELY FORCEFUL, MODERATELY EXPRESSIVE and PERSONAL way. The PERSONAL character of the copies reflects the equality between the communicative participants through the casual conversational style in informal register and colloquial lexis.

On the other hand, advertisements in LAC-G demonstrate a prevalence of EMOTIONAL APPEALS, especially emphasizing cultural traditions, local origin and nostalgia, always combined with an abundance of RATIONAL APPEALS and occasionally technical information about the product. The highly emotional language, enriched with metaphors and EMOTIONAL APPEALS is combined with direct communication of

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RATIONAL APPEALS in a formal register and PERSONAL language emphasizing the shared past and cultural identity of the communicative participants. In that way, what Stern and Gallagher refer to as factual/informational language, which is denotative language conveying verifiable claims (1990: 85-86), co-exists with what is described as connotative language, conveying sensory and emotional experiences (ibid.), and evoking mental representations and readers' schemata. The aim to increase involvement with prospective consumers is not contradicted by the use of formal register, scholarly syntax, and Ancient Greek words in LAC-G (cf. 4.2.3.1). As Sifianou observes, formality in Greek is not necessarily a distancing device, but it reflects status and education, and it conveys the power and authority of the speaker as well as protecting the addressee's face (2013: 91).

Therefore, LAC-UK demonstrates a balanced FORCEFULNESS of the advertising message, where RATIONAL APPEALS are conveyed and the superiority of the product is emphasized in a humorous way or in a way that the directness of the message is mitigated by other aspects of the copy. This advertising style could potentially meet two needs: the need to raise the awareness of brands/products and/or to differentiate them from the competitors, and the need to maintain the entertainment value and, therefore, make the copies memorable to viewers/readers, which would increase brand/product recall. In LAC-G, both EMOTIONAL and RATIONAL APPEALS are exaggerated, and the directness of the message is combined with an engaging tone so that two possible needs of the targeted consumers are satisfied: the need for an abundance of information, and the need to develop an attachment to the brand/product and consider it a part of the in-group. The preference for a formal register also enhances the trustworthiness of the brand.

5. Analysis of IAC-UK and IAC-G

Chapter 5 is divided into three sections. In the first section, the findings resulting from the analysis of IAC, consisting of 17 transnational cosmetic products or ranges or products in the UK and Greece, are discussed and compared with regard to the four aspects of advertising style examined. The discussion is accompanied by tables summarizing the findings, and examples of advertisement pairs in the UK and Greece that exemplify tendencies with regard to advertising practices that are similar in the two sub-corpora or highlight variations between them. The points of convergence and divergence in IAC-UK and IAC-G are then discussed further in section two, where there is an attempt to compare them to findings from the analysis of LAC, and interpret them with reference to the product type, the brands' marketing approach, and possible cultural influences. Section three consists of the concluding remarks with regard to advertising style in the UK and Greece as it emerges from IAC, and its correspondence with findings from the analysis of LAC.

5.1 IAC-UK and IAC-G

IAC consists of 38 advertisements – 20 in IAC-UK and 18 in IAC-G – for 17 transnational cosmetics products or product ranges of 10 brands that are marketed both in the UK and Greece. The vast majority of the advertisements are in the official language of each country, with the exception of an advertisement for Essie nail varnish, which remains in English in advertisements distributed in Greek magazines. To assist the reader, each copy will be referred to by the name of the sub-corpus in which it appears, and the order in which it was analysed and presented in Table 5.1, e.g. IAC-UK1 for the UK advertisement for Oral-B toothpaste, and IAC-G1 for the Greek copy for the same product. The name of the corpus followed by the number of the advertisement will be used to refer to all versions of advertisements for a specific product in both of the sub-corpora, e.g.

IAC-2 for all versions advertising copies for Lancôme Visionnaire. Even though there are 17 main advertisement pairs, for three of the products two advertising copies were identified in IAC-UK; for two of them one of the copies was one-page and the other one two-page, containing almost the same information extended over two pages (IAC-UK3, IAC-UK4), and for one there were minor differences in the visuals between the two (IAC-UK9). In IAC-G there is also one case of two advertising copies for the same product, with one being one-page and the other one two-page (IAC-G16); in this case, information is not condensed into one page in IAC-G16b, but only the first page of IAC-G16a is used. One observation in the process of data collection was that advertisements are more frequently encountered in UK than Greek magazines, and more of the UK copies are spread over two magazine pages, while Greek advertisements tend to be one-page (cf. Appendices 6 and 7 for advertising copies in IAC-UK and IAC-G respectively).

Out of the 17 products promoted in the advertising copies in IAC, there is one toothpaste (IAC-1), three hair-products, among which two shampoos and one hair oil (IAC-4, IAC-13, IAC-16), one advertisement for sanitary pads (IAC-15), one nail varnish (IAC-10), five make-up products, including a lipstick, three foundations and an eyeliner and mascara in the same range (IAC-3, IAC-5, IAC-7, IAC-12, IAC-17), two products that combine skincare and foundation (IAC-8, IAC-11), and four skincare products (IAC-2, IAC-6, IAC-9, IAC-14). Four out of the ten brands of these products, namely Oral-B, Pantene, Always and Aussie, with one product of each in the corpus, are owned by the American multinational company Procter and Gamble. The remaining six brands and 13 products/product ranges represented in the corpus are owned by the French cosmetic group L'Oréal S.A.. These brands are L'Oréal Paris (four products), YvesSaintLaurent Beauté (three products; hereinafter YSL), Lancôme (two products), Maybelline New York (two products), Vichy (one product) and Essie (one product). Based on L'Oréal's international website, Lancôme and YSL belong to the L'Oréal Luxe division, meaning that they are distributed selectively to department and cosmetic stores, while L'Oréal Paris and Maybelline are in the Consumer Products division, distributed in mass retailing channels. The Essie brand is both in the Consumer Product and Professional Products division, since its

products are also distributed in salons, and Vichy is an Active Cosmetics brand, targeting people with skin that requires special care, and sold in pharmacies, drugstores etc.

The findings resulting from the analysis of IAC-UK and IAC-G are discussed in four subsections, based on the four aspects of advertising style examined: the advertising FORMS, advertising APPEALS, verbal and visual communication style, and EXECUTION of advertisements. Both similarities and differences between the two sub-corpora are identified with the use of representative examples of advertisement pairs.

5.1.1 Advertising FORMS in IAC-UK and IAC-G

As can be observed in Table 5.1, there are no major differences in the two sub-corpora with regard to the dominant advertising FORMS. Specifically, the LESSON FORM is used as the dominant FORM in 14 out of the 17 advertisement pairs, 13 times in the SUB-FORM of DEMONSTRATION, where the product's qualities and effectiveness are demonstrated, and once in the HOW-TO SUB-FORM, where it is explained how the products are used. In the remaining three pairs, there are two cases of the ENTERTAINMENT FORM, with one PLAY AROUND THE PRODUCT and one humorous copy, and one DRAMA through a narration of a SLICE-OF-LIFE. LESSON appears to be also the most commonly employed secondary FORM, encountered in six advertisement pairs, five times in the SUB-FORM of ENDORSEMENT and once in the SUB-FORM of COMPARISON, followed by the ASSOCIATION TRANSFER FORM, encountered in two advertisement pairs in the METAPHOR SUB-FORM, and one pair in the LIFESTYLE SUB-FORM. As for the variations in IAC-UK and IAC-G with regard to FORMS, in two of the cases they are a result of variations observed between two-page versus one-page copies in the same sub-corpus, and they are not significant (IAC-G16b and IAC-UK4b). Apart from these, there is one case of ASSOCIATION TRANSFER with celebrity in IAC-UK (IAC-UK8) that is replaced by ENDORSEMENT in IAC-G, where the celebrity not only appears visually in the copy but also gives an opinion on the product, and one case of ASSOCIATION TRANSFER with LIFESTYLE and METAPHOR that is only found in IAC-G (IAC-G3).

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	Dominant forms	Secondary forms
IAC-UK1 Oral-B IAC-G1 Oral-B	Lesson (demonstration) Lesson (demonstration)	- -
IAC-UK2 Lancôme Visionnaire IAC-G2 Lancôme Visionnaire	Lesson (demonstration) Lesson (demonstration)	- -
IAC-UK3a YSL Vernis à Lèvres IAC-UK3b YSL Vernis à Lèvres IAC-G3 YSL Vernis à Lèvres	Lesson (demonstration) Lesson (demonstration) Lesson (demonstration)	- Association transfer (lifestyle); Association transfer (metaphor)
IAC-UK4a Pantene Pro-V IAC-UK4b Pantene Pro-V IAC-G4 Pantene Pro-V	Lesson (demonstration) Lesson (demonstration) Lesson (demonstration)	Lesson (endorsement) Association transfer (celebrity) Lesson (endorsement)
IAC-UK5 Lancôme Teint Idole IAC-G5 Lancôme Teint Idole	Lesson (demonstration) Lesson (demonstration)	Lesson (comparison) Lesson (comparison)
IAC-UK6 YSL Forever Youth Liberator IAC-G6 YSL Forever Youth Liberator	Lesson (demonstration) Lesson (demonstration)	Lesson (testimonial) -
IAC-UK7 L'Oréal Paris Lumi Magique IAC-G7 L'Oréal Paris Lumi Magique	Lesson (demonstration) Lesson (demonstration)	Lesson (endorsement) Lesson (endorsement)
IAC-UK8 L'Oréal Paris Nude Magique IAC-G8 L'Oréal Paris Nude Magique	Lesson (demonstration) Lesson (demonstration)	Association transfer (celebrity) Lesson (endorsement)
IAC-UK9a L'Oréal Paris Youth Code Luminize IAC-UK9b L'Oréal Paris Youth Code Luminize IAC-G9 L'Oréal Paris Κώδικας Νεότητας Λάμψης	Lesson (demonstration) Lesson (demonstration) Lesson (demonstration)	- - -
IAC-UK10 Essie Fall 2012 IAC-G10 Essie Fall 2012	Entertainment (play around the product) Entertainment (play around the product)	Association transfer (metaphor); Lesson (endorsement) Association transfer (metaphor); Lesson (endorsement)
IAC-UK11 Maybelline Dream Fresh BB IAC-G11 Maybelline Dream Fresh BB	Lesson (demonstration) Lesson (demonstration)	Association transfer (lifestyle) Association transfer (lifestyle)
IAC-UK12 YSL Touche Éclat IAC-G12 YSL Touche Éclat	Lesson (demonstration) Lesson (demonstration)	- -
IAC-UK13 L'Oréal Paris Extraordinary Oil IAC-G13 L'Oréal Paris Extraordinary Oil	Lesson (demonstration) Lesson (demonstration)	Lesson (endorsement) Lesson (endorsement)
IAC-UK14 Vichy Idealia Pro IAC-G14 Vichy Idéalia Pro	Lesson (demonstration) Lesson (demonstration)	- -
IAC-UK15 Always Ultra IAC-G15 Always Ultra	Drama (slice-of-life) Drama (slice-of-life)	- -
IAC-UK16 Aussie IAC-G16a Aussie IAC-G16b Aussie	Entertainment (humour) Entertainment (humour) Lesson (demonstration)	- - -
IAC-UK17 Maybelline Smoky Eyes IAC-G17 Maybelline Smoky Eyes	Lesson (how-to) Lesson (how-to)	Association transfer (metaphor) Association transfer (metaphor)

Table 5.1: Advertising FORMS per copy in IAC-UK and IAC-G

Examples of identical advertising FORMS in IAC-UK and IAC-G

The advertisement pairs for IAC-9 and IAC-11, depicted in Figures 5.1 and 5.2 exemplify the LESSON FORM and DEMONSTRATION SUB-FORM. IAC-UK9 and IAC-G9 are organized in the LESSON FORM with DEMONSTRATION of the product's effectiveness, both through the visual and the verbal components. In IAC-UK9a this becomes obvious with the demonstration of the irregular pigmentation of the model's skin with the assistance of the Luminizer Lamp on the left part of the copy and the call-

out *dull, uneven skin tone?*, which is opposed to the right part with the depiction of a luminous and even skin with the call-out *switch on luminosity*. In IAC-UK9b (cf. Appendix 6) the irregular pigmentation is not demonstrated, but the same call-out is used. Therefore, the left part of IAC-UK9 represents a problem through the text (IAC-UK9b) or through a combination of text and visuals (IAC-UK9a), and the right one represents the solution with her skin after the use of the product, which testifies its effectiveness. In the right page of IAC-UK9 the results after using the product are acknowledged using blue font on the lines linking the model's face with the product, and beneath the lines it is explained how these results are achieved, either by making reference to a product's function (*unifying effect; liquid light technology*) or the way the product should be used (*with daily use*). The product's main functions are also referred to in the subhead (*perfecting and refining*), and further elaborated on at the bottom right of the copy: *perfects and refines skin's surface for a more luminous, even looking skin tone*.

In IAC-G9 the before- and after-stages are not represented visually or verbally in the copy; instead, beneath the call-out *ξαναβρείτε τη λάμψη* (regain the luminosity) in the right page, the explanation *διορθώνει τις κηλίδες, τις δυσχρωμίες, τη θαμπή όψη* (it corrects dark spots, discoloration and dull skin tone) is given. The left page gives some background information about the product, making reference to the Lumi-Gen technology and the way it works, while in the right page the lines linking the product with the model's face present the product's effectiveness at three different stages within a month of daily use of the product:

Με μια σταγόνα: Η επιδερμίδα φωτίζεται.
With one drop: epidermis is illuminated.

Σε μία βδομάδα: Οι κηλίδες και οι δυσχρωμίες μειώνονται.
In one week: dark spots and discoloration are reduced.

Σε ένα μήνα: Η επιδερμίδα είναι αψεγάδιαστη.
In one month: epidermis is flawless.



Figure 5.1: IAC-UK9a (top) and IAC-G9 (bottom) for L'Oréal Paris Youth Code Luminize (*Cosmopolitan*, UK, March 2012; *Elle*, Greece, May 2012)

The LESSON FORM through DEMONSTRATION is also used in the advertising copies for Maybelline Dream Fresh BB in Figure 5.2. In both of the copies the product's features are listed in the text, and the product's effectiveness is demonstrated through the model's face, which is given in CLOSE SHOT, and promised through the body-copies. The playful font style, the use of a young, stylish model, as also reflected through the photo of her in MEDIUM SHOT, the pink colour in the body-copy and on the product's packaging indicate that the advertisement is targeting young

women, and aims to associate the product with the lifestyle related to that age. Therefore, ASSOCIATION TRANSFER with LIFESTYLE is a secondary advertising FORM reflected through the copies.



Figure 5.2: IAC-UK11 (left) and IAC-G11 (right) for Maybelline Dream Fresh BB
(Cosmopolitan, UK, June 2012; Elle, Greece, October 2012)

On the other hand, IAC-15 and IAC-16 are two out of the three advertisements that organize the message in indirect FORMS. In IAC-15 in Figure 5.3 the advertising message is organized in the DRAMA FORM, with the DRAMA narrated both through the visuals and through the body-copy. The photo depicts a group of young people, mostly women, laughing, dancing and enjoying themselves in a place with far too small space for them. Through the body-copy it can be inferred that at least one of the women, probably the one with the dress who is the more SALIENT, is using the product, but that does not prevent her from socializing, having fun, and getting closer with others. This woman is addressing the readers directly in the body-copy, sharing her secret, implying that she is using the Always Ultra sanitary pads.

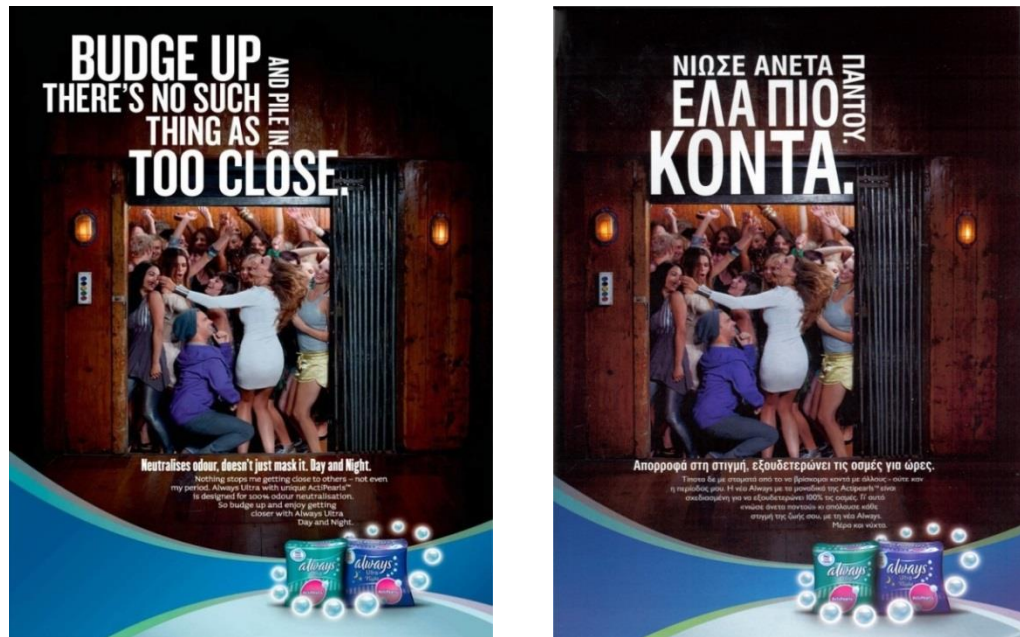


Figure 5.3: IAC-UK15 (left) and IAC-G15 (right) for Always Ultra (*Cosmopolitan*, UK, October 2012; *Elle*, Greece, November 2012)

The indirect FORM of ENTERTAINMENT is used in advertising copies in IAC-16 in Figure 5.4. The second page of IAC-UK16 starts with two allusions to miracles: one recalling the story of Jesus walking on water (*walk on water?*), and the other one recalling alchemists' attempts to turn metals into gold (*turn base metal into gold?*). Even though the product cannot do these two, it can *revive hair*, according to the body-copy, another miracle, which explains the name of the product *3 Minute Miracle Reconstructor*. The body-copy continues by making reference to the central ingredient of the product, Australian Balm Mint, and making a joke involving the users' hair yelling *I'm as perky as a caffeinated kangaroo*. It finishes by advising readers to seek help if they can actually hear their hair talking.

The second page in IAC-G16, on the other hand, emphasizes the product's link to Australia, and elaborates on the aim of life based on the brand's philosophy, without reiterating the allusions used in IAC-UK16:

Η ζωή είναι για να ψάχνεις κρυμμένους θησαυρούς. Να κατακτάς καινούργιους κόσμους. Να αγοράζεις παπούτσια. Όχι να ασχολείσαι με τρίχες.

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Life is for searching hidden treasures. Conquer new worlds. Buying shoes. Not for being occupied with hair.

It follows by producing a similar humorous effect expressed through the personification of the product promising to take care of readers' hair:

“Χαλάρωσε” σου λέει, με αραχτή διάθεση. “Εγώ θα αναλάβω το θέμα Λαχταριστά Όμορφα Μαλλιά. Εσύ απόλαυσε τη ζωή σου”.

“Relax” it tells you in a chillout mood. “I will take care of the issue of Delicious Beautiful Hair. You enjoy your life”.

Ok, I'm no angel. The miracle is, I have the hair of one.

Walk on water? Nope. Turn base metal into gold? No can do. **Revive hair** that's been, ahem, overdoing things a bit? **Bingo.** That, in a nutshell, is precisely why we whipped up Aussie **3-Minute Miracle Reconstructor.** And while there are no nutshells in it, there are exotic extracts of **Australian Balm Mint.** And conditioning so deep you'll hear your hair yell "I'm as perky as a **caffeinated kangaroo!**" Of course, if your hair does talk, seek help immediately (some miracles, even we don't believe in).

G'day. (Έτσι λέμε γεια στην Αυστραλία.) Αυτό είναι το νόημα της ζωής σήμερα με το **Aussie** (υποκοριστικό της Αυστραλίας, αυτής της παρόξνης ηλιόκοιτης χαίρας στην άλλη άκρη του πλανήτη). Η ζωή είναι για να ψάχνεις κρυμμένους θησαυρούς. Να κατακτάς καινούριους κόσμους. Να αγοράζεις παπούτσια. Όχι για να ασχολείσαι με τρίχες. Ήρθε η ώρα για το **Aussie 3 Minute Miracle Reconstructor!** Μια θελή μάζα μαλλιών με συστατικά από **Αυστραλέζικο Balm Mint** (έτσι λέμε τη μέντα στην Αυστραλία). *“Χαλάρωσε” σου λέει, με αραχτή διάθεση. “Εγώ θα αναλάβω το θέμα Λαχταριστά Όμορφα Μαλλιά. Εσύ απόλαυσε τη ζωή σου.”* **Σημείωση:** Αν πραγματικά ακούς τόση ώρα το προϊόν να σου μιλάει, ήπια βροχιστά το σκεπτομετερο.

Figure 5.4: IAC-UK16 (top) and IAC-G16a (bottom) for Aussie (*Glamour*, UK, November 2012; *Cosmopolitan*, Greece, September 2012)

Examples of variations in advertising FORMS in IAC-UK and IAC-G

The most significant difference in advertising FORMS between IAC-UK and IAC-G is encountered in IAC-3 in Figure 5.5, where variations in the visuals and the body-copies initiate two secondary advertising FORMS in IAC-G3 that are not encountered in IAC-UK3. Specifically, the central advertising FORM both in the Greek and UK copies is LESSON FORM through DEMONSTRATION of the product's effectiveness in the visuals, and the elaboration on it in the body-copy. In the case of IAC-G3, the secondary FORM of ASSOCIATION TRANSFER with LIFESTYLE is also used to associate the product with dynamic, independent, sexually liberated and emancipated women. This association is inferred through a visual metaphor, which entails the depiction of the word *revolution* next to the woman, on the left of the copy, in large red font. This word appears to be written with the red Vernis à Lèvres, presumably by a woman, who is the end user of the product. This FORM, which associates the product with certain APPEALS (cf. 5.1.2), is further reinforced in the first sentence of the body-copy, which reads *Είναι αναμφισβήτητα το απόλυτο προϊόν μακιγιάζ χειλιών για τις γυναίκες που τα θέλουν όλα* (It is undoubtedly the top make-up product for lips for women who want it all). The expression *γυναίκες που τα θέλουν όλα* (women who want it all) could refer not only to what women might need and expect from a make-up product, but also to the profile of those dynamic, emancipated women with which the advertiser attempts to associate the product. In IAC-UK3 the word *revolution* also appears on the top of the brand name, but it is less emphasized.

IAC-G3, and IAC-UK3 to a lesser extent, are examples of the process of 'aesthetisizing' or 'ideologizing' a commodity by associating it with a desired value through its juxtaposition with objects, ideas or people (Vestergaard and Shrøder 1985: 153-155). In this way, advertising achieves persuasion by presenting the desired as being attainable through the purchase of the product (ibid.).



Figure 5.5: IAC-UK3a (left) and IAC-G3 (right) for YSL Vernis à Lèvres (*Cosmopolitan*, UK, March 2012; *Elle*, Greece, March 2012)

IAC-4 in Figure 5.6 is the only copy in the corpus where the model depicted is different in the two sub-corpora, as a result of localization. The central advertising FORM in all copies is LESSON FORM through DEMONSTRATION of the product effectiveness both through the visual depiction of a celebrity with healthy-looking hair, and the body-copy. A secondary SUB-FORM in IAC-UK4a and IAC-G4 is ENDORSEMENT, exemplified by two different celebrities that appear to be users of the product: the American model and actress Liv Tyler in the former and the Greek model and actress Ζέτα Μακρυπούλια in the latter. This is a popular advertising FORM for the promotion of products of the Pantene Pro-V brand, which is employed for a number of their ranges; for example Eva Mendes is used in TV advertisements for the Pantene Smooth range, and Courtney Cox for the Age Defy range. It is interesting that only IAC-G4 appears to be localized – the only localized Leurent copy with celebrity ENDORSEMENT in the corpus – , since a Greek celebrity is chosen as the face of the campaign and the ambassador of the brand, while for the UK advertisement an American actress is used. However, in advertisements for different product

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ranges of the same brand local celebrities are used for the UK as well, like the British cyclist Victoria Pendleton for the Pantene Pro-V Smooth and Sleek range (Cosmopolitan, UK, August 2012).



Figure 5.6: IAC-UK4a (top) and IAC-G4 (bottom) for Pantene Pro-V (*Glamour*, UK, February 2012; *Elle*, Greece, March 2012)

5.1.2 Advertising APPEALS in IAC-UK and IAC-G

The dominant advertising APPEALS in IAC show consistency between copies in IAC-UK and IAC-G, as Table 5.2 illustrates. The APPEAL of VANITY is the dominant APPEAL conveyed in more than half of the copies in IAC, followed by SEXUALITY, which is employed three times as the dominant APPEAL, and YOUTH and EFFECTIVENESS that are employed twice. The APPEALS of DISTINCTIVENESS with regard to the products' functions, and ENJOYMENT, are conveyed as dominant in one copy each. The EMOTIONAL APPEALS of VANITY, SEXUALITY, and YOUTH, all related to appearance, tend to be exploited for the promotion of grooming products that aim to change the prospective consumers' appearance, like make-up and skincare products, while the other three APPEALS are used for products related to hygiene (IAC-1) or cleaning, maintaining clean/healthy, and protecting from odours (IAC-4, IAC15, IAC-16). The secondary APPEALS tend to be RATIONAL APPEALS related to the product qualities and effectiveness, with two copies employing only RATIONAL APPEALS, both as dominant and secondary (IAC-1, IAC-4). EMOTIONAL APPEALS are employed as secondary in seven advertisement pairs and IAC-G3, with the most common one being the APPEAL of SELF-RESPECT (four times), while the APPEALS of INDEPENDENCE, VANITY, AFFILIATION, FREEDOM, and ENJOYMENT each appear only once. The APPEAL of SELF-RESPECT is communicated only in L'Oréal Paris products through the slogan of the brand *Because you're worth it* in the UK, and *Γιατί σας αξίζει* (Because you are worth it) in Greek, where the pronoun *you* is in its polite plural form. Also, the APPEAL of HIGH-VALUE is conveyed in all the YSL products, and the two make-up products of the same brand also exploit the APPEAL of SEXUALITY as dominant.

IAC-1 in Figure 5.7 is one of the two examples where the APPEALS conveyed are exclusively RATIONAL. The dominant advertising APPEAL in IAC-UK1 is the APPEAL of DISTINCTIVENESS, communicated through the compound name of the product in the headline that reads *tartar-enamel-whitening-cavities-breath-sensitivity gums-plaque-paste*, and incorporates all the teeth and oral problems that the toothpaste can tackle. This compound name expresses the DISTINCTIVENESS of the toothpaste, as well as and in relation to its EFFECTIVENESS, in combination with other parts of the

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	Dominant Appeals	Secondary Appeals
IAC-UK1 Oral-B	Distinctiveness (effectiveness)	Technology/science, effectiveness, modernity, expertise
IAC-G1 Oral-B	Distinctiveness	Expertise, effectiveness, technology/science, modernity
IAC-UK2 Lancôme Visionnaire	Vanity	Effectiveness, technology/science, modernity
IAC-G2 Lancôme Visionnaire	Vanity	Effectiveness, technology/science, modernity, productivity
IAC-UK3a YSL Vernis à Lèvres	Sexuality	High-value , effectiveness, modernity
IAC-UK3b YSL Vernis à Lèvres	Sexuality	High-value effectiveness, modernity
IAC-G3 YSL Vernis à Lèvres	Sexuality	High-value, independence, modernity, effectiveness, technology/science, distinctiveness
IAC-UK4a Pantene Pro-V	Effectiveness	Value-for-money, modernity
IAC-UK4b Pantene Pro-V	Effectiveness	-
IAC-G4 Pantene Pro-V	Effectiveness	Value-for-money, modernity
IAC-UK5 Lancôme Teint Idole	Vanity	Effectiveness, convenience, distinctiveness, modernity, technology/science
IAC-G5 Lancôme Teint Idole	Vanity	Effectiveness, convenience, distinctiveness, modernity
IAC-UK6 YSL Forever Youth Liberator	Youth	High-value, technology/science, effectiveness, productivity, modernity
IAC-G6 YSL Forever Youth Liberator	Youth	High-value, technology/science, effectiveness, productivity, modernity
IAC-UK7 L'oreal Lumi Magique	Vanity	Effectiveness, technology/science, modernity, self-respect
IAC-G7 L'oreal Lumi Magique	Vanity	Effectiveness, technology/science, modernity, distinctiveness, self-respect
IAC-UK8 L'oreal Nude Magique	Vanity	Simplicity, modernity, technology/science, convenience, self-respect
IAC-G8 L'oreal Nude Magique	Vanity	Simplicity, modernity, technology/science, effectiveness, self-respect
IAC-UK9a L'Oréal Youth Code Luminize	Youth	Effectiveness, technology/science, modernity, self-respect
IAC-UK9b L'Oréal Youth Code Luminize	Youth	Effectiveness, technology/science, modernity, self-respect
IAC-G9 L'Oréal Κώδικας Νεότητας Λάμψης	Youth	Effectiveness, technology/science, modernity, self-respect, expertise
IAC-UK10 Essie Fall 2012	Vanity	Value-for-money, expertise, tradition
IAC-G10 Essie Fall 2012	Vanity	Value-for-money, distinctiveness, effectiveness, expertise, tradition
IAC-UK11 Maybelline Dream Fresh BB	Vanity	Effectiveness, convenience, modernity
IAC-G11 Maybelline Dream Fresh BB	Vanity	Effectiveness, convenience, modernity
IAC-UK12 YSL Touche Éclat	Sexuality	High-value, effectiveness, vanity, modernity
IAC-G12 YSL Touche Éclat	Sexuality	High-value, effectiveness, vanity
IAC-UK13 L'Oréal Extraordinary Oil	Vanity	Distinctiveness (emotional), high-value, convenience, effectiveness, modernity, self-respect
IAC-G13 L'Oréal Extraordinary Oil	Vanity	High-value ,value-for-money, modernity, effectiveness, convenience, self-respect
IAC-UK14 Vichy Idealia Pro	Vanity	Effectiveness, technology/science, modernity, naturalness, expertise
IAC-G14 Vichy Idéalia Pro	Vanity	Effectiveness, technology/science, modernity, naturalness, expertise
IAC-UK15 Always Ultra	Enjoyment	Affiliation, freedom, cleanliness, distinctiveness
IAC-G15 Always Ultra	Enjoyment	Affiliation, effectiveness, freedom, cleanliness, modernity, distinctiveness
IAC-UK16 Aussie	Effectiveness	Country-of-origin, enjoyment
IAC-G16a Aussie	Effectiveness	Country-of-origin, enjoyment, modernity
IAC-G16b Aussie	Effectiveness	Country-of-origin, enjoyment, modernity
IAC-UK17 Maybelline Smoky Eyes	Sexuality	Effectiveness, modernity
IAC-G17 Maybelline Smoky Eyes	Sexuality	Effectiveness, distinctiveness

Table 5.2: Advertising APPEALS per copy in IAC-UK and IAC-G

body-copy. The secondary APPEALS are the APPEALS of EXPERTISE, conveyed through the name of the product *Pro- expert* and the depiction of it in a stainless steel tray with a dentist's mirror tool, and TECHNOLOGY/SCIENCE through the reference to the special ingredient of the product, *Stannous Fluoride*. Moreover, the APPEAL of MODERNITY is

conveyed through the information that the product is new. In the case of IAC-G1, the headline implies the **DISTINCTIVENESS** of the product, without explaining what it is that makes the product different or better: *Όλες οι οδοντόκρεμες είναι οι ίδιες. Σωστά;* (All toothpastes are the same. Right?). It follows by communicating the **EXPERTISE** of the product through the depiction of the dentist's tools, which implies that the product is approved/used by dentists, or/and that it provides dental care which is comparable to that offered by dentists. The **APPEAL** of **EXPERTISE** is emphasized more in IAC-G1 than IAC-UK1, since the product in the tray occupies a larger part of the copy and it is placed right beneath the headline and before the body-copy. The body-copy expresses the superiority of the product in terms of its **EFFECTIVENESS** in comparison with other toothpastes, and this comes as a justification of the headline, where the **DISTINCTIVENESS** of the product is implied:

Καμιά άλλη οδοντόκρεμα δεν προσφέρει καλύτερη προστασία σε όλες τις περιοχές που ελέγχουν περισσότερο οι οδοντίατροι.
 No other toothpaste offers better protection in all the areas that dentists check the most.



Figure 5.7: IAC-UK1 (left) and IAC-G1 (right) for Oral-B Pro-Expert (Cosmopolitan, UK, January 2012; Elle, Greece, December 2012)

The TECHNOLOGY/SCIENCE APPEAL is also reflected in IAC-G1 with the information that the toothpaste περιέχει Φθοριούχο Κασσίτερο, τη νέα γενιά φθοριούχων (it contains Stannous Fluoride, the new generation of fluorides).

On the contrary, the EMOTIONAL APPEALS of SEXUALITY and VANITY are used as dominant and secondary respectively in IAC-12 (Figure 5.8). The dominant APPEAL conveyed in both of the copies – that have very similar visuals and body-copies – is the APPEAL of SEXUALITY, which is communicated through the visual depiction of two women in close proximity to each other dressed and posing provocatively and looking at the viewers in a way that suggests that viewers are invading their privacy. A secondary APPEAL, also communicated through the visuals, is the APPEAL of HIGH-VALUE, as a result of the models' glamorous appearance, the use of the golden colour on the background, the French name of the product *Le Teint Touche Éclat*, and the use of words with French origin in both of the copies. The word *contours* is used instead of 'outline' in IAC-UK12, and the formal word *φον-ντε-τεν* from the French 'fond de teint' is used in IAC-G12, instead of other available words to denote the make-up foundation. The body-copy communicates the EFFECTIVENESS of the product, claiming that the product can even and illuminate the face, and conceal imperfections, while at the same time being free from opaque powders, implying that this would make the product look and feel lighter and more natural on the skin. Therefore, the product is presented as the ideal foundation that women might be looking for. The promise to enhance natural beauty communicates the VANITY APPEAL in both of the copies, in combination with the visuals, and the APPEAL of MODERNITY is communicated in IAC-UK12 with the information that the product is new.

As can be seen in Table 5.3, the overall frequencies of APPEALS in IAC-UK and IAC-G do not vary significantly. Specifically, the APPEALS of EFFECTIVENESS, MODERNITY, VANITY and TECHNOLOGY/SCIENCE are the four most frequent APPEALS in both of the sub-corpora. The APPEAL of EFFECTIVENESS is communicated through the elaboration on the product's qualities and functions, and the APPEAL of MODERNITY is conveyed mainly through the information that the product is new and/or that it is the first of its type in the brand or generally (IAC-2, IAC-6, IAC-7, IAC-UK8, IAC-G13, IAC-G14), and/or

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through emphasis on the progressiveness and innovativeness of the product (IAC-2, IAC-3, IAC-6, IAC-G9).

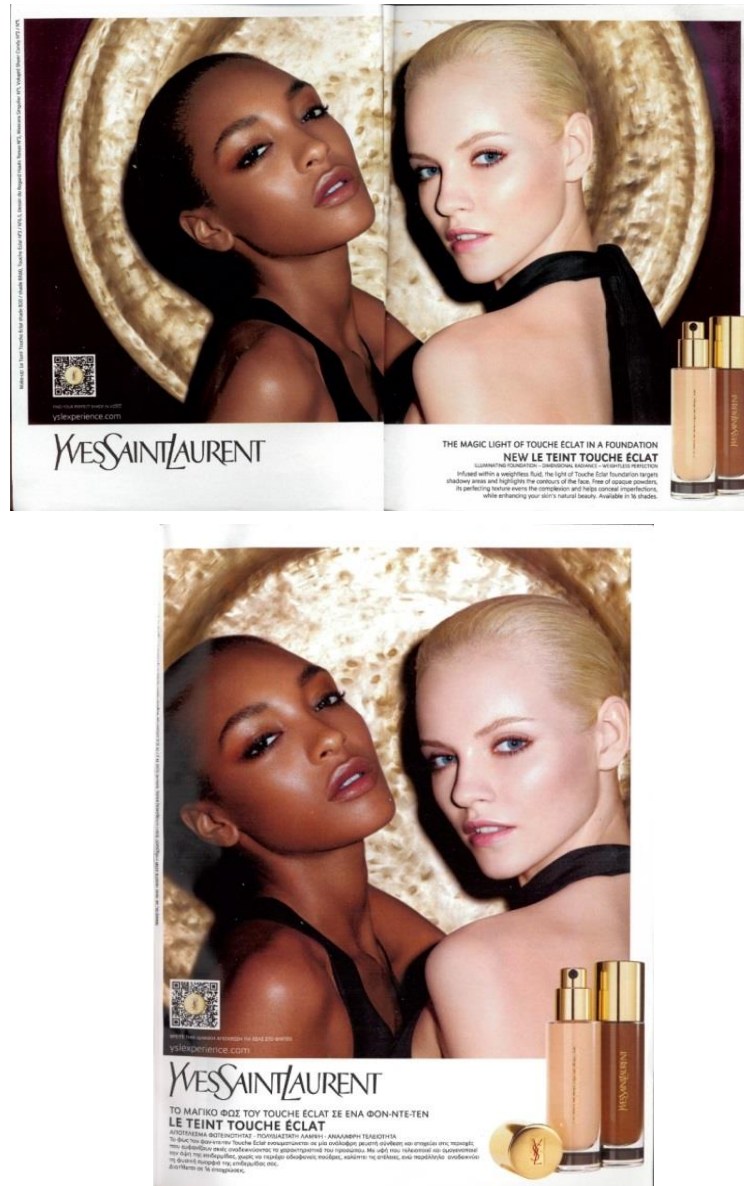


Figure 5.8: IAC-UK12 (top) and IAC-G12 (bottom) for YSL Touche Élat (*Glamour*, UK, September 2012; *Elle*, Greece, November 2012)

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Appeals	IAC-UK			IAC-G		
	As Dominant	As secondary	Total	As Dominant	As secondary	Total
effectiveness	2	12	14	2	15	17
modernity	0	14	14	0	14	14
vanity	8	1	9	8	1	9
technology/science	0	8	8	0	8	8
distinctiveness	1	3	4	1	6	7
high-value	0	4	4	0	4	4
self-respect	0	4	4	0	4	4
convenience	0	4	4	0	3	3
sexuality	3	0	3	3	0	3
expertise	0	3	3	0	4	4
youth	2	0	2	2	0	2
enjoyment	1	1	2	1	1	2
value-for-money	0	2	2	0	3	3
productivity	0	1	1	0	2	2
simplicity	0	1	1	0	1	1
tradition	0	1	1	0	1	1
affiliation	0	1	1	0	1	1
naturalness	0	1	1	0	1	1
freedom	0	1	1	0	1	1
cleanliness	0	1	1	0	1	1
Country-of-origin	0	1	1	0	1	1
Independence	0	0	0	0	1	1
			81			90

Table 5.3: Frequencies of APPEALS in IAC-UK and IAC-G

The TECHNOLOGY/SCIENCE APPEAL is communicated through the reference to the years of research behind the product (IAC-2, IAC-UK5, IAC-6, IAC-9), and/or the special ingredients, the technologically advanced composition or formula, and the technology based on which the product emerged (IAC-1, IAC-2, IAC-G3, IAC-UK, IAC-6, IAC-7, IAC-8, IAC-UK14), the reference to scientific conferences where the discovery was presented (IAC-G14), sometimes combined with the use of the findings resulting from tests (IAC-6, IAC-G9, IAC-14). Finally, the APPEAL of VANITY is conveyed through the visual depiction of models with beautiful skin that visualize the promise of the product, and through the elaboration on the promise for a desirable appearance in the body-copies.

One of the differences between IAC-UK and IAC-G is that more APPEALS tend to be communicated in the latter; specifically, 90 APPEALS in total are identified in IAC-G and 81 APPEALS in IAC-UK. The majority of these APPEALS are RATIONAL, and they are conveyed as a result of giving more factual information about the product related to its EFFECTIVENESS (IAC-8, IAC-10, IAC-15), the EXPERTISE behind it (IAC-G9), its price (IAC-G13), or the awards it has won (IAC-G2). Also, in some cases, evaluative elements about the product are enhanced in IAC-G with the use of adjectives, superlative and comparative forms (IAC-G3, IAC-G7, IAC-G13, IAC-G17), more claims about the product's DISTINCTIVENESS (IAC-G10), or by emphasizing its DISTINCTIVENESS more in IAC-G than IAC-UK (IAC-G1).

For example, in IAC-G3 in Figure 5.5, the APPEALS of INDEPENDENCE, TECHNOLOGY/SCIENCE and DISTINCTIVENESS are introduced only in IAC-G3, which is partly due to the variation in visuals and advertising FORMS between IAC-UK3 and IAC-G3, but also because more evaluative elements about the product qualities are used in the latter. The central APPEAL in both of the copies is the APPEAL of SEXUALITY, conveyed mainly through the visuals depicting a model in a sensual gaze wearing the red lipstick, which is often associated with erotic behaviour in the West, and a black sheer top with pleated neckline, revealing her white skin, and making a contrast with the red lipstick. HIGH-VALUE is a secondary APPEAL salient in both of the copies, conveyed through the visuals, where the deep red background in combination with the black and golden colours on the product's packaging and brush, the appearance of the model (clothes, make-up and hairstyle), and the French name of the product create the impression that the product is pricey and/or highly regarded. In IAC-UK3, EFFECTIVENESS is another secondary APPEAL, communicated both through the visuals and the body-copy, where the advertiser promises that the lipstick has all the qualities that a woman is looking for from a lipstick: *Gloss? Stain? Lipstick? Stop compromising and have it all; glossy colour that truly fuses your lips in a new shine; a glossy stain you barely feel*. The MODERNITY APPEAL is suggested through the reference to the *sophistication* that characterizes the product, along with the tagline of the copy *a new movement in lip wear is born*, and the word *revolution* written in red colour on the top of the brand name. Therefore, through the word

revolution and the reference to *a new movement*, the copy communicates the progressiveness of the product.

In IAC-G3, the word *revolution* acquires a different meaning and informational value in the copy, given in larger font next to the model on the top of the copy, and resembling wall graffiti written with the lipstick. In that way, the lipstick is associated with movements related to women's rights in the society, and the APPEAL of INDEPENDENCE is expressed. This is reinforced by the first sentence of the body-copy, which reads *Είναι αναμφισβήτητα το απόλυτο προϊόν μακιγιάζ χειλιών για τις γυναίκες που τα θέλουν όλα* (It is undoubtedly the top make-up product for lips for women who want it all). Another secondary APPEAL in IAC-G3 is the APPEAL of EFFECTIVENESS, conveyed through the visuals and the body-copy:

υπόσχεται να χαρίσει στα χείλη ακαταμάχητη λάμψη, πλούσιο χρώμα που διαρκεί και άνεση "σφαγίζοντας" τις πιο εντυπωσιακές σας εμφανίσεις
promises to endow your lips with irresistible glow, rich colour that last and comfort, 'sealing' your most impressive appearances

Other communicated APPEALS are the APPEAL of TECHNOLOGY/SCIENCE (*χάρη στην τεχνολογικά προηγμένη σύνθεσή του* – thanks to its technologically advanced composition), and the APPEAL of MODERNITY, both through the information that the product is new (*νέο* – new) and advanced. Finally, the APPEAL of DISTINCTIVENESS is also conveyed through the evaluating elements used with reference to the product, which are not used in IAC-UK3:

το απόλυτο προϊόν μακιγιάζ
the top make-up product

έρχεται να κάνει τη διαφορά
it comes to make a difference

το πιο hot αξεσουάρ ομορφιάς
the hottest beauty accessory

The enhancement of the evaluative elements and the increase of certainty with which claims are made are common in copies in IAC-G when compared to IAC-UK, as will be discussed in the following section.

5.1.3 Communication style in IAC-UK and IAC-G

In what follows I discuss aspects of the verbal and the visual communication styles in IAC-UK and IAC-G, reflected through the way advertisers approach the readers and prospective consumers through the textual and visual components of advertising copies.

5.1.3.1 Verbal communication style in IAC-UK and IAC-G

Even though the information given in the copies, and the way it is organized and expressed is not always identical in the two sub-corpora, the verbal communication styles remain consistent in IAC-UK and IAC-G, with both similarities and differences in the way they are achieved. In the vast majority of the copies the verbal communication style is *FORCEFUL*, *PERSONAL*, and *EXPRESSIVE* (cf. Table A8.1 in Appendix 8).

The *FORCEFULNESS* of the message in both of the sub-corpora is constructed with direct claims made about the product and its effectiveness, and the certainty with which these claims are expressed, often combined with findings resulting from tests or self-assessments that justify the claims made, and technical information about the product. Active voice is often used, as well as repetition of factual information about the product, and expression of the product's distinctiveness or superiority compared to other products of the same or other brand. The *PERSONAL* character of the body-copies is reflected through the direct address of the readers with the use of personal pronouns, or/and mainly polite forms of second person plural verbs in the case of IAC-G, as well as the use of endorsements and/or testimonials that make the copies more intimate and engaging. Occasionally, ellipsis and simply structured sentences are used in the copies. Finally, the *EXPRESSIVE* style is constructed with the use of emotionally charged words related to magic (IAC-7, IAC-8, IAC-12), light/luminosity (IAC-7, IAC-9, IAC-12), miracle (IAC-UK13), divine (IAC-5, IAC-G16), vision (IAC-2), liberation (IAC-6), idol/ideal (IAC-5, IAC-14), and dream (IAC-UK11, IAC-G13) that are recurrent, especially for skincare and make-up products. Other devices exploited are the use of adjectives and adverbs in attributive position in a number of copies, metaphors (e.g. IAC-3, IAC-10), and humour and personification (IAC-16), or the invoking of *EMOTIONAL APPEALS* (IAC-15).

Examples of similarities in the execution of verbal styles in IAC-UK and IAC-G

IAC-5 in Figure 5.9 is an example of a copy where similar devices are used in IAC-UK and IAC-G to construct a FORCEFUL, PERSONAL and EXPRESSIVE communication style. The FORCEFULNESS of the message in IAC-UK5 is constructed through the claims made about the DISTINCTIVENESS and EFFECTIVENESS of the product in offering long-wear, comfort, and a flawless complexion, some of which are justified by self-assessment findings. For example, the headline starts by promising *endless perfection* and *divine comfort*, the product is presented as superior in comparison to other brands (*offering more long-wear and comfort than any other foundation*), and its EFFECTIVENESS is explained by the fact that it is a result of eight years of research. Repetition increases the FORCEFULNESS of the message; four times in the copy it is mentioned that the product lasts 24h, which is also emphasized with the expression *long-wear* and the adjective *endless*, the word *comfort* is repeated four times, there are two references to the good blending of the product (*blends effortlessly, perfect-fit*), and two references to the number of shades available (top right and bottom of the copy). The imperative *visit* is used to encourage prospective consumers to find their suitable shade, and the pronoun *your* is used to address the readers, while the use of simple sentences, often elliptical, give the text a conversational style that makes it more PERSONAL, e.g. *Endless perfection. Divine comfort; 24h retouch-free wear and comfort*. The characterization of the product as an *idol*, its name *Teint Idole* and the use of adjectives – some of them compound – in attributive position, like *endless, divine, flawless, even, velvety-smooth, shine-free, ultra-comfort, retouch-free, perfect-fit*, and adverbs as modifiers, e.g. *effortlessly*, lead to overstatements and emotionally charged language that make the text EXPRESSIVE.

In IAC-G5, the FORCEFULNESS of the message is also achieved through the direct claims about the product's superiority and effectiveness in the headline and the body-copy, which are also backed up by self-assessments (footnote in IAC-G5), e.g.:

Διαρκής τελειότητα. Θεϊκή άνεση.

Lasting perfection. Divine comfort.

Μεγαλύτερη διάρκεια και άνεση από κάθε άλλο make-up.

More long-wear and comfort than any other make-up.



Figure 5.9: IAC-UK5 (top) and IAC-G5 (bottom) for Lancôme Teint Idole (*Glamour*, UK, March 2012; *Elle*, Greece, April 2012)

The use of repetition is also observed in IAC-G5, where there are four uses of the words *διαρκής* (lasting)/*διάρκεια* (duration/long-wear in this context), and *άνεση* (comfort), five references to the 24 hours the product lasts (*24 ώρες* – 24 hours), two references to the fact that it is new (*νέο, νέα* – new), and other two references to the number of shades available (*12 αποχρώσεις* – 12 shades). The PERSONAL style is reflected through the use of the second person plural pronoun *σας* (yours), and

the use of short sentences in simple structures, like the two sentences in the headline, and other sentences in the body-copy:

Βελούδινη, χωρίς να γυαλίζει
Velvety, without shining

Διατίθεται σε 12 αποχρώσεις. Μία είναι δική σας στο www.lancome.gr
Available in 12 shades. One is yours at www.lancome.gr

The name of the product *Teint Idole*, and the abundance of adjectives/ adverbs used, like *θεϊκή* (divine), *λεία* (even), *αψεγάδιαστη* (flawless), *βελούδινη* (velvety), *εξαιρετικά άνετη* (extremely comfortable), make the text emotionally charged and EXPRESSIVE.

Differences in the execution of verbal styles in IAC-UK and IAC-G

Some markers of FORCEFUL, PERSONAL and EXPRESSIVE styles are encountered only, or are more pronounced, in one of the two sub-corpora. These markers are identified in Table 5.4 and discussed below.

	IAC-UK	IAC-G
Direct questions to the readers and/or imperatives	+	-
Creative devices and informal register	+	-
Use of the possessive exclusive pronoun <i>our</i>	+	-
Evaluative elements	-	+
Factual information	-	+
Old information before new information	-	+
Explicit topicalization	-	+
Adverbialization	-	+

Table 5.4: Devices emphasized across IAC-UK and IAC-G

I. Direct questions to the readers and/or imperatives in IAC-UK

In IAC-UK there is a tendency to use direct questions to the readers followed by imperatives, or just imperatives of dynamic verbs related to action to be taken by readers that also express the promise of the product's effectiveness. These imperatives, which increase the **FORCEFULNESS** of the message, are often replaced by evaluative elements that increase the certainty of the claims in IAC-G, which also add to the **FORCEFULNESS** and **EXPRESSIVENESS** of the text. This is the case in the examples from IAC-3 and IAC-14 given below:

IAC-UK3: ***Gloss? Stain? Lipstick? Stop compromising and have it all.***

IAC-G3: *Είναι αναμφισβήτητα το απόλυτο προϊόν μακιγιάζ χειλιών για τις γυναίκες που τα θέλουν όλα!*

It is **undoubtedly** the **top make-up product** for lips for women who **want it all!**

IAC-UK14: ***Dull? Uneven skin tone? Act on them as soon as you spot them.***

IAC-G14: *Η ιδανική επίδερμίδα είναι, επίσης, μια επιδερμίδα χωρίς κηλίδες.*

The ideal epidermis is also an epidermis without dark spots.

In the example from IAC-9, below, the imperative is maintained in IAC-G, but not the questions that precede it. However, the imperative in this case is part of a metaphorical expression, and it does not have the imposing character of the imperatives in the above examples. Both in IAC-UK14 and IAC-UK9, these questions introduce the same problem related to skin inadequacies that the product is supposed to solve, and, consequently, they may invoke negative emotions related to that problem. They also associate the product with tackling this problem and the ideal situation resulting from this process. Such questions are common in advertising, and they are referred to by Goddard (1998: 106) as an example of 'hook lines', introductory lines of adverts that aim to attract the readers' attention. Their avoidance in IAC-G ensures that these negative connotations are not expressed, and places the emphasis on the ideal situation achieved with the use of the product.

IAC-UK9: ***Dull, uneven skin tone?***

Switch on luminosity.

IAC-G9: **Ξαναβρείτε** τη λάμψη. Διορθώνει τις κηλίδες, τις δυσχρωμίες, τη θαμπή όψη.

Regain the luminosity. It corrects dark spots, discoloration and dull skin tone.

In the following examples from IAC-7 and IAC-13, the imperatives related to using the product and to the product's effectiveness as part of endorsements are replaced, in a similar way, by direct claims about the product's effectiveness with the use of emotionally charged words, and an increase in the certainty in which the claims are expressed. The personal style of the endorsements is increased in IAC-G with the use of first person singular pronouns and verbs, and these endorsements take the form of testimonials, which imply that the celebrities are users of the product and increase the persuasiveness and trustworthiness of their claims. In IAC-UK, on the contrary, the celebrities appear to be making suggestions to the readers through the endorsements, which places them in a position of power.

IAC-UK7: **See yourself** in a new light. (endorsement)

Infuse your skin with light. (headline)

IAC-G7: Είναι σαν να λάμπει **κάθε εκατοστό** της επιδερμίδας μου. (endorsement)

It is as if **every centimetre** of my epidermis is glowing.

Ομοιόμορφη μαγική επιδερμίδα **γεμάτη φως**. (headline)

Uniform magical epidermis **full of light**.

IAC-UK13: **Take** your hair **out of the ordinary**. (endorsement)

IAC-G13: Ένα τόσο **πολύτιμο** άγγιγμα στα μαλλιά μου... Ένα **ελιξήριο ομορφιάς** που δεν αποχωρίζομαι **ποτέ**. (endorsement)

One so **valuable** touch on my hair... A **beauty elixir** I never abandon.

II. Evaluative elements in IAC-G

The tendency to introduce evaluative elements that increase certainty and the absoluteness of claims with the use of adjectives, comparatives, superlatives and adverbs is also observed in other copies in IAC-G, as illustrated in the examples given below. In IAC-G2, the comparative form *πολύ περισσότερο από* (a lot more than) adds an evaluative element that does not exist in IAC-UK2. At the same time,

the use of the expressions *περισσότερες από 1 στις 2* (more than 1 in 2) instead of *more than half*, *έτοιμες να υποβληθούν* (ready to undergo) instead of *considering*, and the use of present tense instead of the modal verb (*προτίθενται* – they are willing versus *would*) which reduces hedging, ascribe more significance to the finding of the test. In IAC-9 and IAC-16, evaluative elements are also introduced only in IAC-G, e.g. with the emotionally charged adjectives *θαυματουργός* (miraculous) and *θεική* (divine). The addition of the evaluative element in IAC-G9 might be a compensation for the *super serum* on the product's packaging in IAC-UK9, which is not given in IAC-G9, where the packaging contains only the name of the product in Greek.

IAC-UK2: *So powerful that **more than half** of women **considering** a cosmetic procedure said they **would delay** it. (...) The innovation? Vissionnaire is the 1st skincare with LR2412 (...)*

IAC-G2: *Τόσο αποτελεσματικό που **περισσότερες από 1 στις 2** γυναίκες, **έτοιμες να υποβληθούν** σε αισθητική επέμβαση, **προτίθενται να την αναβάλουν**. (...) **Πολύ περισσότερο από** μία αντιρυτιδική φροντίδα, το 1ο προϊόν περιποίησης με LR 2412 (...)*

So effective that **more than 1 in 2** women, **ready to undergo** a cosmetic procedure, **are willing to delay** it. (...) **A lot more than** an anti-wrinkles care, the 1st skincare product with LR2412 (...)

IAC-UK9: *Youth Code Luminize. Perfecting and refining.*

IAC-G9: *Κώδικας Νεότητας Λάμψης. Ένας **θαυματουργός** ορός για επιδερμίδα φωτεινή, χωρίς κηλίδες.*

Youth Code of Luminosity. A **miraculous** serum for luminous epidermis, without dark spots.

IAC-UK16: *That, in a nutshell, is why we whipped up Aussie 3-Minute Miracle Reconstructor. And while there are no nutshells in it, there are exotic extracts of Australian Balm Mint.*

"I am as perky as a caffeinated kangaroo".

IAC-G16: *Έρθε η ώρα για το Aussie 3 Minute Miracle Reconstructor! Μια **θεική μάσκα μαλλιών** με εκχυλίσματα από Αυστραλέζικο Balm Mint (...).*

The time has come for Aussie 3 Minute Miracle Reconstructor! A **divine hair-mask** with Australian Balm Mint extracts (...).

*"Εγώ θα αναλάβω το θέμα **Λαχταριστά Όμορφα** μαλλιά (...)"*

*"I will take care of the issue of **Delicious Beautiful** Hair (...)"*

In the following example from IAC-17, the adverb *so*, used as an intensifier of the two adjectives that follow, and the three superlatives in IAC-G17, one of them replacing a direct question to the readers in IAC-UK17, increase the certainty with which the claims about the product are expressed, and communicate the DISTINCTIVENESS of the product only in IAC-G17.

IAC-UK17: *Colossal Smoky Eyes. Mastered! Our sultry smoky duo. Smoky eyes? Simple!*

IAC-G17: **So hot... so smoky!** Τώρα **το πιο έντονο** smoky look, **πιο εύκολα από ποτέ!** Συνδιάστε Master Smoky και Colossal Smoky Eyes για βλέμμα που αιχμαλωτίζει! **Το πιο τέλειο SMOKY LOOK!**

So hot... so smoky! Now **the most intense** smoky look, **easier than ever!** Combine Master Smoky and Colossal Smoky Eyes for a gaze that captivates! **The most perfect SMOKY LOOK!**

A comparative form that reinforces the DISTINCTIVENESS of the product is also used in IAC-G1 (*Καμιά άλλη οδοντόκρεμα δεν προσφέρει καλύτερη προστασία* - No other toothpaste offers better protection), along with the adverb *σίγουρα* (certainly) in the last sentence of the body-copy. The adverb phrases *μέρα με τη μέρα* (day by day) and *στη στιγμή* (instantly) in IAC-G14 and IAC-G15 can also be considered evaluative, since they make judgements about the product's effectiveness.

III. Factual information in IAC-G

The tendency to give more factual information about the product and/or to elaborate more on the product's qualities is also observed in some copies in IAC-G. This extra information has one or more of the three following purposes: firstly, to introduce or elaborate further on RATIONAL APPEALS, secondly to repeat information already given in the copy, which increases the FORCEFULNESS of the message, and, thirdly, to make the text more explicit than its counterpart in English. For example, IAC-G9 (Figure 5.1) contains more factual information than IAC-UK9, which results in the communication of the APPEAL of EXPERTISE, and the repetition and elaboration of the product's effectiveness. Particularly, only in IAC-G9 is it mentioned that the product's effectiveness is *διαπιστωμένη από δερματολόγους* (proved by dermatologists) with a footnote giving the information that the claim is based on a clinical test: *Κλινική δομική μετά από 1, 4, και 12 εβδομάδες αγωγής* (Clinical test

after 1, 4 and 12 weeks of treatment). Apart from the reference to dermatologists, which conveys EXPERTISE, the product's effectiveness is also backed up by the reference to Lumi-Gen™ technology; the first paragraph on the left-hand page explains how this technology makes the product work, makes reference to another test in-vitro, and communicates the TECHNOLOGY/SCIENCE APPEAL. Also, the phrase *ξαναβρείτε τη λάμψη* (regain luminosity) is repeated twice, and the product's effectiveness is further elaborated on in the second paragraph of the left-hand page:

Οι δυσχρωμίες, τα σημάδια και οι κηλίδες που οφείλονται στον ήλιο μειώνονται, για να ξαναβρείτε τη λάμψη μιας νεανικής επιδερμίδας.
The uneven skin tone, the spots and brown spots that are effects of the sun are reduced, so that you regain the luminosity of a young epidermis

This information is not given at all in IAC-UK9, but in IAC-UK9a the left page elaborates on the problem that the product tackles, and demonstrates visually this problem with the use of a Luminizer Lamp.

A similar example is IAC-G2 in Figure 5.10, where the APPEAL of PRODUCTIVITY is introduced, the APPEAL of TECHNOLOGY/SCIENCE is further elaborated on, and the product's effectiveness is repeated more than in IAC-UK2. IAC-G2 depicts the *Marie Claire prix d' excellence de la beaute 2012* award logo on the top right of the page, which the product has won, communicating the PRODUCTIVITY APPEAL. Moreover, the reference to the central ingredient of the product, LR 2412, is repeated twice in the body-copy, with the additional information that it is *αποτέλεσμα 12 ετών προηγμένης έρευνας* (result of 12 years advanced research), which reinforces the TECHNOLOGY/SCIENCE APPEAL in the Greek copy. The information on the skin types for which the product is suitable is also given only in the Greek copy:

Κατάλληλο για τις πιο ευαίσθητες επιδερμίδες – ακόμα και για την περιοχή των ματιών.
Suitable for the most sensitive epidermis – even for the eyes area.

Finally, in the Greek copy, two further references are made to the results of using the product, one of which is justified by self-assessment findings (footnote): one reference is below the depiction of the award, and the other one below the three

small photos of the models, where readers are encouraged to visit the brand's Facebook page:

Ορατά αποτελέσματα σε 1 εβδομάδα.
Visible results in 1 week.

Ανακαλύψτε τα πρωτοφανή αποτελέσματα του Visionnaire και μοιραστείτε την εμπειρία σας στο: [facebook.com/lancomegreece](https://www.facebook.com/lancomegreece).

Discover the unprecedented results of Visionnaire and share your experience at [facebook.com/lancomegreece](https://www.facebook.com/lancomegreece).



Figure 5.10: IAC-UK2 (top) and IAC-G2 (bottom) for Lancôme Visionnaire (Glamour, UK, January 2012; Elle, Greece, February 2012)

In some other copies, the additional factual information in IAC-G is mainly used to introduce an APPEAL, or to repeat aspects of the product that need to be emphasized. For example, in IAC-G10 the body-copy gives the additional information that the product contains an *exclusive salon formula for professional application*, which communicates DISTINCTIVENESS and EFFECTIVENESS. Only in IAC-G3 is the composition of the product used as a justification of the claims for its effectiveness: *χάρη στην τεχνολογικά προηγμένη σύνθεσή του* (thanks to its technologically advanced composition), and the VALUE-FOR-MONEY APPEAL is only conveyed in IAC-G13: *με μόνο 9,99€* (with only 9.99€). In IAC-G3 the product's DISTINCTIVENESS is repeated twice in the copy, with the use of an adjective and a superlative that express the same meaning (*απόλυτο* – top; *το πιο hot* – the hottest), and in IAC-G4 both the headline and the endorsement repeat the brand name and the fact that the product is new. The brand/product name is also repeated in IAC-G3 and IAC-G8. Finally, IAC-G8 gives more factual information about the product in bullet point form that is not given in IAC-UK8.

With regard to the cases of explicitation in IAC-G, the most representative example is IAC-G16, where on three occasions the translator/copywriter feels the need to include – sometimes in brackets – an explanation of what is said in the body-copy, while at the same time trying to maintain the humorous effect and personal character of the copy:

“There is more to life than hair but it’s a good place to start.” Η φιλοσοφία του Aussie.

“There is more to life than hair but it’s a good place to start.” Aussie’s philosophy.

G’day (έτσι λέμε γεια στην Αυστραλία)

G’day (that’s how we say hi in Australia)

Αυτό είναι το νόημα της ζωής σύμφωνα με το Aussie (υποκοριστικό της Αυστραλίας, αυτής της παράξενης ηλιοκαμένης χώρας στην άλλη άκρη του πλανήτη)

This is the meaning of life according to Aussie (diminutive for Australia, this strange sunburned country on the other side of the planet).

Αυστραλέζικο Balm Mint (έτσι λέμε τη μέντα στην Αυστραλία)
Australian Balm Mint (**that's how we say mint in Australia**)

Explicitation is also observed in IAC-G1, when reference is made to the special ingredient of the toothpaste, and the latter one is in apposition with a noun phrase that follows:

Η Oral-B Pro-Expert περιέχει Φθοριούχο Κασσίτερο, τη νέα γενιά φθοριούχων.
Oral-B Pro-Expert contains Stannous Fluoride, **the new generation of fluorides.**

Finally, both in IAC-G4 and IAC-UK4, the body-copies make the claim that the product range is comparable to a brand that is a lot more expensive, but in IAC-G4 there is also a footnote for this claim, which adds nothing to the information already given, but explains in a more explicit way what is already mentioned:

Σύγκριση της σειράς Pantene Αναδόμηση&Προστασία με την αντίστοιχη σειρά προϊόντων αξίας 80ευρώ.
Comparison of the range Pantene Repair & Protect with the equivalent range of products that is worth 80 euros.

IV. Creative devices and informal register in IAC-UK

Even though the use of metaphorical expressions and emotionally charged language is observed in both sub-corpora, in IAC-UK there are more cases of creative devices that lead to non-standard language use, like neologisms, allusions, word-plays and idioms, and colloquial expressions. For example, a neologism is used in the headline of IAC-UK1, with the compound word *tartar-enamel-whitening-cavities-breath-sensitivity gums-plaque paste*, but not in IAC-G1, and a play with the product's name and two neologisms are used only in IAC-UK11: *feel BB fresh; 1-step wonder; dream skin day*. Colloquial lexis and expressions, and idioms, like *super-ingredient* (IAC-UK1) *super serum* (IAC-UK9), *can't beat* (IAC-UK4), *out of the ordinary* (IAC-13), *budge up and pile in* and *there is no such thing as* (IAC-UK15), and *whip up* (IAC-UK16), are observed in IAC-UK, without similar expressions used in IAC-G. One of the few exceptions is IAC-G16, where the idiom *ασχολείσαι*

με τρίχες (to be occupied with hair), which means to be occupied with unimportant things, a personification of the product, and the informal expression *αραχτή διάθεση* (chillout mood) are used. However, even in IAC-16, where the brand opts for an indirect approach for the promotion of the product with the aim to produce an entertaining effect, IAC-UK16 exploits creative devices like allusions (cf. 5.1.1), a word-play with the word *nutshell*, and a simile (*as a caffeinated kangaroo*), that are not rendered for in IAC-G15. Personifications of the products are also frequent in IAC-UK, attributing to them characterizations like *corrector* (IAC-UK2, IACUK14), *perfector* (IAC-UK11, IAC-UK13), *liberator* (IAC-UK6) and *reconstructor* (IAC-UK16). Only the latter two are maintained in English in IAC-G, because they are part of the product's name.

V. Use of the possessive pronoun *our* in IAC-UK

Another marker of a PERSONAL communication style that is observed only in IAC-UK is the use of the personal pronoun *our*, having as referent the commissioner of the advertisement and the people behind the brand and the product (IAC-UK6, IAC-UK7, IAC-UK8, IAC-UK11, IAC-UK14, IAC-UK17). In two of these cases the pronoun is used as a part of sentences giving information or making claims that are not reiterated in IAC-G (IAC-11 and IAC-14). In IAC-G7 it is replaced by a definite article, in IAC-G6 by an impersonal construction, in IAC-G8 by a statement in a nominal construction, and in IAC-G17 a second person plural verb is used instead. Below, I give three examples of the use of the pronoun *our* in IAC-UK, and the corresponding expressions used in IAC-G:

IAC-UK6: *our 1st skincare (...).*

IAC-G6: *για 1η φορά σε προϊόντα περιποίησης (...).*
for the 1st time in skincare products

IAC-UK7: *Our 1st illuminating foundation.*

IAC-G7: *To 1^o make-up με τεχνολογία Liquid Light.*
The first make-up with Liquid Light technology.

IAC-UK8: *Our 1st self-adjusting BB cream.*

IAC-G8: *Η τελειότητα της γυμνής επιδερμίδας.*
The perfection of naked epidermis.

VI. Information structure

Another aspect of the text in which the two sub-corpora appear to diverge is the way the information is organized. The main difference is that in IAC-G the information is often organized in a way that the claims made are more straightforward, the information is structured in a more linear way instead of being scattered in the copies. In some of these copies, arguments are structured in a way so that old information is given before the new information, which is the unmarked order of information, and/or the topic is more clearly signalled in IAC-G compared to IAC-UK, or the position of the theme and rheme changes in the copies (IAC-2, IAC-5, IAC-6, IAC-9, IAC-12, IAC-13, IAC-17). For example, in IAC-2 the Greek and UK copies use a different headline: *A new vision of skin perfection* in IAC-UK2, and *Laser; Peeling; Υαλουρονικό οξύ;* (Laser? Peeling? Hyaluronic acid?) in IAC-G2, where the headline of IAC-UK2 is used as a tagline instead, to summarize the claims made in the body-copy. Therefore, in IAC-UK2, the headline starts from the conclusion of the message (new information), followed by the introduction to the product and the justification of the claim (old information), whereas the headline in IAC-G2 starts by naming cosmetic procedures or substances used in these procedures (old information) to which the product, introduced later (new information), offers an alternative. The third paragraphs of the body-copies in both IAC-G and IAC-UK elaborate on the product's effectiveness, but the topic of the paragraph is explicitly signalled in IAC-G2 only:

IAC-UK2: *With Vissionnaire, wrinkles appear visibly reduced (...)*

IAC-G2: **Αποδεδειγμένη αποτελεσματικότητα:** *οι ρυτίδες διορθώνονται (...)*

Proven effectiveness: wrinkles are corrected

A difference in the elements that function as theme and rheme, and in the position of old and new information is observed in the following example from IAC-12:

IAC-UK12: *Infused within a weightless fluid, the light of Touche Éclat foundation targets shadowy areas (...). Free from opaque powders, its perfecting texture evens the complexion and helps conceal imperfections (...).*

IAC-G12: *Το φως του φον-ντε-τεν του Touche Éclat ενσωματώνεται σε μία ανάλαφρη ρευστή σύνθεση και στοχεύει στις περιοχές που εμφανίζουν*

σκιές (...). Με υφή που τελειοποιεί και ομογενοποιεί την όψη της επιδερμίδας, χωρίς να περιέχει αδιαφανείς πούδρες, καλύπτει τις ατέλειες (...).

The Touche Éclat foundation's light is incorporated into a weightless fluid composition and targets the shadowy areas (...). With texture that perfects and evens the epidermis' complexion, without containing opaque powders, it covers imperfections (...).

In the above example, in IAC-UK12 both of the sentences start with adjectival subordinate clauses that describe the subject matter, which is *the light of Touche Éclat* in the first sentence, and *its perfecting texture* in the second sentence. The fact that the subordinate clause, which gives new information, comes before the main clause, which contains the subject (old information), makes the information structure marked, and stresses this new information, which becomes the focal element of the sentence. In IAC-G12 the marked information structure is avoided, and the first sentence starts with the subject, i.e. the light of Touche Éclat, while the new information, which is given in a subordinate clause in IAC-UK12, functions as a rheme, along with the information that follows. In the second sentence of IAC-G12, the subject is Touche Éclat foundation, reflected through the third person singular verb forms *καλύπτει* (covers) and *αναδεικνύει* (highlights), but not explicitly stated. The sentence starts with an adverbial subordinate clause¹⁴, which is linked to the two aforementioned verbs, since it explains how the product can cover imperfections and highlight natural beauty, i.e. through its perfecting structure, which does not contain opaque powders. Therefore, the subject is inferred by what is previously said in the body-copy, and the subordinate clause adds new information about it, which functions as a basis and a justification of the claims made in the rheme.

In IAC-5, IAC-6, and IAC-9, even more substantial adaptations with regard to the organization of the text are observed. For example, IAC-UK5 and IAC-G5 contain almost the same information, but in IAC-G5 it is organized so that the two central claims about the product, one about its long-wear and the other about the comfort

¹⁴ According to Sidiropoulou, adverbializing often occurs in English into Greek translations of EU text, with the adverbialized parts of the sentence given an initial position in the sentence (2004: 98).

it offers, are clearly and separately elaborated on in the copy, which does not happen in IAC-UK5. The two claims are made in two separate lines/paragraphs, with each one having a topicalization marker followed by a colon only in IAC-G5, which prepares the reader for what follows:

IAC-UK5: *A flawless looking, even complexion with a velvety-sooth, shine-free finish. A new ultra-comfort texture that blends effortlessly. 24h retouch-free wear and comfort.*

IAC-G5: **24 ώρες διάρκεια χωρίς ανανέωση:** λεία, αψεγάδιαστη επιδερμίδα. Βελούδινη χωρίς να γυαλίζει.

24 ώρες θεϊκή άνεση: μια νέα εξαιρετικά άνετη υφή. Γίνεται εύκολα ένα με την επιδερμίδα.

24 hours long-wear without refreshment: even, flawless epidermis. Velvety, and shine-free.

24 hours divine comfort: a new extremely comfortable texture. It easily blends with the epidermis.

Similarly, IAC-G6 in Figure 5.11 is organized in three different paragraphs, each one starting with a headline that has a topicalization function:

IAC-G6: *Οι γλυκάνες, τα “κλειδιά της νεότητας”*

The glycans, the “keys of youth”

Για πρώτη φορά σε προϊόντα περιποίησης

For the 1st time in skincare products

Αποτελέσματα που επαληθεύτηκαν από ανεξάρτητα εργαστήρια

Results that have been confirmed by independent labs

The first paragraph is about glycans, giving old information about the way they function, the second one about the product and its progressiveness, emphasizing the newly available information, which involves the use of glycans, and the third one is about tests proving its effectiveness. In IAC-UK6, the first and second paragraphs are blended into one, and the new and old information are not that clearly distinguished. Also, the two headings of the paragraphs do not reveal the topic of the comment that follows. For example, even though the progressiveness of the product is discussed in the first paragraph, the headline of the second paragraph starts with *inspired by glycobiology, our 1st skincare with glycans*, which was one of the topics of the previous paragraph, and not the one that follows.

Chapter 5: Analysis of IAC-UK and IAC-G



Figure 5.11: IAC-UK6 (top) and IAC-G6 (bottom) for YSL Forever Youth Liberator (Glamour, UK, November 2012; Elle, Greece, April 2012)

Within individual sentences, the old information is also given before the new in IAC-G6, but not always in IAC-UK6. As can be seen in the example below, IAC-G6 starts with the subject, which is glycans, but IAC-UK6 starts with a subordinate clause that gives new information about the subject (old information).

IAC-UK6: *The latest advance in skincare, glycans send key messages between cells. Naturally present in the skin, their activity decreases with age (...).*

IAC-G6: *Οι γλυκάνες, που βρίσκονται φυσιολογικά στο δέρμα, παίζουν σημαντικό ρόλο στη μετάδοση των μηνυμάτων που ευθύνονται για τη νεότητα. Ο αριθμός τους μειώνεται με την ηλικία (...).*

The glycans, which are naturally present in the skin, play an important role in sending messages responsible for youth. Their number decreases with age (...).

Finally, in the last paragraph of the body-copy in IAC-G6 (but not in IAC-UK6), the product's effectiveness is presented in a linear way, starting from the immediate results (*άμεσα* – immediately), and moving to the results after seven days (*σε 7 ημέρες* – in 7 days) and one month of use (*σε ένα μήνα* – in one month). The linear way of presenting the product's effect from immediate use to one week and one month of use is also observed in IAC-G9, contrary to IAC-UK9 (cf. 5.1.1). In these two copies, the information on the quantity of the product or time of its use in IAC-G is given through an adverb, or time adjuncts with adverbial function at an initial position in the sentences, which are thematized in the sentences, specifying when the reader is expected to see the product's effect that follows. A similar approach is followed in IAC-G13, where the effects of the hair oil advertised are given *πριν το λούσιμο* (before shampooing), *πριν το στέγνωμα* (before blow-drying), and *σαν τελικό φινίρισμα* (as a finishing touch). In this way, the copy also emphasizes that the product is multifunctional. This is in contrast to IAC-UK13, which lists the product's effects without making reference to the different stages in which the product can be used, and the body-copy mentions that the product has *ultra-versatile use*, without further elaboration.

5.1.3.2 Visual communication style in IAC-UK and IAC-G

Similarly to advertising FORMS and advertising APPEALS, the differences between the two sub-corpora in terms of the aspects of visual communication style examined are not significant (cf. Table A8.2 in Appendix 8). In the vast majority of the copies (15 out of 17) human participants are used in the copies as a way of visualizing the product's effectiveness, and in 11 out of these 15 copies, the images are DEMANDS, with the participants looking at the viewers, and addressing them directly. IAC-1 and IAC-10 for a toothpaste and a nail varnish respectively are the only advertisements in the corpus with no human participants visually present. In the

remaining four copies participants either have their eyes closed/covered so that the emphasis is on the area where the product functions (hair in IAC-13 and IAC-16; eye make-up in IAC-17), or the copy presents an interaction between participants that conveys emotions linked to the product (IAC-15).

In all copies, the products are depicted in MEDIUM SHOTS, while the models are shown in CLOSE SHOTS, with only IAC-11 (Figure 5.2) containing both a CLOSE and MEDIUM SHOT of the same model, and IAC-15 (Figure 5.3) giving the human participants in a LONG SHOT. In IAC-11 the CLOSE SHOT of the model, with the focus on her face, visualizes the perfect skin that the product promises to achieve, and the MEDIUM SHOT aims to associate the product with a specific age group and lifestyle through the way the model is dressed and presented. IAC-15, on the other hand, is the only copy where the human REPRESENTED PARTICIPANTS are used to express the EMOTIONAL APPEALS of ENJOYMENT, AFFILIATION and FREEDOM, which are also conveyed through the text.

With regard to the ANGLE, it tends to be FRONTAL and EYE-LEVEL when it comes to the product, with the exception of IAC-16 (Figure 5.4) where it is shown in OBLIQUE ANGLE, but in six out of the 17 copies the ANGLE is OBLIQUE when it comes to the human participants. The OBLIQUE ANGLE in these copies, especially when the gaze of the models is directed to the viewers (IAC-7, IAC-8, IAC-11, IAC-12, IAC-14), makes the photos more dramatic, and creates the impression that the models are inviting the readers to experience a new world that they are part of as a result of using the product. For example, this is the case in IAC-12 (Figure 5.8), where the models are shown in CLOSE SHOTS looking at the viewers directly, demanding their attention. The slightly OBLIQUE ANGLE in which they are depicted, in combination with the DEMAND, signifies the detachment between the models and the readers, but also the intention of the former to invite the latter to get involved and become part of their world by trying the product.

Moreover, non-naturalistic elements are used in the copies in order to complement the EXPRESSIVENESS of the verbal message by conveying the magical and miraculous effect of the products. These include the Pro-Vitamin B5 compound being diffused

in the shape of hair in IAC-4 (Figure 5.6), the luminous pipette tool attached to the product lid in IAC-6 (Figure 5.11), and the pearlescent drop of the serum in IAC-9 (Figure 5.1).

5.1.4 EXECUTION of advertisements in IAC-UK and IAC-G

REPRESENTATIONAL STRUCTURES in IAC-UK and IAC-G

The majority of advertising copies (14 out of 17) exemplify *INFERRED NARRATIVE STRUCTURES*, where the participants, usually the product(s) and the models, are presented in their stable sense without interacting explicitly with each other, but their interaction is left to be inferred by the viewers (cf. Table A8.3 in Appendix 8). The purpose of the depiction of models in the promotion of these beauty products is for viewers to infer that the models and the products are involved in *NARRATIVE STRUCTURES* where the models are the *ACTORS*, using the product advertised, and the products are the *CIRCUMSTANCES OF MEANS* through which their beautiful skin, make-up or hair is achieved, which is the *GOAL*. In two copies (IAC-10, IAC-15) the central *REPRESENTATIONAL STRUCTURE* is *NARRATIVE*, and one copy (IAC-1) exemplifies a *SYMBOLIC REPRESENTATIONAL STRUCTURE*. In IAC-15 (Figure 5.3) the copies exemplify a *NARRATIVE STRUCTURE* where a set of human participants are the *INTERACTORS*, dancing together, looking at each other, and being close or to contact with each other while doing so. On a secondary basis, there is an *INFERRED NARRATIVE* in which one or more women among the *REPRESENTED PARTICIPANTS* are the *ACTORS*, and the product is the *CIRCUMSTANCE OF MEANS* through which they enjoy themselves, and they feel comfortable socializing and getting close to others.

With regard to *SYMBOLIC STRUCTURES*, through the projection of a stainless steel tray and a mirror tool in IAC-1 (Figure 5.7), objects that are expected to be used by an expert in dental care, i.e. a dentist, the advertising copy exemplifies a *SYMBOLIC ATTRIBUTIVE PROCESS* in which the product is the *CARRIER*, being symbolically associated with this expert. Therefore, what is established through the copy is that the Oral-B pro-expert is linked in a way with the experts in dental care, either by being used/approved by them, or by offering dental care which is comparable to the care dentists offer; this is also implied in the body-copy.

The few differences between IAC-UK and IAC-G are observed with regard to secondary REPRESENTATIONAL STRUCTURES. Specifically, CLASSIFICATIONAL STRUCTURES are used as secondary in both IAC-UK and IAC-G (IAC-4, IAC-5, IAC-10, IAC-12, IAC-15), where products of the same range given next to each other are involved in CLASSIFICATIONAL STRUCTURES in which they are the SUBORDINATES, and the range and/or the brand is the SUPERORDINATE. However, in IAC-6 (Figure 5.11) the CLASSIFICATIONAL STRUCTURE is only observed in IAC-UK and not IAC-G, as a result of two products in the same range being depicted in the former. Also, in IAC-G3 (Figure 5.5) the additional advertising FORM compared to IAC-UK3 (cf. 5.1.1) is initiated by the differences in the visuals between the two, since the visuals in the former entail a SYMBOLIC ATTRIBUTIVE PROCESS, executed through the visual metaphor expressed by the word *revolution* written with the red lip varnish and resembling a graffiti. This idea of women's revolution as expressed through the visual metaphor attributes to the model, the CARRIER, and subsequently all the users of the product, specific values.

Finally, in IAC-UK there are two cases of INFERRED secondary TEMPORAL ANALYTICAL PROCESSES that are not observed in IAC-G (IAC-UK5, IAC-UK9a). In IAC-UK5 (Figure 5.9) three photos of the same model are given, which construct a NARRATIVE STRUCTURE in which the product, the hero or the *idol* as mentioned in the copy is the MEANS through which the model achieves the *endless perfection*, the GOAL, which is visualized in the three photos. The model wears white but different clothes in the photos, and the background is given in similar tones in soft focus, so that all the attention is on the model's face. A TEMPORAL ANALYTICAL PROCESS is incorporated into the INFERRED NARRATIVE, suggesting that the model is wearing the product at different times of the same day, which enhances the claim that the product is long-lasting. This does not happen in IAC-G, since the copy is one-page, and only one photo of the model is given. Also, in IAC-UK9a (Figure 5.1) the NARRATIVE incorporates a non-realistic TEMPORAL ANALYTICAL PROCESS in which the left part of the model's face, covered with the blue light, is her face with the irregular pigmentation before the use of the product, and the right part is her face after the use of the product. This is not the case in IAC-UK9b or IAC-G9.

Composition of advertisements

IAC-UK and IAC-G use similar ways of organizing information visually in the copies, making aspects of the copies SALIENT, as well as linking or separating aspects that belong or not to the same category (cf. Table A8.4 in Appendix 8). The information is organized on the HORIZONTAL AXIS in eight out of the 17 advertisement pairs in IAC-UK and IAC-G (IAC-2, IAC-4, IAC-5, IAC-6, IAC-8, IAC-9, IAC-14, IAC-17), where information that needs to be treated as given occupies the left part/page of the copy, and new information is placed on the right part/page. Six advertisement pairs are given on the VERTICAL AXIS, with the upper part of the copies containing the promise of the product, and the lower parts factual information about it (IAC-1, IAC-3, IAC-11, IAC-12, IAC-13, IAC-15). Also, there is one pair organized on the CENTRAL AXIS (IAC-10), and one where the two pages of the copy are separated by another page of the magazine (IAC-16). In the latter (Figure 5.4), the information is organized sequentially. The first page, where the model and the product in its packaging are depicted, can be seen as the given information: a model with angel hair in IAC-UK16, and a model with beautiful hair with the introduction to the brand's philosophy in IAC-G16a. In the second page of the copies, the idea of having miracle hair in IAC-UK16, and the meaning of life as understood by Aussie in IAC-G16a, are elaborated on with additional information. Taking each page separately, the first page is organized horizontally, with the left part dominated by the photo, and the right consisting of the depiction of the product, the body-copy and the brand's slogan and Facebook page. The second page is organized mainly vertically, with the upper part of the copy consisting of the humorous effect of the copy and its promise, and the lower part giving more factual information about it, i.e. its availability, Facebook page, logo and slogan in IAC-G16a, and the product itself and the slogan of the brand in IAC-UK16.

One of the few differences between IAC-UK and IAC-G is observed in the way IAC-7 in Figure 5.12 organizes information, and this is mainly due to the fact that IAC-UK7 is two-page, which allows more elements to be depicted, while IAC-G7 is one-page. IAC-UK7 makes use of predominantly the CENTRAL AXIS, which also incorporates the HORIZONTAL AXIS. Specifically, the product surrounded by light is positioned in the

Chapter 5: Analysis of IAC-UK and IAC-G



Figure 5.12: IAC-UK7 (top) and IAC-G7 (bottom) for L'Oréal Lumi Magique (Cosmopolitan, UK, April 2012; Elle, Greece, April 2012)

centre of the copy and it is the link between Doutzen Kroes on the left, the user of the product, and the liquid light technology on the right, which is part of the product. Also, the information in the left part of the copy is the information treated as old by the advertiser, which is followed by newer information while moving towards the right of the copy: it starts with a well-known model, moving to the product in its packaging and the name of the brand, and finishing with the depiction of the liquid light technology and the factual information about the product and its

promises. Even though Doutzen Kroes is SALIENT in the copy, as she is given in very CLOSE SHOT, which occupies the whole left page, the product is in the centre of the copy, which enhances its INFORMATION VALUE. In all aspects of the visuals the light is present in a way that implies that the product is capturing it, which is the central claim of the copy: behind the model, around the product and in the visual depiction of the liquid light technology.

IAC-G7, on the other hand, is organized on the HORIZONTAL AXIS, with the left part of the copy dominated by the information that the advertiser wants to be treated as given, specifically the depiction of Doutzen Kroes wearing the product, and the right part with the visual depiction of the product and the factual information about it enclosing the new information.

The models are the most SALIENT participants in all advertising copies in both sub-corpora, as a result of being given in CLOSE SHOTS and occupying the largest part of the copies, and the products in MEDIUM SHOTS follow. In IAC-1 and IAC-10 that have no human participants the headline and product in the dentist's tray, and the visual metaphor respectively are the most SALIENT aspects of the copies. Finally, mostly colours and/or lines are used to link or separate aspects of the copies, and the promise of the product with the actual product, or the given and the new information. For example, in IAC-12 (Figure 5.8) the fair and dark skin tones of the models correspond to the shades of the products given in the lower part of the copy, while the golden colour on the background of the models corresponds to the golden cap of the product. In that way, a visual rhyme is created, linking the emotional upper part of the copy with the more factual depiction of the actual product in the lower part of the copy, in a way that leads the attention from the models to the products.

Also, in IAC-4 (Figure 5.6) the curved line that the Pro-Vitamin B5 compound shapes while it is being diffused separates the given from the new information; the given information in this case also represents visually the promise of the product. The golden colour, which is the iconic colour used for the caps of the Pantene Pro-V products (Pantene Pro-V's UK website) is dominant in the copies, being used partly

as a background colour, in the depiction of the pro-vitamin compound, on the products' packaging, and on the logo of the brand. It functions as a FRAMING DEVICE that links the given and new information, and the promise of the product with the actual product.

5.2 Discussion of findings in IAC-UK and IAC-G

In the previous sections of the chapter I presented the findings resulting from the analysis of IAC, discussing both similarities and differences between the Greek and UK sub-corpora. In all 17 advertisement pairs there are some variations observed both in terms of the visuals and the text, with the latter being more significant. The discrepancies in the visuals affect the advertising style significantly only in IAC-G3, where they initiate a secondary advertising FORM and APPEALS (cf. 5.1.1 and 5.1.2) in combination with the localized body-copy, which is considerably different compared to IAC-UK3. In the rest of the copies there are modest visual adaptations, usually involving two-page advertisements in IAC-UK being condensed into one page in IAC-G, or change in SHOTS or ANGLE (IAC-1, IAC-14, IAC-16), addition of aspects that reiterate or initiate APPEALS or add to the information about the product (IAC-G2, IAC-5, IAC-UK8), and the use of a different celebrity in an ENDORSEMENT (IAC-4). In five copies the visuals are almost identical (IAC-9¹⁵, IAC-10, IAC-11, IAC-13, IAC-15). Variations in the textual components of the copies are observed in all advertisement pairs, ranging from modest to significant differences, with some cases where the body-copies are almost entirely different (IAC-3, IAC-8, IAC-13, IAC-16, IAC-17). In the sections that follow I discuss the possible effect of culture, brand and product type on the similarities and differences in the four dimensions of advertising style examined in IAC, in the light of previous findings in the literature, where applicable, and the preferred advertising style in the UK and Greece as it emerges from the analysis of LAC (Chapter 4).

¹⁵ In IAC-UK9b and IAC-G9 the visuals are almost identical.

5.2.1 Advertising FORMS

There are no significant variations with regard to the way the advertising message is organized in IAC-UK and IAC-G. Advertising FORMS appear to be determined more by the brand and product type than by cultural preferences in IAC. Both in IAC-UK and IAC-G, there is a clear tendency towards LESSON FORMS with DEMONSTRATION of the product's effectiveness both through the visuals and the body-copies. The LESSON FORM is exemplified through the visual depiction of models with a desirable appearance, with the advertisements suggesting that they are users of the products advertised, and the elaboration on the products' effectiveness. In IAC-UK the LESSON FORM through DEMONSTRATION is further exemplified with the use of what de Mooij calls a "we-style" and "you-style" of address (2010: 252), imperatives and direct questions to the readers that make the intention of the advertisers to "lecture" the audience more salient. These devices are only occasionally maintained in IAC-G (headline and *παρουσιάζουμε* – we present IAC-G1; headline in IAC-G2; *υποδεχθείτε* – welcome/greet in IAC-G11), but in most of the cases they are replaced by descriptions and more RATIONAL APPEALS and/or repetition of the products' qualities and effectiveness.

There are only three examples of indirect dominant advertising FORMS in IAC. The preference for indirect forms in these copies can be explained by the brand and/or product type (IAC-10, IAC-15, IAC-16). IAC-10 promotes a nail varnish, a product than can be assumed to be LOWER-INVOLVEMENT than the make-up, skincare, hair and hygiene products promoted in the rest of the copies (cf. FCB matrix in Figure 3.3). This is the preferred approach for print advertisements for Essie products, which is also reflected through the brand's website, where the same wordplay with the products' names is manipulated in the information about the brand (Essie's website). The same happens for the Aussie hair mask (IAC-16), a LOW-INVOLVEMENT product based on the FCB matrix (Figure 3.3); the brand shows a preference for humorous approaches to advertising, and the frequent use of colloquial expressions and rhetorical devices (cf. Aussie UK website). Finally, a SLICE-OF-LIFE narrated by a woman sharing her personal experience is used in the emotional IAC-15 for sanitary pads. This is a common way of promoting sanitary pads, as noted by Vestergaard

and Shrøder (1985: 142). Even though sanitary pads are LOW-INVOLVEMENT and THINK products based on the FCB matrix, they are promoted as LOW-INVOLVEMENT and FEEL products in IAC-15, with the emotional character of the copy achieved through the presentation of the body-copy in the form of a personal testimony that expresses female solidarity (cf. *ibid.*: 94). Toothpastes and shampoos are also LOW-INVOLVEMENT and THINK products based on the FCB matrix, and this affects the APPEALS conveyed in IAC-1 and IAC-4 (cf. 5.1.2), but the LESSON FORM is maintained in both (cf. Table 5.1).

One of the few variations in the two sub-corpora in terms of advertising FORMS that could be initiated by cultural preferences is IAC-G3, where an ASSOCIATION TRANSFER through visual METAPHOR, a recurrent FORM in LAC-G, appears only in the Greek copy. Visual METAPHORS and METONYMIES seem to be a recurrent aspect of Greek advertising, and are also observed in the promotion of diverse products/services, like wine and an environmental organization (cf. Karagevrekis 2012). Nevertheless, in their majority, the preferences for advertising FORMS as reflected through the LAC do not manifest themselves in IAC, and this can be partly because of the product category and/or the fact that the advertisements are internationally and not locally produced.

5.2.2 Advertising APPEALS

The product type and the brand's marketing approach appear to have a more significant effect in the choice of advertising APPEALS conveyed in IAC than cultural preferences. Advertisements for skincare and make-up products favour dominant APPEALS related to appearance, like VANITY, SEXUALITY and YOUTH because they are HIGH-INVOLVEMENT and FEEL products (Figure 3.3), while RATIONAL APPEALS are used as dominant for LOW-INVOLVEMENT and THINK products (IAC-1, IAC-IAC-4, IAC-16). Also, the SELF-RESPECT APPEAL is recurrent in L'Oréal products, and HIGH-VALUE and SEXUALITY in YSL products, one of the luxury brands of the L'Oréal group. More APPEALS are conveyed in IAC-G than IAC-UK, as can be observed in Tables 5.2-5.4, as a result of the Greek copies giving more factual information about the products (cf. 5.1.3.1). This corresponds with the findings in LAC and the differences in genre conventions in the UK and Greece (cf. 4.3.3). However, another possible motivation could be that the products or brands advertised were more recently introduced in the Greek

market and, thus, more information needed to be given about them to prospective Greek consumers.

The difference between Greek and UK copies in the frequency of APPEALS was more significant in LAC, where 25% more APPEALS – both EMOTIONAL and RATIONAL - were conveyed in LAC-G (cf. 4.3.2). In IAC 11% more APPEALS are conveyed in IAC-G compared to IAC-UK, and they are mostly RATIONAL, with the exception of INDEPENDENCE in IAC-G3. When looking at the overall frequencies of APPEALS in Tables 5.3 and 5.4, the EFFECTIVENESS and DISTINCTIVENESS APPEALS tend to be conveyed more in IAC-G than IAC-UK, the former usually expressed through the additional information on the product's function and the latter mainly through the use of comparatives/superlatives that are not reiterated in IAC-UK. The tendency to introduce comparatives/superlatives and evaluative elements in translated Greek advertisements is also documented by Sidiropoulou (1998, 2008a), who compares English and Greek advertisement pairs for a range of products. It is not known whether this is linked to the specific product categories, or reflects a generalized tendency in Greek advertisements, or it is a result of the conscious or subconscious attempt of translators to maintain the persuasive nature of the texts.

With regard to RATIONAL and EMOTIONAL APPEALS, the use of the former is prevalent both in IAC-UK and IAC-G, with EMOTIONAL APPEALS representing less than 30% of APPEALS used in all advertising copies. Therefore, RATIONAL appeals are considerably more frequent than EMOTIONAL APPEALS in both of the sub-corpora, and it is even more the case of IAC-G, where more RATIONAL APPEALS are conveyed than IAC-UK. This contrasts with LAC, where, even though RATIONAL APPEALS were also more frequently employed in both sub-corpora, the difference in frequencies between them and EMOTIONAL APPEALS was considerably smaller in LAC-G, both when looking at their overall frequencies and each copy separately (cf. 4.3.2). This is primarily because the EMOTIONAL APPEALS that prevailed in LAC-G were linked to the local origin of the products advertised, but also, on a secondary basis, often expressing collectivistic values (cf. 4.2.2). It can be assumed that EMOTIONAL APPEALS related to collectivistic values are encouraged by the product category, since food products can be shared by a group of people, and can be seen as a means of attachment of

the social group in collectivistic contexts, potentially encouraged by sociocultural factors, while personal care products are meant to be used by the individual in a private context. This finding is in line with the experimental study of Zhang and Neelankavil (1997; cf. 2.3.1), where individualistic APPEALS prove to be more effective both in individualistic and collectivistic contexts in the case of personal products.

5.2.3 Verbal and visual communication style

The verbal communication style in IAC is FORCEFUL, PERSONAL and EXPRESSIVE in the majority of the copies in both sub-corpora. This uniformity contrasts with LAC, where the same styles were preferred in LAC-G, whereas LAC-UK showed a preference towards moderating the FORCEFULNESS and EXPRESSIVENESS of the message (cf. 4.1.3.1, 4.3.3). The differences between LAC-UK and IAC-UK are assumed to be encouraged mainly by the product type. As previously mentioned, the majority of the products in IAC are HIGH-INVOLVEMENT and FEEL products, while food products are considered as LOW-INVOLVEMENT and THINK products (Figure 3.3).

Apart from the FORCEFULNESS and EXPRESSIVENESS of the message, Motes *et al.* distinguish one more aspect of the verbal component that can have an impact on the effectiveness of the copies, namely the textual layout (1992: 204). They make a distinction between high-impact messages, organized in brief paragraphs, with indentation or itemization, and low-impact messages, consisting of longer paragraphs, and avoiding indentation and itemization (*ibid.*). Both in IAC-UK and IAC-G there is a combination of the two layouts, without major variations, while in LAC the differences are evident between the two sub-corpora. LAC-G shows a preference towards longer paragraphs, with indentation used in some cases, but no example of itemization, while in LAC-UK the body-copies are usually short, consisting of elliptical structures, which in many cases do not form full sentences, and one example of itemization. However, despite the preference for low-impact messages reflected in LAC-G, itemization is maintained in IAC-G.

Even though the verbal styles do not show significant variations in IAC, there are different tendencies with regard to the way they are achieved, and the way

information is organized in IAC-UK and IAC-G. Firstly, as was discussed with examples in 5.1.3, there is a tendency for imperatives, occasionally preceded by direct questions to the readers, usually introducing an inadequacy that the product is said to solve, to be more recurrent in IAC-UK, while in IAC-G exposition and/or evaluation is preferred over exhortation. The tendency to prefer expository devices over imperatives in English into Greek translation of cosmetics advertisements is also observed by Sidiropoulou, who considers the modification as unexpected, and sees it as a distancing device that increases interpersonal distance (1998: 199, 202). The use of direct questions in discourse increases the sense of interaction between the communicative participants, and it constructs a 'reader-in-the-text', as Harwood (2005: 359) argues, borrowing the term from Thompson and Thetela (1995). However, the direct questions avoided in IAC-G tend to be those that precede imperatives, and the imperatives avoided tend to be those imperatives of dynamic verbs that encourage immediate action to be taken by the readers, or imperatives as part of endorsements. These endorsements in IAC-G underline the fact that the celebrity having an opinion about the product is an actual user of it, and make use of first person singular pronouns and verbs to do so, which makes the claims more trustworthy. Other direct questions (e.g. IAC-G1, IAC-G2), and imperatives encouraging readers to visit the brand's Facebook page (IAC-G2), participate in a competition to win the product (IAC-G3), giving instructions for use (IAC-G17), related to feelings/emotions (IAC-G15), and some of the imperatives that are part of metaphorical expressions (IAC-G6, IAC-G9) are maintained in IAC-G¹⁶.

Therefore, the type of questions and imperatives avoided in IAC-G, apart from making the text more PERSONAL, increase the FORCEFULNESS of the message; they have the illocutionary force of suggestion/request, a potentially face-threatening act, and they might reflect a position of power of the text producer over the prospective consumers. In the case of advertising in Greece, imperatives with the force of requests/suggestions to buy or use the product can possibly clash with the purposes of advertising as they emerge in LAC, namely to convey trustworthiness

¹⁶ With the exception of the imperative *infuse your skin with light* in the headline of IAC-UK7, which is not maintained in IAC-G7.

and associate the product/brand with the prospective consumers. Advertising in LAC-G appears to primarily serve the purpose of expressing promises through propositions about the product combined with expression of involvement with the prospective consumers, rather than directly suggesting or advising the purchase of the product advertised. Imperatives are used in both sub-corpora in LAC, but they have a more central position and/or a higher impact in LAC-UK because they are often part of the headlines or the name of the product, while imperatives of dynamic verbs related directly to trying or purchasing the products are only used in LAC-UK. Direct questions to the readers in LAC are only observed in one copy in LAC-UK (LAC-UK1), where the question makes a suggestion to the readers and follows another utterance with the illocutionary force of suggestion:

So why not see what a lower gluten diet could do for you? To find out more (...) visit (...).

In LAC-G there are no examples of direct questions. This indicates that both in IAC and LAC there is a tendency for Greek copies to avoid or mitigate the directness of the speech acts with the illocutionary force of suggestions, which is assumed to be a result of the different norms of the genre in the two cultural contexts.

The FORCEFULNESS of the message is reinforced in IAC-G with an increase in evaluative elements, including comparatives and superlatives, which also enhance the EXPRESSIVENESS of the message. These evaluative elements, a recurrent feature in LAC-G too, often compensate for the imperatives and direct questions used in IAC-UK, and/or for other aspects of the text that are not conveyed in the Greek copies. For example, the headline in IAC-UK1, consisting of the compound adjective expressing the product's DISTINCTIVENESS, is compensated by a comparative in IAC-G1, also reinforcing the DISTINCTIVENESS and superiority of the product (cf. 5.1.2). Also, the evaluative element *θεική μάσκα μαλλιών* (divine hair mask) is added in IAC-G16, while it is already expressed by the product name, since the latter is maintained in English and its meaning might not be readily available to Greek readers.

The tendency of Greek copies to be more elaborate and give more factual information about the product is also reflected in IAC, though not to the same extent as LAC. Factual information serves three purposes in IAC: to communicate RATIONAL APPEALS, repeat information that was already given, or be more explicit. The tendency of translated advertisements to be more explicit is also observed by Shakir in English into Arabic translations who argues that this explicit style affects the persuasive effect of advertisements (1995: 67). Valdés identifies cases of explicitation in English into Spanish advertisements, noting that it often occurs 'when the product is closely related to a culture which is distant from that of the receivers (...). The translator fills the cultural gaps in order to bring readers closer to the advertisement, but preserves the foreign flavour of the product' (2000: 275). This is what happens in IAC-G16, where the translator/copywriter preserves the exotic character of the text with the references to Australia, but feels the need to explain them to the readers by being more explicit (cf. 5.1.3). Therefore, the addition of factual information could be, in some cases, an example of pragmatic explicitation, i.e. explicitation aiming to narrow a cultural gap existing between the source and the target communities (Klaudy 1998: 82-83), rather than reflecting cultural preferences.

On the other hand, creative devices leading to a less standard language use and colloquial expressions, as well as the personal pronoun *our* used in IAC-UK are generally not maintained in IAC-G. Avoiding informal register in Greek advertisements is consistent with the cultural preferences reflected in LAC, where they it is hypothesized that they could be linked to large power distance, as well as the medium and the different conventions with regards to the genre in Greece and the UK (cf. 4.3.3). Consistently with LAC-G, the plural forms of address (second person plural instead of singular) are also preferred in IAC-G. This formality does not increase interpersonal distance, but it enhances the trustworthiness of the brand (cf. 4.4).

With regard to the pronoun *our*, in IAC-UK it is used as an exclusive possessive pronoun, always in reference to the product. This usage is also observed in some of the copies in LAC-UK (LAC-UK8, LAC-11, LAC-UK15), but this is contrary to LAC-G,

where first person plural pronouns or verbs are often inclusive, having as referents both the producer and the receiver of the text. The only example of the use of an exclusive possessive pronoun with reference to the product is LAC-G13: *το ψωμί μας* (our bread), where it is later stated that the bread is made with care for the readers' tables: *την καθημερινή μας φροντίδα, για να φτάνει στο τραπέζι σας πάντα το καλύτερο* (Our everyday care that it is always the best that reaches your table), which counterbalances the dissociation expressed by the exclusive pronoun. Karagevrekis also observes the use of the inclusive first person plural pronoun in the Greek advertisements she examines (2012: 86-87). The use of the inclusive pronouns in many of the Greek copies creates a bond between the communicative participants, and underlines their shared interests; it also indicates that the producer of the text does not disregard the readers when making claims about the product, and he/she is concerned about their needs. According to Harwood, who examines the use of inclusive and exclusive *we* in academic writing, apart from involving the readership into the text, the inclusive *we* is also manipulative, 'overtly instructing the reader how to interpret the data' (2005: 347, 357). This is also the case for advertising discourse, where the writer can use the inclusive *we* when making claims about the product advertised, which implies that these claims are made with the consent of the readers and they express shared beliefs of the communicative participants, while they are in fact imposed on them as incontrovertible facts. Therefore, the use of the inclusive *we* increases the bond between the producer and the readers of the text, which could be related to collectivism, while also increasing the certainty of the claims, potentially linked to uncertainty avoidance, satisfying the need to convey trustworthiness and build a relationship with the brand. The use of the exclusive possessive pronoun *our*, by contrast, has an authoritative aura and conveys detachment of the communicative participants and disregard for their needs. This is a possible explanation for its avoidance in IAC-G.

Another difference between IAC-UK and IAC-G is the way the information is organized, with Greek copies showing a stronger tendency towards explicit topicalization, as well as some instances where the marked information structure is

avoided by giving old information before the new information. It is not known whether these modifications occur due to interference from the Greek language, or are translation-inherent. Explicitation, along with a range of other linguistic phenomena, like simplification, normalization and levelling out, are considered as possible candidates of translation-inherent recurrent features (Baker 1996: 180-184), i.e. conscious or subconscious principles of translational behaviour, irrespective of the languages involved. Copies in LAC-UK and LAC-G are not comparable with regard to the organization of information, because of the tendency for brief body-copies and elliptical structures in the former. However, topicalization markers in IAC-G do not appear to be as recurrent in LAC-G. The overuse of explicit topicalization is also documented by King as a recurrent feature of Greek students' production of academic writing in English, which leads to less acceptable constructions in English academic writing (1990). His examples for Greek academic discourse show that this explicit topicalization is more acceptable in Greek, which might indicate that the students' text production was a result of interference. However, this might be a genre-specific tendency that is related to academic writing in Greek. More research is needed to ascertain whether there are different conventions for topicalization in English and Greek, and to what extent this is a genre-specific convention.

With regard to the visual communication style, there are no major differences between the two sub-corpora, since the variations in the visuals are not significant. Human participants are looking directly at the viewers and tend to be shown in CLOSE SHOTS, while the products are visually represented in MEDIUM SHOTS. The OBLIQUE ANGLE of the human participants is occasionally used as an enticing device by advertisers, reflecting detachment but also an invitation for attachment in combination with the models' gaze being directed at the readers.

5.2.4 EXECUTION of advertisements

The consistencies observed in the visuals in IAC-UK and IAC-G lead to almost identical ways in which the REPRESENTED PARTICIPANTS are presented and interact in the copies, with the human participants involved in INFERRED NARRATIVE STRUCTURES. This contrasts with LAC, where the variations in preferred advertising FORMS

resulted in significant differences in the REPRESENTATIONAL STRUCTURES exemplified. Particularly, in LAC-UK NARRATIVE STRUCTURES were used to produce a humorous effect through the interaction of participants, while in LAC-G SYMBOLIC STRUCTURES as a result of SUB-FORM of METAPHORS and METONYMIES, and TEMPORAL ANALYTICAL PROCESSES as an aspect of the LESSON FORM were recurrent (cf. 4.3.4). These cultural preferences are not reflected in IAC, with the only exception of IAC-G3, where a visual metaphor introduces a SYMBOLIC SUGGESTIVE PROCESS.

The composition of visual and verbal aspects of the copies also remains consistent throughout the two sub-corpora, whereas LAC-G demonstrated a more complex way to organize information than LAC-UK (cf. 4.3.4). Contrary to Kress and van Leeuwen's expectations that the VERTICAL AXIS would be the most common in advertising (2006: 186), which were validated in LAC, the majority of the copies in IAC are organized on the HORIZONTAL AXIS. This is partly due to the fact that they often occupy two pages, or presumably their source version occupies two pages that are condensed into one. The human participants are SALIENT in the copies by being given in CLOSE SHOTS, since they visually represent the products' effectiveness, and colours and/or lines are used in both sub-corpora to link or separate aspects of the copies.

5.3 Conclusion

The analysis of IAC-UK and IAC-G demonstrates a tendency for most of the dimensions of advertising style to remain consistent in the two sub-corpora, with the exception of textual aspects of the copies, which are contingent upon cultural preferences. Advertising FORMS and APPEALS remain unchanged in the majority of the cases, and the product type and brand marketing strategies have a more significant influence on their execution than cultural differences. The cultural preferences reflected from LAC in terms of FORMS and APPEALS are not reiterated in IAC, which is largely due to the product type, but might also be a result of the fact that advertisements in IAC are not locally produced. For example, ENTERTAINMENT might be more acceptable in LAC-UK, since food is a LOWER-INVOLVEMENT product, while

beauty products require more direct approaches and RATIONAL APPEALS. However, ASSOCIATION TRANSFERS are also not used in IAC-G to the same extent as LAC-G, even though they appear to be a recurrent feature of Greek advertising (cf. 5.2.1), which might be a result of the fact that they require adaptations of the visuals that are too costly for companies to undertake. For similar reasons, aspects of the visual design, including the visual communication style and the EXECUTION of advertisements, do not show significant variations in IAC-UK and IAC-G.

More divergences are observed in the execution of verbal communication styles in the UK and Greek advertisements, which can be explained by different genre conventions in the two countries. For example, informal register and less standard language use, the exclusive pronoun *our* with reference to the product advertised, and devices reflecting an unequal distribution of power of communicative participants (direct questions with/or imperatives) are used in IAC-UK, but they are avoided in IAC-G. A possible explanation for this is that such devices do not tend to be used in Greek advertising copies and, consequently, they would have run counter to the receivers' expectations, which would have an impact on the effectiveness of advertisements. At the same time, the use of imperatives that encourage immediate action could threaten the face of the receivers of the text in Greece and interfere with the association of the prospective consumers with the brand/product, which appears to be one of the purposes of advertising in LAC-G. In the same vein, the use of self-mention through the exclusive pronoun *our* in IAC-UK expresses a prioritization of the speaker's face, representing the product and the brand, over the concern about the hearers' needs and how the product is going to satisfy them. The use of self-mentioning devices reflects individualistic values, while their avoidance serves the maintenance of the harmony of the group.

The use of more factual information and the increase in the use of evaluative elements are observed in IAC-G when compared to IAC-UK, and they were also partly confirmed in LAC. Using factual information to convey more RATIONAL APPEALS or repeat information to increase the FORCEFULNESS of the message is likely to be motivated by the cultural norms of the genre in Greece and satisfy the need for more information, while explicitation can be translation-inherent. Both the factual

information and the evaluative elements increase the certainty with which the claims about the product are made, as well as the absoluteness of the claims. Also, according to Gudykunst and Ting-Toomey, the use of exaggerations, abundance of adjectives and rhetorical devices, or what they refer to as 'elaborate style' reflects 'relational equality and social harmony', and is linked to high-context (i.e. collectivistic) and uncertainty-avoidant cultures (1988: 106-107). However, the use of more evaluative elements in IAC-G can also be a result of compensating for other elements of the source version that could not be maintained in the Greek copies.

Therefore, the variations in advertising style between IAC-UK and IAC-G are mainly observed in the textual aspects of the copies, and they could be motivated by the different purposes of advertising in the two cultural contexts, as they emerge from LAC. In IAC-UK there is more tolerance of informal register, imperatives and exclusive pronouns, since the aim of advertising appears to be to attract consumers' attention, construct a strong brand image and increase the awareness of the brand/product. In IAC-G a the certainty of the claims is increased with the use of evaluative elements and more factual information about the product, and informal register is avoided, because it potentially threatens the trustworthiness that the brand needs to convey through advertisements. Imperatives and exclusive possessive pronouns are avoided, as they could cause detachment of the communicative participants, which would interfere with the aim of creating a bond between the product/brand and the prospective consumers.

6. Discussion of findings

After the identification of similarities and differences in the Greek and UK sub-corpora in LAC and IAC in Chapters 4 and 5, Chapter 6 revisits the central findings of the study. The chapter starts with a brief introduction, where I recapitulate the objectives of the study, and is subsequently divided into four sections. In the first section I discuss the conflicting purposes of advertising material as reflected through the comparison of LAC-UK and LAC-G, and I show how the findings relate to previous research in cross-cultural advertising and consumer behaviour. In the second section I focus on the cross-cultural variations in IAC-UK and IAC-G, with an emphasis on the adaptations of the text and their possible motivation. The third section considers the possible explanations for the differences in product-driven variations in advertising practices observed in the two corpora in each cultural context. Finally, the last section of the chapter summarizes the ways in which culture is manifested in advertising style in the UK and Greece.

Introduction

The aim of the present study was to conduct a thorough comparative qualitative analysis of two small corpora of advertisements in the UK and Greece in order to identify possible cultural influences on advertising practices. The focus of attention was the subcultures/small cultures of Greek food advertising, UK food advertising, and Greek and UK parallel copies that are part of international cosmetics advertising. The study proposes an interdisciplinary methodological apparatus for the analysis of potentially culture-bound dimensions of advertising style, drawing on de Mooij (2010: 169). These dimensions are culture-bound in the sense that they could be influenced by culture, which is understood as pertaining to the particular market segment that the adverts target, as well as the context and circumstances of the production of the copies, which can be, but is not necessarily, defined in

relation to national boundaries. The need for such an apparatus is in line with the recently emerging hybridized approach to marketing and advertising (cf. 1.1), which prompts the examination of circumstances (e.g. product category) that favour a certain degree of standardization, and the way this degree of standardization is realized in various aspects of advertising practices (Taylor 2005: 11), like advertising APPEALS or visual and textual elements of advertisements. What is stressed in the proposed methodology is the need to integrate linguistic analysis with content and visual analysis in any attempt to identify cultural variations in advertising.

The study performs an in-depth analysis of advertising copies, where the product category and origin, and cultural dimensions are considered when providing a possible explanation for the choice of advertising practices. Accounting for the effect of the product category is important, as it determines those cultural dimensions that can be more relevant in the examination of advertising practices (de Mooij and Hofstede 2010: 102), since the strategies advertisers follow for the promotion of the products are assumed to be both culture- and product-congruent (Han and Shavitt 1994; Zhang and Neelankavil 1997). Food products of local origin were chosen on the basis that it is one of the most culture-bound product categories (Cheong *et al.* 2010; cf. 3.1.2), and it is more likely that consumers use them to reaffirm their (national) identity and express affiliation to their (national) culture (cf. Cleveland *et al.* 2011: 247, 261). Therefore, the strategies employed for their promotion were expected to reflect the cultural norms of the genre in the most transparent way.

International brands of cosmetics, on the other hand, are considered more amenable to standardization (Nelson and Paek 2007; Zhou and Belk 2004), presumably because consumers use such products in order to attach to themselves values related to cosmopolitanism and modernity (cf. Cleveland *et al.* 2011: 261; cf. 3.1.2). However, previous research has shown that textual aspects of advertisements for cosmetics show variations cross-culturally (Sidiropoulou 1998; Woodward-Smith and Eynullayeva 2009). The present study sought to unveil what variations occur between Greek and UK parallel advertisements for cosmetics, and how they correspond with the cultural norms of the genre as reflected through the

analysis of local food adverts. The product origin is considered to have an effect on advertising practices, as both content analyses of print and TV advertisements (Cheng and Schweitzer 1996; Zhang and Harwood 2004: 165 respectively), and experimental studies from the point of view of the consumers (Pae *et al.* 2002; Zhou and Belk 2004) have shown that it affects the APPEALS advertisers consider to be more suitable for the promotion of products, and the effectiveness of these APPEALS (cf. 3.1.2).

In the sections that follow I revisit the central findings of the thesis, discussing the contrasting purpose of advertisements reflected in LAC-UK and LAC-G, the cross-cultural variations between IAC-UK and IAC-G, and the possible motivations behind the differences in product-driven variations observed in the Greek and UK sub-corpora in LAC and IAC.

6.1 Contrasting purpose of advertisements in LAC-UK and LAC-G

The ways in which people use language in order to convey/imply meaning, construct their identity and interpersonal relations, and have an effect on their interlocutors has long been the object of attention in the linguistics sub-field of pragmatics. The realization of the culture-boundness of the norms of communication led to a number of cross-cultural studies attempting to position this verbal and occasionally non-verbal behaviour within the broader sociocultural context (e.g. Wierzbicka 2003; Blum-Kulka *et al.* 1989; Gudykunst and Ting-Toomey 1988).

As an example of human interaction, advertising is bound to be subject to the same norms of cross-cultural communication. As de Mooij and Hofstede argue, 'if we want to understand how advertising works across cultures, we'll first have to learn how communication works' (2010: 97). De Mooij explains that getting across the advertising message and ensuring the effectiveness of a campaign presupposes that communication is based on shared cultural conventions, which allow the producer to convey the intended message and achieve a certain effect and facilitate the

receiver to decode that message (2010: 169). These cultural conventions might reflect different purposes of advertisements, i.e. different ways in which advertising works cross-culturally (ibid.: 169, 174-175). For example, there might be cultures where a directly sales-orientated or hard-sell approach is considered to be more suitable, and advertising effectiveness is defined in terms of whether the copy increases the intention to purchase, while there might be other cultures where, even though the final goal is the same, the purpose of advertisements is to build a relationship of trust by establishing in-group relations (cf. de Mooij 2010: 174-175). Therefore, in the case where an advertising campaign is designed to work in multicultural contexts, and is potentially required to be translated/transcreated or adapted for various contexts, the ways in which these culture-bound norms of communication are realized in advertising practices becomes a central issue. The need to acquire knowledge of how advertising works cross-culturally is necessary for copywriters and translators in order to ensure that an advertisement functions in the intended way, and produces the anticipated perlocutionary effect while enhancing the face of the brand.

The contrastive analysis of UK and Greek sub-corpora of advertisements for local food products (LAC-UK and LAC-G) had the aim to identify those potentially culture-bound elements of advertising practices both in terms of language and visuals. The analysis shows variations in all aspects of advertising style examined, with the most significant ones observed in advertising FORMS, APPEALS, and verbal communication style. Specifically, LAC-UK and LAC-G show similar frequencies of direct and indirect FORMS, but with differences in the way they are exemplified (cf. 4.3.1). LESSON FORMS with detailed DEMONSTRATION of the production stages of the promoted products are observed only in LAC-G, while the ENTERTAINMENT FORM, producing a humorous effect or playing with the product's name or attributes both in the text and the visuals is only exploited by advertisers in LAC-UK. This is in accordance with the findings of Hatzithomas *et al.* (2011), who examine the frequency of humorous advertisements in the UK and Greece, the type of humour preferred, and the communicative purpose of humour in the two contexts (cf. 2.3.2). They show that humour is more frequently employed in UK advertisements, which are more tolerant towards

offensive and affective humour (*ibid.*). Also, they argue that UK advertisers use humorous approaches with the intention to entertain the readers and construct a strong brand image (*ibid.*). Greek advertisers, on the other hand, employ humour less frequently and they prefer types of humour with less risk of being misunderstood, being considered offensive or evoking negative emotional responses (*ibid.*). Even in the cases when humour is used by Greek advertisers, the copies remain information-dominant; according to Hatzithomas *et al.* 'advertising practitioners in Greece approach humorous adverts as creative devices that can engender positive mood in order to gain consumers' trust. Their actual aim to provide information for the brand is disguised with the help of a humorous message' (*ibid.*: 71-72).

A possible explanation for the preference for the ENTERTAINMENT FORM in the UK is uncertainty tolerance, which creates tolerance for humorous approaches (de Mooij 2010: 172, 263). Hatzithomas *et al.* consider the dimensions of uncertainty avoidance and individualism/collectivism the most decisive ones when it comes to the tolerance for different types of humour and the effect of exposure to them (2011: 62). Uncertainty avoidance could increase the need for information and make consumers more critical towards humorous advertisements, and collectivism could encourage the use of creative devices, including humour, provided that this is not offensive and it produces safe judgements without the risk of misunderstandings (*ibid.*: 62-65).

However, Hatzithomas *et al.* (2011) do not examine the effect of the product category on these preferences. As it emerges from the analysis of LAC-G, humorous approaches are not employed for the promotion of local food products. Apart from the effect of cultural dimensions, other explanations proposed in this study are the level of development of the advertising industry in Greece, the medium, as well as the financial recession in Greece, which could result in an increase of consumers' INVOLVEMENT before making a purchase decision, and, therefore, an increased need for a direct communication of the product attributes (cf. 4.3.1). Also, other indirect approaches are preferred by Greek advertisers in LAC-G in order to achieve the balance of indirect creative devices and information-driven copies. Particularly,

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visual METAPHORS and METONYMIES as part of the ASSOCIATION TRANSFER FORM are the only indirect SUB-FORMS observed in LAC-G, often exploiting the readers' cultural schemata, and expressing the local origin of the products and their link to cultural traditions, and/or their NATURALNESS (cf. 4.3.1). Such indirect forms are used in concordance with RATIONAL APPEALS, so that the need for creativity is married with the need for explicit communication of the product's qualities.

As it emerges from LAC, different APPEALS are perceived by advertisers to be suitable for the promotion of food products in the two cultural contexts (cf. 4.3.2). RATIONAL APPEALS are more frequent than EMOTIONAL APPEALS, and the APPEALS of NATURALNESS, linked to the product's freshness, purity and organic farming, and EFFECTIVENESS, communicating the products tastiness, are in the top five of the most frequently employed APPEALS both in LAC-UK and LAC-G. However, more APPEALS are conveyed in Greek advertisements, both RATIONAL and EMOTIONAL. This can be a result of an attempt to mitigate uncertainty avoidance with the communication of more factual information through RATIONAL APPEALS, but also the need to present the product as part of the in-group by conveying its symbolic association with cultural traditions through EMOTIONAL APPEALS (cf. 4.3.2). This is in line with content analyses of advertisements in other cultural contexts, showing a link between collectivism and the use of EMOTIONAL APPEALS (Zandpour *et al.* 1994; Biswas *et al.* 1992). However, the particular manifestation of collectivism could be motivated by the product category and origin, since food products of local origin can be assumed to be a means to strengthen and perpetuate group affiliations. Strengthening group affiliations could be encouraged by the socioeconomic conditions in Greece, which increase the need to show attachment to the in-group (cf. 4.3.2).

Looking at specific APPEALS preferred in the two sub-corpora, the APPEAL of NATURALNESS, especially emphasizing the purity of the product, is more frequently employed in LAC-G than LAC-UK. The particular emphasis on purity of food is linked to uncertainty avoidance (de Mooij 2010: 83). According to de Mooij, uncertainty-avoidant cultures have a passive attitude towards health, focusing on purity of food, good nutrition and medication, while uncertainty-tolerant cultures adopt a more active attitude, engaging in sports and physical activities (2010: 83). As was

previously discussed, the increased importance of the communication of factual information about the product, like its purity, might also be linked to the economic crisis in Greece: as a result of consumers not having enough income and not being able to spend a considerable amount of money on food, it is likely that their purchase decisions are made after very careful consideration of the product attributes. Although it could be expected that the VALUE-FOR-MONEY APPEAL would also be emphasized in LAC-G, this is the case only in LAC-UK; this could be linked to differences in the INVOLVEMENT of consumers in food choices (cf. 6.3). Also, two EMOTIONAL APPEALS, the APPEALS of COMMUNITY and TRADITION, are among the most commonly employed APPEALS only in LAC-G (cf. 4.3.2). Their communication underlines the shared past and history of the communicative participants and highlights the local origin of the products and their link to cultural traditions. In this way they reflect both collectivistic values by stressing the in-group relations, and they suspend the prospective consumers' disbelief about the qualities of the product, since local products would be seen as safer and more trustworthy by the uncertain buyers. On the other hand, DISTINCTIVENESS, expressing superiority, VALUE-FOR-MONEY, and MODERNITY are preferred in LAC-UK.

These differences in preferred APPEALS reflect two principal clashes between LAC-UK and LAC-G, which could be linked to possible differences in consumers' behaviour and criteria for purchase. The first one is the contrast between the APPEALS of COMMUNITY and TRADITION in LAC-G versus the APPEAL of DISTINCTIVENESS expressing superiority in LAC-UK. Previous experimental studies manipulating country-of-origin information have shown that the dimensions of individualism and uncertainty avoidance are the most significant ones in controlling the effect of product familiarity on brand quality perceptions and intentions to purchase (Lee *et al.* 2007; Gürhan-Canlı and Maheswaran 2000). Lee *et al.*'s (2007) experiments and surveys show that when the product is of local origin or is presented as originating from a country where the particular product is deemed to be good, this reduces the product uncertainty, and it can have a significant effect on the way the product is evaluated in uncertainty-avoidant cultures, but not in uncertainty-tolerant ones. Gürhan-Canlı and Maheswaran (2000) focus on local origin and its link to

individualism versus collectivism. Their experimental study shows that local origin is the most important determinant in the positive product/brand evaluations where collectivism prevails, even when the local product was presented as inferior to competitor brands in terms of product features, whereas with individualism the product's superiority is a more significant determinant of the effectiveness of the copies. They argue that this is linked to the cultural dimension of individualism, which influences whether prospective consumers prioritize their individual goals and, therefore, opt for products' superiority, or the harmony with the group, which could result in positive evaluation of local products irrespective of product attributes (ibid.: 311).

The second contrast between the APPEALS employed in LAC-UK and LAC-G is the contrast between the executions of the TRADITION APPEAL in LAC-G, which emphasize a value and nostalgia for the past and its long-standing traditions, and the higher frequency of MODERNITY APPEAL in LAC-UK, communicating the information that the product is new or implying the users' modernity (cf. 4.3.2). This contrast could be related to the degree to which consumers are open to innovativeness. Consumer innovativeness is defined as 'the predisposition to buy new and different products and brands rather than remain with previous choices and consumption patterns' (Steenkamp *et al.* 1999), and it is considered to have an impact on consumer willingness to accept newly introduced products. Previous studies based on consumer surveys (ibid.) or secondary data (e.g. Yaveroglu and Donthu 2002; Yenyurt and Townsend 2003) have been consistent in noting a correlation between innovativeness and uncertainty tolerance, small power distance and individualism. This is because in uncertainty-avoidant situations people might favour predictability and be less open to change, and collectivists in large power distance contexts might choose to follow the norms of the social group they belong to or those determined by an authority, rather than initiating individual behaviour.

As it emerges from LAC-UK and LAC-G, readers are approached in different ways through the verbal communication style. A few copies in LAC-UK communicate the superiority of the product, and make use of directive language encouraging readers to try or purchase the products. However, in the majority of the copies in LAC-UK

the **FORCEFULNESS** of the message is moderated with the use of syntactic simplification and ellipsis, humour and creative non-standard language use, and/or no direct arguments about the product qualities (cf. 4.3.3). In LAC-G, on the other hand, there is a preference for an abundance of factual information and arguments about the product and brand, including technical information (cf. 4.3.3).

Moreover, creative and non-standard language, and frequent use of rhetorical figures is the central way the **EXPRESSIVE** style is exemplified in LAC-UK. These devices have the aim to enhance the entertaining value of the copies and increase memorability. This is in contrast to LAC-G, where there is a preference for emotional language (cf. 4.3.3). Imperatives, direct questions, proper names, frequently used words and informal register construct a **PERSONAL** style that underlines the equality between the communicative participants in LAC-UK. On the other hand, imperatives related directly to buying the product, as well as direct questions to the readers, informal register and less standard language are avoided in LAC-G. It can be hypothesized that imperatives would counteract the attempt of advertisers to build a relation of trust and emotional attachment with consumers, and informal register would counteract the need to construct brand credibility (cf. 4.4). As Sifianou explains, formality in the Greek context is often used in order to enhance the speakers' face rather than to be polite, as it reflects status, education and cultivation (2013: 90). In LAC-G the **PERSONAL** style is constructed through the extensive use of inclusive first person plural pronouns and the communication of the **APPEALS** of **TRADITION** and **COMMUNITY** (cf. 4.3.3). The way these styles are exemplified in LAC-G show advertisers' intention to inform readers about the product, and to establish an emotional attachment with it.

The visual communication style and the **EXECUTION** of advertisements do not show significant variations in LAC-UK and LAC-G (cf. 4.3.3). **OFFERS** are preferred over **DEMANDS**, and the products are given in **MEDIUM SHOTS** in **FRONTAL** and **EYE-LEVEL ANGLE**. Also, **CLASSIFICATIONAL** and **ANALYTICAL STRUCTURES** are equally frequent in LAC-UK and LAC-G, and there is a common preference for organizing information on the **VERTICAL AXIS**, with the promise of the product given at the top of the copy, and factual information about it given at the bottom (cf. 4.1.4, 4.2.4).

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The main difference between LAC-UK and LAC-G lies in the frequencies of NARRATIVE and SYMBOLIC STRUCTURES. In LAC-UK the frequent NARRATIVE STRUCTURES, where participants are presented as interacting with each other, often in a non-naturalistic way, are part of the execution of the ENTERTAINMENT FORM. In LAC-G non-naturalistic depictions exemplify SYMBOLIC STRUCTURES as part of the execution of visual METAPHORS and METONYMIES (cf. 4.3.4). Through the use of these METAPHORS and METONYMIES, the copies achieve a symbolic association of products with cultural traditions or they implicitly convey the products' NATURALNESS. Another difference, driven by the frequent use of visual METAPHORS and METONYMIES and the prominence of the NATURALNESS APPEAL in LAC-G, is the tendency to make SALIENT these visual METAPHORS/METONYMIES, or other aspects of the copies communicating the product's NATURALNESS, and to use green, blue and brown colours as FRAMING DEVICES to do so. Therefore, the differences in the EXECUTION of adverts are prompted by differences in advertising FORMS and APPEALS, and can be seen as culture- or product-specific in the same ways as FORMS and APPEALS.

In conclusion, the comparison of LAC-UK and LAC-G provides evidence of culture-specific preferences with regard to the four dimensions of advertising style that might be motivated to certain extent by the product category, and/or might reflect generalized tendencies with regard to advertising practices. In any case, they give indications of a contrasting purpose of advertisements in the two countries (cf. 4.4). In particular, advertisements in Greece appear to be orientated towards increasing the brand's and product's credibility and trustworthiness with the use of evaluative language, formal register and elaborate body-copies communicating detailed information about the product. Brand credibility is defined in the literature as 'the believability of the product information contained in a brand, which requires that consumers perceive the brand as having the ability (i.e., expertise) and willingness (i.e., trustworthiness) to deliver continuously what has been promised' (Erdem *et al.* 2006: 35). Erdem *et al.* (2006) show that brand credibility has a stronger effect on perceived quality and risks and, eventually, brand choices in collectivistic and uncertainty-avoidant cultures because making the correct choices (or the choices approved by the group) could be a means of showing belongingness to the group,

or of easing risk aversion. At the same time, advertisers in Greece attempt to build a relationship between the consumers and the product/brand and create an emotional attachment with the product by associating it with the cultural background of prospective consumers, which also enhances the credibility of the brand. Therefore, it seems that increasing trustworthiness and creating an emotional attachment are the main purposes of advertisements for local food products LAC-G, and are considered to be the most effective means of persuasion.

Advertisements in LAC-UK, on the other hand, use visual and textual elements as a means to produce an entertaining effect and establish the likeability of the advert. This contributes both to the construction of a strong brand image (cf. Hatzithomas *et al.* 2011: 65), but it also increases brand memorability and brand/product recall, which appears to be considered by advertisers as the most effective way to increase sales. This could be related to the extent to which consumers are inclined towards impulsive buying, since these strategies are more likely to be effective for those consumers and product categories for which purchase occurs before careful consideration or before getting emotionally attached to products (cf. Zhang *et al.* 2010).

6.2 Cross-cultural variations in IAC-UK and IAC-G

Empirical studies have shown that consumers show a preference for global APPEALS and positioning strategies when it comes to the promotion of beauty products (Zhou and Belk 2004) and advertisers tend to standardize aspects of their international advertising campaigns (Nelson and Paek 2007; Seitz and Johar 1993; Seitz and Handojo 1997; cf. 3.1.2). Even though these studies consider language as an element of advertising standardization, they restrict their analysis to whether aspects of the copy are translated or remain in English, and they occasionally consider superficially the content of the message.

On the other hand, studies focusing on the informational content and linguistic devices employed in parallel versions of advertisements for beauty products have shown variations cross-culturally (Sidiropoulou 1998, 2008a; Woodward and

Eynullaeva 2009), which might indicate that even for this product category the need for cultural adaptations is still evident (cf. 3.1.2). These studies treat the linguistic variations in parallel versions of advertisements as manifestations of cultural preferences (cf. 3.1.2). Therefore, they presuppose that they are a result of translators'/copywriters' conscious or subconscious attempts to adapt the copies to the communicative conventions of the target culture. However, since these studies did not intend to adopt a hybridized approach to marketing and advertising, they do not include in their analysis comparable corpora of product categories marketed through locally produced advertisements in the countries in question, where these cultural preferences could be established, with only a few exceptions (Smith 2002, 2004; cf. 3.1.2). The aim of the comparative analysis of Greek and UK parallel versions of cosmetics advertisements in this study was to identify variations in textual and visual elements. It was then examined whether the different tendencies observed in IAC-UK and IAC-G correspond to the variations in advertising style observed between LAC-UK and LAC-G with the aim to determine whether translators'/local copywriters' decisions are consistent with the cultural norms of the genre when introducing adaptations based on a source text or source version and/or a brief.

In line with previous studies, advertisements in IAC-UK and IAC-G show consistencies in all the dimensions of advertising style examined, with the exception of the verbal communication style, where differences between the two sub-corpora range from moderate changes to almost entirely different body-copies. In particular, there are no significant differences between Greek and UK advertisement pairs in advertising FORMS and APPEALS, where the product type and the brand's positioning strategies have a more significant influence on advertising practices (cf. 5.2.1 and 5.2.2). Beauty products, i.e. make-up and skincare products, which represent the majority of the corpus, show a preference for the LESSON FORM with DEMONSTRATION of the product's effectiveness with the use of beautiful models/celebrities featuring in the adverts. The dominant APPEALS tend to be the EMOTIONAL APPEALS of VANITY, SEXUALITY and YOUTH, while an abundance of RATIONAL APPEALS are communicated as secondary. Indirect advertising FORMS and dominant

RATIONAL APPEALS tend to be used for other personal care products. These products are considered LOWER-INVOLVEMENT than beauty products, and products involving more rational than emotional decision-making (Figure 3.3); this could explain the tolerance for indirect FORMS and the less emphasis on EMOTIONAL APPEALS (cf. 5.2.1 and 5.2.2).

The visual communication style and the EXECUTION of advertisements are almost identical in IAC-UK and IAC-G, with a preference for DEMANDS and CLOSE SHOTS of human participants (cf. 5.1.3.2). INFERRED NARRATIVES, where it is inferred that the models depicted are users of the products, are prevalent, conveying the implicature that the products enhance their beautiful appearance (cf. 5.1.4). The HORIZONTAL AXIS is most frequently used to organize information, with information treated as given, including the models, featuring on the left, and new information, like the product and/or factual information about it, featuring on the right. Human participants are made SALIENT, followed by the products, and the same colours and lines are used as FRAMING DEVICES in IAC-UK and IAC-G (cf. 5.1.4).

When it comes to the way advertisers approach the prospective consumers through the verbal communication style, there is a preference for FORCEFUL, PERSONAL and EXPRESSIVE style throughout the sub-corpora. However, there are differences in the way the styles are executed in IAC-UK and IAC-G, some of which correspond with the cultural preferences emerging from LAC. Firstly, there is a tendency for the Greek copies to avoid the use of colloquial expressions and creative devices leading to less standard language use. This is in consonance with the variations between LAC-UK and LAC-G, where informal register is a device used to construct a PERSONAL style only in LAC-UK, while in LAC-G the formal register is preferred. In the genre of print advertising in Greece, informal register might be seen as conflicting with the attempt of the brand to convey status and credibility, which appears to be central in Greek advertisements, as it emerges from LAC-G.

Another tendency in IAC-G is to avoid direct questions and imperatives making direct/indirect suggestions to try the product. Such imperatives are used in IAC-UK, usually following a direct question introducing a problem to be solved, or they are

part of the endorsements. Exposition and evaluation are preferred over exhortation in IAC-G, but the personal character of the endorsements is maintained by other means, e.g. with the model giving a testimonial for the product in first person. Imperatives suggesting the purchase of the product are also not used in LAC-G, as it is assumed that they do not correspond with the genre conventions and the purpose of advertisements in Greece (cf. 5.2.3).

A difference is also observed with regard to the use of personal pronouns in IAC-UK and IAC-G. In particular, the exclusive first person plural possessive pronoun *our* with reference to the product or an aspect of it is recurrent in IAC-UK, but it is replaced by nominal/impersonal constructions in IAC-G. The exclusive plural possessive pronoun *our* is also occasionally used in LAC-UK when referring to the product, but in LAC-G inclusive first person plural pronouns and verb forms were opted for by advertisers. This might be related to the different norms of the genre in Greece, where the shared past of the interactive participants tends to be emphasized (cf. 4.2.3.1). This tendency could be encouraged by the local origin of the food products, and the fact that food can be considered as a central aspect of Greek culture and identity. The use of the inclusive pronouns would not be as suitable in the case of cosmetic products, which are exponents of a modern and cosmopolitan global culture. However, favouring impersonal constructions over the first person plural exclusive pronouns does not appear to be a conscious attempt to make the body-copies less PERSONAL, since the personal character of the text is maintained by other means (cf. 5.1.3.1).

In a comparison of translational tendencies in business-oriented and cosmetics adverts from English into Greek, Sidiropoulou observes that in business adverts there is a tendency to raise tenor in Greek TTs (target texts) with the use of nominalization and by passivizing constructions (2008b: 478-480). In Greek cosmetics versions of adverts, on the other hand, there is a preference for decreasing distance with the use of verbal rather than nominal constructions, personal pronouns and direct forms of address (ibid.: 482). Some of these differences are considered to be driven by the product category, but others are seen as gender-specific, encouraged by the different stereotypes regarding social

needs of women versus men (ibid.: 486). Sidiropoulou proposes that women's perceived need for belongingness is manifested through the preference for decreasing distance in cosmetics Greek TTs, while raising tenor in business adverts, which presumably address predominantly men, is associated with the need for self-respect (ibid.: 486). However, in both of the product categories, she also observes occasional opposing tendencies when it comes to translators' choices, and she considers these to be an attempt to balance the persuasive nature of the text and the need to decrease distance (ibid.: 485). These fluctuations in translational behaviour are more apparent in cosmetic adverts, which results in the numerous 'unexpected modifications' which increase distance through the elimination of linguistic devices constructing a personal character of the text (ibid.; also Sidiropoulou 1998, 2008a; cf. 3.1.2). Sidiropoulou's proposed explanation for this phenomenon is that 'distance-reducing devices in cosmetics adverts, which are intended to make the text appealing to female readerships, somehow jeopardize the persuasive power of ad discourses by creating too close a relationship between text producer and audience' (2008b: 483). Therefore, the assumption is that balancing devices are used by translators in order to counteract that effect and ensure persuasiveness.

In this study the avoidance of the exclusive first person plural possessive pronoun *our* in IAC-G could also be seen as a distancing device. However, another possible explanation for the avoidance of these pronouns, as expressed in 5.2.3, could be that they would hinder the effectiveness of advertisements in the Greek context by prioritizing the face of the producer of the advert, and producing self-mentioning body-copies that appear to be less attentive to consumers' needs. Such devices reflect the aim to construct a brand image and differentiating a brand from competitors. However, when advertisers aim to primarily to build a relationship with the prospective consumers (cf. de Mooij 2010: 174), self-mentioning devices would be expected to be avoided. A similar tendency to replace the exclusive *our* with impersonal constructions was observed in advertisements for multinational products translated into Russian when compared to the English parallel versions (Smith 2004: 294-295). Even though this exclusive possessive determiner appeared

to be common in English advertisements, it was not popular in native or translated Russian adverts (ibid.). On the hand, the inclusive pronoun *we* was preferred in the monolingual Russian corpus, but it was not popular in the parallel advertisements for multinational products in English and Russian (ibid.: 296-297).

The use of inclusive versus exclusive first person plural pronouns in LAC-G versus LAC-UK, or the preference for impersonal constructions over exclusive pronouns when the inclusive ones are not considered suitable for the product category in IAC-G, reflect a contrast between authoritativeness and belongingness, which is also linked to differences in politeness norms in the two cultures. A comparison of politeness phenomena in the UK and Greece indicates that politeness is conceptualized and manifested differently in the two countries, with Greece prioritizing positive politeness strategies, which emphasize involvement and in-group relations, and the UK placing a higher value on individuality and privacy, which is linked to negative politeness (Sifianou 1992). This might explain not only the use of inclusive versus exclusive pronouns, but also the overall purpose of advertisements as reflected through the analysis of LAC (cf. 6.1). Particularly, the use of commissive and expressive speech acts, which result in promises and expression of emotions is linked to positive politeness orientations (Leech 1983; cited in Sifianou 1992: 95).

Evaluative elements, including comparatives and superlatives, appear to be more frequent in IAC-G than IAC-UK, often compensating for direct questions and imperatives or creative elements and non-standard language use employed in the latter (cf. 5.1.3.1 and 5.2.3). These evaluative elements are recurrent in LAC-G, but are also used in LAC-UK. Considering the fact that body-copies in LAC-G are considerably more elaborate than LAC-UK, it could not be established with certainty whether the frequent use of evaluative elements is *per se* a cultural preference in Greek copies or a result of the more elaborate body-copies. Their use in IAC-G could partly be a result of compensating for other aspects of the source copies that could not be conveyed in Greek and/or an example of adaptation of the text to the norms of the genre in the Greek context. As was previously mentioned, the use of evaluative elements and comparatives/superlatives in Greek advertisements is also

observed by Sidiropoulou (1998, 2008a), where they are linked to collectivism and positive politeness orientations (Sidiropoulou 2008a: 342-343).

The use of more factual information and/or the addition of claims about the product qualities in IAC-G could be linked, to a certain extent, to the uncertainty avoidance, as reinforced by socioeconomic factors, but, on some occasions, it appears to be an example of pragmatic explicitation, i.e. it is motivated by the need to bridge cultural gaps between source and target cultures to ensure comprehension (cf. 5.2.3).

Finally, there is a difference in the way verbal information is organized in the two sub-corpora, with IAC-G showing a preference for an unmarked thematic structure, where old information is given before new information, explicit topicalization at the level of the paragraph, and thematization of adverbial time phrases that only appear in the Greek copies. It could not be established whether these variations are language systemic or they reflect generalized tendencies in the genre of print advertising in Greece and/or whether they are translation-inherent, i.e. tendencies characterizing the translation process or inherent characteristics of the product of translation (cf. 5.2.3). The tendency for topicalization and adverbialization is also observed by Sidiropoulou (2004) in English into Greek translations of EU texts.

The cultural preferences in most of the dimensions of advertising style reflected in LAC are not mirrored in IAC. This is to a large extent due to the differences between the product categories and origin, both when it comes to their perceived value and contribution in defining cultural identity, as well as the potential differences in consumers' decision-making processes before purchasing them, as will be discussed in 6.3. However, some of the variations in verbal communication style between IAC-UK and IAC-G give indications of the conflicting purposes of the advertisements as mirrored in the comparison of LAC-UK and LAC-G. The devices used in verbal communication style in IAC-UK lead to the construction of more self-mentioning body-copies through which brands define their images and encourage the purchase of their products. In IAC-G, however, body-copies appear to be more orientated towards conveying the brand's credibility by maintaining a formal register and

polite forms of address, and assuring the products' effectiveness by enhancing evaluative elements and claims, while no direct suggestions are made to the readers to buy the product. The comparative analysis of IAC-UK and IAC-G stresses that the culture-bound norms of communication are evident even in product categories that are considered to be more amenable to standardization. More importantly, it demonstrates that the language of advertising is likely to be the most culture-specific dimension of advertising style and should not be ignored in cross-cultural advertising research.

In the following section I address the potentially product-driven variations observed in the comparison of LAC-UK and IAC-UK versus LAC-G and IAC-G, and their possible interpretation.

6.3 Product-driven variations in advertising style in the UK and Greece

Based on the FCB matrix (Figure 3.3), beauty products, representing the majority of IAC, are HIGH-INVOLVEMENT and FEEL products, requiring an 'affective' strategy for their promotion (Vaughn 1986: 57). According to Vaughn, the purchase of these products is primarily determined by the emotions they elicit – especially those emotions related to self-esteem –, and emotional arousal is a key criterion for testing the effectiveness of advertising strategies for their promotion (1980: 31; 1986: 57). Even though emotions are considered more important than rational considerations during decision-making (ibid.), the fact that they are HIGH-INVOLVEMENT also requires the communication of factual information about the products (cf. 3.2.2). In both of the sub-corpora in IAC, advertising style demonstrates a combination of EMOTIONAL and RATIONAL APPEALS with a prioritization of the former: the direct LESSON FORMS are combined with the dramatic visuals, the dominant APPEALS are EMOTIONAL, complemented by RATIONAL secondary APPEALS, and the body-copies make use of emotionally stimulating language.

Food products, on the other hand, are posited by Vaughn (1980: 31) and Weinberger and Spotts (1989a: 43) in the third quadrant of the FCB matrix, i.e. they are considered LOW-INVOLVEMENT and THINK products (cf. 3.2.2). Vaughn argues that

the promotion of these products does not require emotional associations or an abundance of information, as purchase occurs with minimal thinking, and consumer behaviour is routinized, with learning and/or emotional attachment occurring after purchase (1980: 32; 1986: 57). In terms of advertising style, it would be expected that indirect FORMS would be more frequently used in LAC than IAC, RATIONAL APPEALS would be dominant in LAC, and body-copies would be short and not particularly emotionally engaging.

The potentially product-driven variations between LAC and IAC show considerably distinct patterns in the UK and Greece, despite the fact that they consist of adverts for the same product categories. The product-driven variations in advertising practices between IAC-UK and LAC-UK directly reflect the categorization of food and beauty products in the FCB matrix. For example, they might explain why the recurrent FORM of ENTERTAINMENT in LAC-UK is not reiterated in IAC-UK, and why LESSON FORM through DEMONSTRATION is encountered only in IAC-UK. In LAC-UK RATIONAL APPEALS represent the vast majority of employed APPEALS, both as dominant and secondary, per copy and overall in the corpus (cf. 4.1.2, 4.3.2), while in IAC-UK more APPEALS are employed per copy on average, and the dominant APPEALS tend to be EMOTIONAL (cf. 5.2.2). Also, the frequent inclusion of discount vouchers encouraging the purchase of the product, communicating the APPEAL of VALUE-FOR-MONEY, is encountered only in LAC-UK, and not in IAC-UK. This marketing strategy is congruous with Vaughn's categorization of food products, and the assertion that coupons and samples are effective strategies to increase consumers' purchase intention for LOW-INVOLVEMENT and THINK products, as action often precedes learning (1980: 31). Finally, in LAC-UK the body-copies are short, and the FORCEFULNESS of the message is mitigated with the use of ellipsis and humour (cf. 4.1.3.1), while the FORCEFULNESS and EXPRESSIVENESS of the message are reinforced in IAC-UK (cf. 5.1.3.1).

However, the strategies followed by advertisers in LAC-G versus IAC-G do not confirm as strongly the expectations drawn based on the matrix. For example, even though LESSON FORM through DEMONSTRATION is more common in IAC-G than LAC-G, it is one of the most frequent FORMS in LAC-G as well (cf. 4.2.1). This might indicate a more generalized preference for the LESSON FORM in the Greek advertisements,

and/or an increase in the degree of INVOLVEMENT of food products in Greece. In contrast to LAC-UK, where RATIONAL APPEALS prevail, in LAC-G EMOTIONAL and RATIONAL APPEALS are almost equally employed as dominant and two out of the five most commonly employed APPEALS are EMOTIONAL, mainly expressing collectivistic values (cf. 4.2.2, 4.3.2). As was discussed in 4.2.2, the nature of the food products, which can be shared with friends, family and social groups, can provoke the use of collectivistic values in advertising, if these values prevail or they are desirable in a context. The advertising genre conventions in Greece and/or potential differences in perceived consumers' decision-making processes could encourage the communication of EMOTIONAL APPEALS in the promotion of food products, if these APPEALS are believed to contribute to consumers' decisions to purchase a product. Additionally, FORCEFUL and EXPRESSIVE verbal styles are preferred both in LAC-G and IAC-G, with body-copies in LAC-G often being longer and more syntactically elaborate than body-copies in IAC-G. The FORCEFULNESS of the message in LAC-G is a genre convention that could potentially reflect consumers' requirement for a more careful consideration before the purchase of food products, which would be expected in HIGHER-INVOLVEMENT products. Additionally, the EXPRESSIVENESS of the message in LAC-G is often exemplified through the emotionally stimulating language (Table 4.7), which is linked to the abundance of EMOTIONAL APPEALS employed.

Consequently, while some variations between LAC-UK and IAC-UK could be influenced by the product type and the categorization of food and cosmetics products in the FCB matrix, the variations between the corresponding Greek corpora do not comply as evidently with this categorization and the expectations it generates. Contrary to the matrix, the approaches followed for the promotion of food products of local origin LAC-G reflect their perception as HIGHER-INVOLVEMENT products than LAC-UK, and equally as THINK and FEEL products, i.e. as products for which the purchase decision-making draws heavily on both rational considerations and emotional values. This HIGHER INVOLVEMENT could be specific to the particular product category or it could reflect a generalized tendency of Greek consumers to require more factual information and the construction of a clear argument in order

to be convinced. However, it could also be influenced by the financial conditions in Greece, which could result in the need for a more careful consideration of options before making a purchase (cf. 4.3). It is also possible that the economic crisis encourages group affiliations, which could encourage advertisers to appeal to consumers' emotions related to their community and cultural traditions (ibid.). The different strategies used for the promotion of food products in Greece illustrate the fact that the FCB matrix may require adaptations for diverse cultural and socioeconomic contexts.

6.4 Cultural influences on advertising style

Returning to the overarching research question of the thesis, the study examined the subcultures of Greek food advertising, UK food advertising, and international cosmetics advertising with a focus on Greek and UK parallel advertisements. The aim of the study was to identify tendencies with regards to advertising practices in these subcultures that reflect different conventions in relation to the genre, which might be related to cultural dimensions and/or other factors having an influence on advertising strategy, as shown in Table 6.1. The focus was on the effect of the product category and origin, but other influences were also considered, like the stage of development of the advertising industry, the socioeconomic context, the medium (print versus broadcast advertisements, and therefore written versus oral communication), the product cycle (when was the product introduced to the market) and possible differences in consumers' criteria for purchase.

Various cultural influences, i.e. influences related to the contexts in which the subcultures operate, were found to provide a possible explanation for the variations between LAC-UK and LAC-G in all aspects of advertising style examined, and in some aspects of the verbal communication style in IAC-UK and IAC-G, as shown in Table 6.1. However, these cultural influences are seen as explanatory hypotheses, acknowledging the possibility that the tendencies with regard to the use of visual and verbal elements in these subcultures could also be a result of long-standing conventions that established particular norms of the genre. Also, in the

Chapter 6: Discussion of findings

Devices prioritized across LAC-UK and LAC-G	Possible cultural influences
ENTERTAINMENT, humorous devices, informal register, more NARRATIVE STRUCTURES in LAC-UK	Uncertainty tolerance, small power distance, advertising industry, product category, genre conventions
LESSON FORM through DEMONSTRATION and ASSOCIATION TRANSFER, more SYMBOLIC STRUCTURES in LAC-G	Uncertainty avoidance, collectivism, advertising industry, socioeconomic aspects, product category and origin, medium, genre conventions
FORCEFUL message, more factual information and more APPEALS in LAC-G	Uncertainty avoidance, advertising industry, socioeconomic aspects, product category, medium, genre conventions
NATURALNESS APPEAL, green, blue and brown colours as FRAMING DEVICES in LAC-G	Uncertainty avoidance, product category
COMMUNITY and TRADITION APPEAL (MORE EMOTIONAL APPEALS), emotional language, inclusive pronouns and verb forms in LAC-G	Collectivism, socioeconomic aspects, product category and origin, consumers' purchase criteria
VALUE-FOR-MONEY APPEAL in LAC-UK	Product category (LOW INVOLVEMENT), consumers' purchase criteria
Complexity in COMPOSITION of the copies in LAC-G	Advertising industry, genre conventions
Devices prioritized across IAC-UK and IAC-G	Possible cultural influences
More APPEALS and factual information in IAC-G	Uncertainty avoidance, product cycle, pragmatic explicitation, translation process
Avoidance of exclusive pronoun <i>our</i> in IAC-G	Collectivism, uncertainty avoidance, genre conventions
Avoidance of direct questions and imperatives in IAC-G	Large power distance, genre conventions
Avoidance of Informal register and less standard language use in IAC-G	Large power distance, genre conventions, medium
Evaluative elements in IAC-G	Uncertainty avoidance, compensation for other elements that are not maintained, translation process
Explicit topicalization and thematization	Genre conventions, translation process

Table 6.1: Possible cultural influences on advertising style

case of international copies that are result of translation, the observed tendencies might be a result of norms with regards to the translation/transcreation of texts belonging to this genre in the particular language direction and/or the conscious or subconscious attempt of the translators to ensure the functional equivalence of the text.

More importantly, the different genre conventions in the UK and Greece reflected a different purpose of advertisements in the two cultural contexts (cf. 6.1), and

appeared to influence the product-driven variations between the Greek and UK sub-corpora in LAC and IAC (cf. 6.2). The similarities between IAC-UK and IAC-G in many aspects of the advertising style, on the other hand, demonstrate the tendency to use standardized positioning strategies for most of the dimensions of advertising style for the promotion of cosmetics, a product category linked to globalization, modernity and cosmopolitanism.

7. Concluding remarks

In what follows I consider the contributions of the study and I make suggestions for further research which are relevant both in marketing and advertising research, as well as translation studies and cross-cultural pragmatics. I focus on the usefulness of the methodological apparatus proposed for the analysis of advertisements, and the benefits of incorporating comparable and parallel corpora, and accounting for the effect of product categories and origin. I also discuss how adopting an interdisciplinary approach to analysing the copies and to interpreting the findings facilitates a better understanding of the cultural specificity of the genre of advertisements in this study. Moreover, I consider the implications of the findings with regards to the varying degrees of INVOLVEMENT of food products and the different purpose of advertisements in the UK and Greece. This is followed by an acknowledgment of the limitations of the study and a brief conclusion.

7.1 Contributions of the study

In this section I address the implications of the project for different areas of study, and suggest directions for future research. I start by discussing the proposed methodological apparatus for the analysis of advertising copies, and the ways it can be exploited. I then consider the contributions of other methodological aspects of the study, as well as the implications of the findings.

7.1.1 Methodological apparatus

One of the most significant contributions of the thesis is that it offers a methodological apparatus for a comprehensive and multifaceted analysis of various aspects of advertising style. It is believed that applying a methodology that incorporates various aspects of advertising style can facilitate the dialogue between disciplines and enhance the understanding of advertising as a cultural, social, linguistic and marketing phenomenon. The apparatus takes as a starting point the

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four dimensions of advertising style that de Mooij identifies as potentially culture-bound, i.e. the advertising FORMS, advertising APPEALS, communication style and EXECUTION of advertisements (2010: 169). These dimensions are then operationalized by drawing on advertising research, and linguistic and visual analysis models, as shown in Chapter 3. De Mooij's categorization of advertising FORMS is used to operationalize advertising FORMS, but not all the categories are applicable in print adverts. Particularly, as was anticipated (cf. 3.2.1), the SPECIAL EFFECTS FORM, some of the SUB-FORMS of the IMAGINATION form, and the SUB-FORM of VIGNETTES are not encountered, while the SUB-FORM of PRESENTER is unlikely to be encountered in print adverts and it can be incorporated into the DEMONSTRATION SUB-FORM. Pollay's (1983) APPEALS are tailored to the product categories and categorized into EMOTIONAL and RATIONAL (cf. 3.2.2.1). With regard to the dimension of communication style, de Mooij adopts a broader view of the communication style of adverts, which is oriented towards the directness of the advertising message, e.g. through the direct communication of the product features, versus the use of humorous devices or visual metaphors (2010: 172-173). She discusses the ways cultural values can impact on interpersonal communication style without focusing extensively on the language of advertising (ibid.: 165-167). On the contrary, in this study there is a more extensive focus on language, while the way the visuals reflect the interpersonal relationship of communicative participants is also examined. Fielden's (1982) verbal communication styles are significantly expanded, and adapted to the needs of the study. Finally, Kress and van Leeuwen's (2006) model of visual analysis proved to be a useful model for the examination of visual communication style and the EXECUTION of advertisements. It should be noted that the notion of INFERRED NARRATIVE, which is used throughout Chapter 4 is an addition of the researcher to account for those cases where a narrative is implied but not exemplified in the visuals. It is important to be stressed that both the conceptualization and operationalization of the four dimensions of advertising style, and the analysis of the copies based on the methodological apparatus developed are likely to be influenced by the subjectivity of the researcher, and alternative interpretations could also be possible.

The integration of a visual and linguistic analysis of advertising copies with the analysis of FORMS and APPEALS contributes to previous research both in the translation of advertisements and in cross-cultural advertising studies from the marketing perspective. As is often argued by translation scholars, translators need to acquire a number of skills other than linguistic competence in order to effectively transcreate an advertising copy for a target audience. These include copyrighting skills and cross-cultural expertise (Munday 2004), semiotic competence (Torresi 2008), knowledge of registeral features of the genre (Shakir 1995: 71), and understanding of consumer psychology (Ho 2004: 241). However, central marketing concepts, like advertising FORMS and APPEALS, are often ignored by translator scholars, who also do not always account for the multimodality of the genre (cf. 1.2). Incorporating the analysis of advertising FORMS and APPEALS and the ways these dimensions are realized in visual and textual aspects is essential in gaining a better understanding of the genre. The awareness of the ways FORMS and APPEALS are constructed and influenced by culture would facilitate the evaluation of translation choices and the understanding of their implications, which would help translators/copywriters make optimal choices and be able to justify their translation decisions or their proposed adaptations.

As was previously discussed, there is a lack of unanimity with regards to the aspects of advertising style examined and the way they are understood in cross-cultural advertising research (cf. 1.1, 2.4). In response to the problem of the lack of consensus in the instruments developed for the content analysis of advertisements, the present study offers a methodological apparatus that aims to identify and operationalize all aspects of advertising style that can be relevant in cross-cultural advertising research. The inclusion of a comprehensive linguistic analysis of advertisements as a component of the methodological apparatus is a significant contribution from a marketing point of view. As was discussed in 1.2, cross-cultural advertising studies tend to underestimate the importance of translation, and do not include the verbal communication style of advertisements as a level of analysis. This reflects a simplistic view of the translation process, which presupposes that there could be an absolute equivalence between source and target texts, which does not

require further attention. This view often leads to vague comments about the language of global advertising, like ‘even when language is localized, it is mostly translated directly from the original copy without regard for local nuance’ (Nelson and Paek 2007: 67). However, focusing on American advertising and one product category, Motes *et al.* (1992) show that verbal styles and aspects of the organization of the text can have an impact on the effectiveness of an advertisement (cf. 3.2.3.1). The aim of the present study was to examine whether the preference for specific styles could be culture-bound. It was shown that even in the case of advertisements for cosmetics, where standardized practices are preferred, there are variations between Greek and UK interpersonal communication styles, which reflect potentially different purposes of the copies. This indicates that verbal communication styles require closer attention in cross-cultural advertising studies, as they are a dimension of advertising style that is likely to require localization. Goddard argues that the language of multinational advertising manifests cultural variations in the most transparent way (1998: 80). The importance of language in persuasion is also noted by others, who consider it to be at least as important – if not more important – than the visuals (Sedivy and Carlson 2011: 28; Dyer 1982: 139). Neglecting cultural norms with regard to the verbal styles and their executions could have a negative impact on the consumers’ attitude towards the advertisement, which would affect the attitude towards the product and the brand, and could influence the intention of purchase.

Future research

- With certain adaptations depending on the product categories under examination, the methodological apparatus can be applied in studies performing content analyses of larger samples of print adverts cross-culturally with the aim to examine the degree of standardization/localization, and determine which dimension is more likely to require cultural adaptations.
- The methodological apparatus can also be used in qualitative studies in other cultural contexts with the aim to identify the characteristics and

objectives/purpose of the advertising genre, or culture-bound persuasive strategies.

7.1.2 Compilation of comparable and parallel corpora

This is to my knowledge one of the few studies in the translation of advertisements to examine separately corpora of locally produced and international adverts focusing on particular product categories (cf. 1.2 and 3.1.2). Juxtaposing comparable (i.e. monolingual) and parallel corpora allows for safer conclusions with regard to the motivations of shifts occurring between source and target versions of advertisements' body-copies, or variations between parallel versions. This is the case because the findings resulting from the analysis of comparable corpora can serve as a backdrop for understanding whether translators' choices and the modifications/adaptations occurring in parallel advertisements cross-culturally are a result of adhering to the local norms of the genre in order to achieve 'discoursal equivalence' (Shakir 1995: 71) or other factors, like limitations related to the translation process or lack of skills. For example, the tendency to avoid the use of the personal exclusive pronoun *our* and the imperatives in specific contexts in IAC-G could have been interpreted as a tendency of Greek adverts to be less personal. However, LAC-G demonstrates that this is not the case, as personal pronouns are recurrent in local Greek adverts, which suggests that there might be a different explanation for these translation tendencies in IAC-G (cf. 5.1.3.1, 6.2). Moreover, it is also essential to consider the impact of the product category, and provide evidence of tendencies in advertisements for various categories in order to ascertain whether a preference with regard to a dimension of advertising style is a result of a generalized approach of advertisers in a cultural context, or is tied to particular product types.

Making the distinction between locally produced and multinational products and advertisements, and focusing the analysis on particular product categories is also important from a marketing point of view. A large number of cross-cultural advertising studies perform content analysis of large samples of advertisements cross-culturally in order to establish the desirable degree of standardization (cf. 1.1), without distinguishing between translated/transcreated copies and copies

originally produced in the cultures in question. This carries the danger of circularity, since the studies aim to unveil the desirable international advertising practices by analysing, to a large extent, the already established practices adopted by multinational advertisers. This study suggests that the examination of locally produced advertisements can be useful in unveiling local norms with regard to the promotion of a product and consumers' decision-making processes as perceived by local advertisers. Focusing on specific product categories and product origins also allows the more thorough consideration of their effect on advertising practices. The product category, as well as the product origin, can be significant constituents in priming consumers' affiliation towards their local culture or the verification of their involvement within the global consumer culture and trends (Merz *et al.* 2008; Cleveland *et al.* 2011; cf. 1.1). Subsequently, product categories can have a significant impact on the most suitable marketing positioning strategies of multinationals, and the choice between a global/local/foreign or glocal consumer culture positioning (cf. Akaka and Alden 2010; Merz *et al.* 2008). The study shows that product category and origin can affect the extent to which APPEALS are congruent with cultural values. Also, the different practices for the promotion of food products in LAC-UK and LAC-G show that the effect of the product category and origin is not necessarily uniform cross-culturally (cf. 6.3).

Future research

- It would be interesting to examine comparable and parallel corpora of advertisements for the same product categories (e.g. food) cross-culturally to identify points of convergence and divergence between them.
- Content analyses of advertisements focusing on specific product categories and/or origins, and a consideration of the position of these products within the cultural contexts examined would allow the development of hypotheses to be tested further in experimental studies.

7.1.3 INVOLVEMENT of food products in the UK and Greece

The promotion of food products, as it emerges from LAC-UK, reflects their low INVOLVEMENT (cf. 6.3), which is in line with the Western-oriented categorization of

food products by Vaughn (1980: 30). This is in contrast to LAC-G, where the information-dominant copies reflect a higher INVOLVEMENT of food products (cf. 6.3). Based on the Elaboration Likelihood Model, a theory which accounts for the impact of the product's INVOLVEMENT on information-processing and persuasion, low INVOLVEMENT products follow a peripheral route to persuasion, meaning that prospective consumers do not require careful consideration of the arguments made about the product qualities (cf. 3.2.2). On the contrary, their persuasion is based on peripheral cues, like the product's packaging, a catchy slogan or the product's or endorser's attractiveness, without extensive cognitive processing mediating decision-making (Solomon *et al.* 2002: 180; Petty *et al.* 1983: 143).

Future research

- Experimental studies could be used to examine whether the approaches followed by advertisers in LAC-UK and LAC-G are more effective in increasing consumers' intention to purchase food products.
- The potentially low INVOLVEMENT of food products in the UK is related to issues like food choices, healthy eating, as well as global problems like sustainability of consumption and food waste. As Solomon *et al.* argue 'marketers can play a role in educating consumers about which criteria should be used as determinant attributes', i.e. attributes in which products of the same category differ and determine the final choice (2002: 253). Future experimental research could focus on the ways in which advertising and marketing strategies can be used in order to increase people's INVOLVEMENT when it comes to the purchase of food products.

7.1.4 Purpose of advertisements in the UK and Greece

The comparisons of the Greek and UK sub-corpora in LAC and IAC show significant variations in advertising practices, which reflect potentially different purposes of advertisements in the two cultural contexts (cf. 6.1 and 6.2). The awareness of the different purposes of advertisements in the UK and Greece can inform translators' decision-making when they are working on the translation/transcreation or recreation of advertisements for these cultural contexts. Reiss (1981) characterizes

advertisements as operative texts, i.e. texts in which the central intention and motive of communication is to convey an appeal which would be effective in triggering a particular behaviour on behalf of the readers, which, in this case, is to buy a product or use a service. Even though this overriding function is considered to be consistent cross-culturally, the ways in which linguistic or visual elements are employed to achieve the persuasive effect might differ. When this is the case, what Reiss calls 'adaptive translating' is necessary in order to ensure that the target text is functionally equivalent to the source text (ibid.: 129). Therefore, the acknowledgement of cultural variations in the persuasive elements of advertising is necessary for translators and copywriters to ensure that advertisements maintain their function and their 'economic value' cross-culturally (cf. Ho 2004). The identification of contrasting purposes of advertisements can also be used in order to evaluate whether translations of advertisements are functionally effective in a target culture, which would assist their quality control.

Future research

- The findings from this study could be the starting point for experimental studies examining the advertising style variables that are more likely to influence consumers' intention to purchase the product in the UK and Greece. It would be interesting to establish whether these variables are consistent with the conflicting purposes of advertising as they manifest themselves in LAC and IAC. These studies could facilitate the potentially culture-bound definition of advertising effectiveness.
- Future studies could focus on the frequency of use and exemplification of directive, assertive and commissive (e.g. promise, which can be expressed through the use of evaluative elements) speech acts in the language of advertising, and the ways they reflect the purposes of the copies cross-culturally (cf. 6.2).
- The use of presuppositions and implicatures in persuasive language, which are particularly common in headings and slogans in advertising, could also be culture-specific and linked to cross-cultural advertising style. A presupposition is what is assumed to be true by the speaker before making

an utterance, and an implicature is what the hearer infers from the speaker's utterance, and assumes to be true even though it is not stated directly (Yule 1996: 128, 133). The fact that implicatures presume that certain information is shared and agreed upon, they are not easily questioned, and they do not require further justification, in contrast with direct assertions, makes them particularly applicable in the language of advertising (Vestergaard and Schrøder 1985: 24-25; Sedivy and Carlson 2011: 105). However, it can be hypothesized that they would be more common in uncertainty-tolerant cultures, since there is a preference for direct claims in uncertainty-avoidant contexts in order to convey brand credibility.

- The visuals can also have a significant effect in drawing inferences in advertising, as shown by the frequent use of *INFERRED NARRATIVES* in IAC, but also *ASSOCIATION TRANSFERS*, especially in LAC-G and IAC-G3 (cf. 4.2.1, 4.3.1 and 5.1.4). The ways in which the visuals and the interaction of visual and textual elements are used to convey implicatures could be examined more closely in future studies.
- The complexity of the message is another aspect of advertising style that requires further attention in cross-cultural studies. Experimental studies have shown that the effect of visual, textual, informational and technical complexity on comprehension, recall, recognition and persuasiveness of advertisements can vary depending on the product's *INVOLVEMENT*, the product category, but also the readers' demographics (Lowrey 1998; Putrevu *et al.* 2004; Chumblee *et al.* 1993; Anderson and Jolson 1980). Similar findings are documented in analyses of advertising texts (e.g. Bruthiaux 2000). The analysis of LAC in this study demonstrates that there might also be cultural preferences with regards to the complexity of advertisements, since copies in LAC-G show a preference for more complex messages than LAC-UK. Further research is required to establish whether this is due to the product category or is a generalized tendency.
- One of the indications of the contrasting purposes of advertisements in the UK and Greece in this study was the distinct patterns with regards to the use

of inclusive and exclusive possessive pronouns, especially when referring to the product or its attributes (cf. 6.2). Further studies in larger samples of advertisements are required to ascertain whether this is generalized across product categories, and to establish the impact of the product origin on the extent of use of inclusive pronouns.

- IAC-G gives some indications of explicitation phenomena, as well as topicalization, adverbialization, and changes from a marked to an unmarked thematic structure, which could, to a certain extent, result from the process of translation (cf. 5.1.3.1 and 5.2.3). The potential motivations of these phenomena, as well as their impact on the advertising message, need to be further examined using comparable and parallel corpora of advertisements.

7.1.5 Interdisciplinary approach to the interpretation of findings

The present study introduces an interdisciplinary approach to the study of advertisements which is informed by semiotics, advertising and consumer behaviour research, and cultural studies. This approach is applied not only to the way advertisements are analysed (cf. 7.1.1), but also to the interpretation of the findings. This is shown in Chapter 6, where I draw a parallel between the findings resulting from this study and other content analyses of advertisements or consumer behaviour studies related to product familiarity and brand perceptions, consumer innovativeness, and brand credibility signals (cf. 6.1). Also, the findings are related to politeness orientations in the UK and Greece, and previous studies in the translation of advertisements (cf. 6.1, 6.2). This alliance of various perspectives when it comes to the understanding of the cultural specificity of advertising is novel both from a translation and a marketing point of view. Not only do studies in the translation of advertisements not take into consideration previous literature from these fields, but there is also little interaction between experimental studies in consumer behaviour and cross-cultural advertising research. It is believed that this alliance would be beneficial for all fields of study involved in the analysis of advertisements and could facilitate the development of new research agendas.

7.2 Limitations of the study

It is acknowledged that, as a result of the small samples of advertisements used for the needs of this study (39 copies in LAC and 38 in IAC), the findings might not be amenable to generalization or have a direct effect on marketing and advertising practices. However, the small sample and the focus on two cultural contexts and product categories permitted the in-depth analysis of the copies and the consideration of various aspects having an impact on advertising practices. It also allowed the use of an interdisciplinary approach to the analysis of the copies and the interpretation of the findings.

Moreover, the analysis of copies performed in this study could only provide insights into what is practised from the advertisers' or translators'/copywriters' point of view and from the perspective of the researcher. The point of view of consumers, but also of the actors involved in the design and implementation of the advertising copies, like the multinational companies, the in-house or freelance translators and the agencies, was not considered. Knowledge is limited with regards to the processes of multinational companies' decision-making in collaboration with agencies and consultants. Academics in marketing research often encourage advertisers to use models of cultural differences, like Hofstede's framework, as guiding principles when developing their advertising strategies cross-culturally (de Mooij 2010: 149-150; Milner and Collins 2000: 77), but it is not known to what extent this happens. Even though there is some survey research on the attitudes of marketing executives of multinational companies and subsidiaries in standardizing or localizing the advertising message (e.g. Calantone *et al.* 2006; James and Hills 1991), there is a lack of transparency when it comes to decisions in the implementation of multinational campaigns. As Taylor stresses (2002: 52, 2005: 12-13) there is also a lack of knowledge when it comes to the interaction of advertising agencies and clients when planning these campaigns, and the degree to which agencies affect marketing strategies. Adab shows that there is reluctance, especially on the part of the agencies, to provide insights into the practices followed for the translation of advertising texts, and to give access to such texts (1997: 210-211).

Gaining access to communication/translation briefs, produced by the source text producers or the translation commissioners/agencies to outline the creative intent of the advert and explain the communication objectives in the target contexts, could add another perspective to the interpretation of findings. However, this is not expected to be easy, as they are confidential documents, potentially giving information about the product's positioning that the clients would not want to disclose to competitors. Having direct contact with the translators themselves could also be enlightening for establishing the motivations behind their translation decisions, but this requires that companies or agencies are willing to reveal the identities of their translators. Although this was beyond the scope of this study, it would be particularly informative if future studies could attempt to examine the translation of advertising texts from the point of view of translators, by looking at the references made available to them and what they entail, and the extent to which they are given the freedom to propose adaptations of the text or other aspects of the copies.

7.3 Conclusion

The present study makes a contribution to knowledge by developing, operationalizing and applying an interdisciplinary methodological apparatus that allows the multifaceted analysis of advertising copies. It also acknowledges the importance of analysing separately a comparable corpus of locally produced advertisements and a parallel corpus of multinational advertisement pairs. The local corpus is useful in the identification of the characteristics of the genre cross-culturally, potentially motivated by sociocultural, pragmatic and consumer behaviour differences, and the parallel corpus is examined in order to identify cross-cultural variations that can be attributed to these differences. The study also stresses the importance of considering the effect of the product category and product origin, as they can have a considerable impact on the marketing strategies considered by advertisers to be more suitable for their promotion of those products.

Chapter 7: Concluding remarks

The analysis of LAC reveals the diverse purposes of advertisements in the UK and Greece, which could inform the translation/transcreation or recreation of advertisements for the two target cultures, and the definition and evaluation of their effectiveness. More importantly, the advertising strategies adopted for the promotion of food products in the two countries reflect potential differences in consumer psychology and behaviour, with possible implications for the design and implementation of multinational campaigns for this product category. The analysis of IAC also demonstrates interesting variations between parallel versions of advertisements for beauty products, some of which might be motivated by the culture-bound norms of the genre.

The study endeavoured to initiate a fruitful dialogue between translation studies and the disciplines of marketing and advertising, consumer behaviour, and visual semiotics. The synergy between these fields enhanced our understanding of the cultural influences on advertising style in the UK and Greece and their possible antecedents and implications. It is hoped that this study will provide an impetus for future research examining advertisements for other product categories in different cultural contexts.

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Appendices

Appendix 1: Cultural dimensions of masculinity, long-term orientation and indulgence

➤ Masculinity versus femininity

According to Hofstede individuals characterized by masculinity have achievement and success as their dominant values, and they tend to be ambitious and competitive (1991: 81). On the other hand, femininity is linked to a concern for relationships and the living environment, and caring for others (ibid.).

➤ Long-term versus short-term orientation

In an extended conceptualization of the long-term orientation dimension, which is informed by Minkov's research (2007) using the World Values Survey data, long-term orientation is linked to thrift and persistence, as well as 'adaptability to changing circumstances' (Hofstede *et al.* 2010: 252-253). Short-term orientation, on the other hand, is related to self-enhancement and pride, and self-consistency, i.e. the tendency of individuals to maintain unchanged values and beliefs irrespective of the circumstances, which is linked to religiousness (ibid.).

➤ Indulgence versus restraint

The sixth dimension, labelled indulgence versus restraint, also derives from the work of Minkov (2007). According to Hofstede *et al.* 'indulgence stands for a tendency to allow relatively free gratification of basic and natural human desires related to enjoying life and having fun. Its opposite pole, restraint, reflects a conviction that such gratification needs to be curbed and regulated by strict social norms' (2010: 281). People characterized by indulgence feel satisfied with their life, they are happier and more extroverted, and friends (as a source of fun and entertainment) and leisure time are important for them; they are less restricted by moral discipline and strict sexual norms and they value freedom of speech (ibid: 291-297). On the opposite side, in restraint contexts people do not feel so happy with their lives, they are more cynical, neurotic and pessimistic; sex can be a taboo and freedom of expression is not so valued (ibid).

Appendix 2: LAC-UK advertisements and sources



LAC-UK1a for Genius Bread (*Delicious*, August 2012)

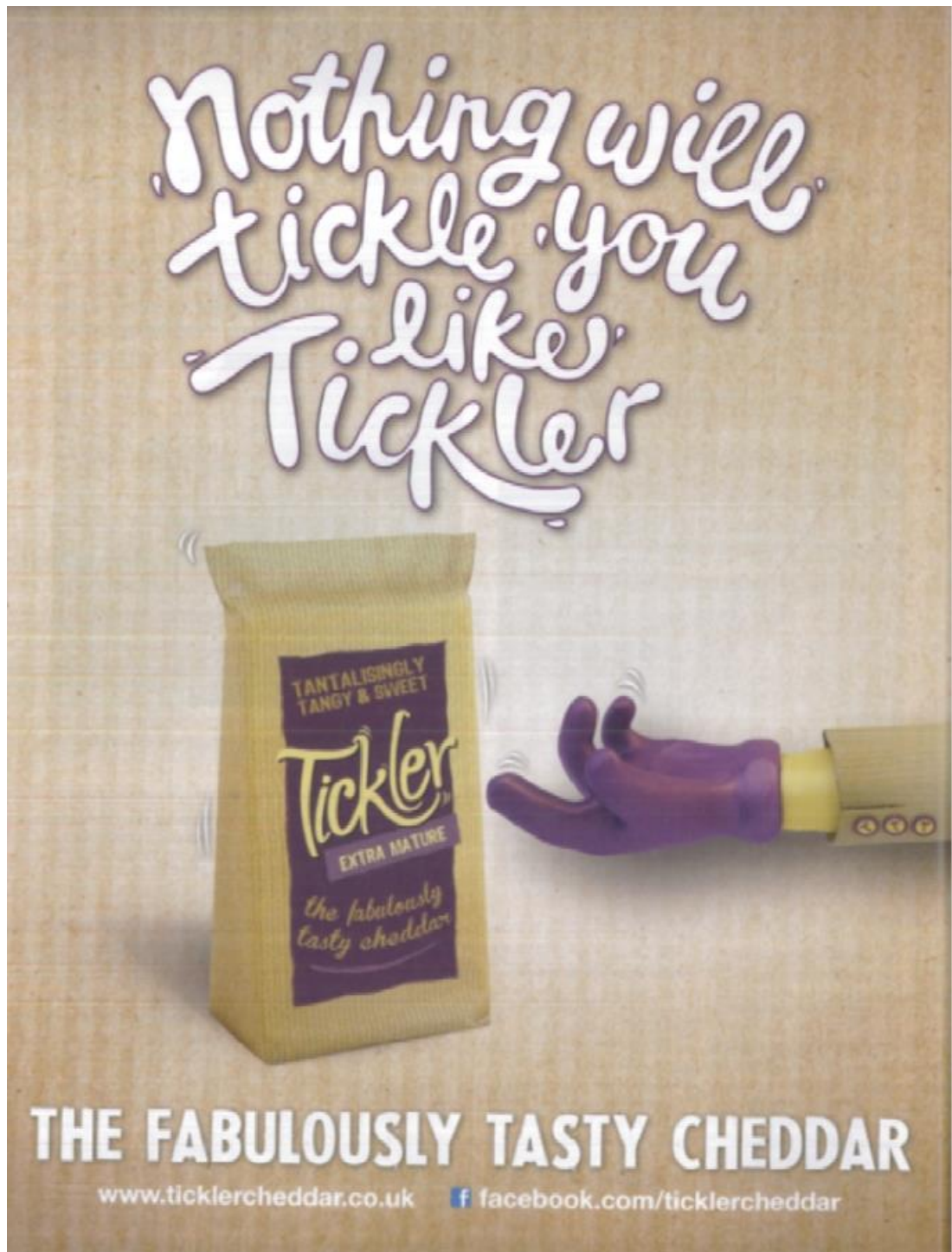
HERE, HAVE MINE

At Genius we think nothing should stop you enjoying the food you love. That's why everything we make is both delicious and gluten-free. So why not see what a lower gluten diet could do for you? To find out more, and for our gluten-free recipes, visit geniusglutenfree.com

THE FOOD YOU LOVE THAT LOVES YOU BACK

Genius
GLUTEN FREE

LAC-UK1b for Genius Bread (BBC Good Food, October 2012)



LAC-UK2a for Ticker cheese (*Delicious*, August 2012)

Nothing will
tickle you
like Tickler
at
Christmas



THE FABULOUSLY TASTY CHEDDAR

www.ticklercheddar.co.uk  facebook.com/ticklercheddar

LAC-UK2b for Ticker cheese (*BBC Good Food*, December 2012)



DONALD RUSSELL
Real food, real flavour, every day

NUMBER
ONE
for mail order meat
The Independent

You've never tasted *better steak* delivered direct to your door

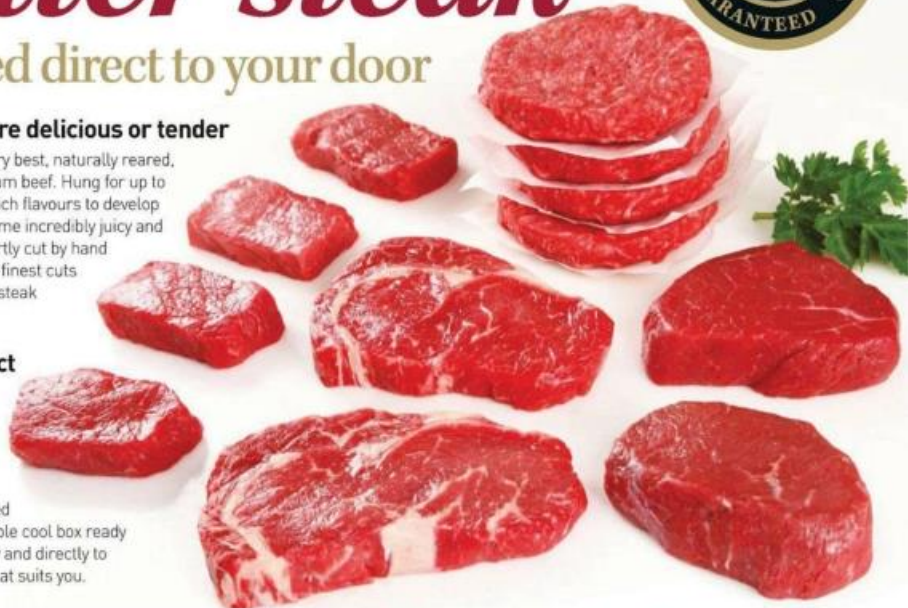


No meat is more delicious or tender

We select only the very best, naturally reared, fully matured, premium beef. Hung for up to 28 days to allow the rich flavours to develop and the meat to become incredibly juicy and tender, it's then expertly cut by hand and trimmed into the finest cuts of delicious gourmet steak you've ever tasted.

Delivered direct to your door

Your order will be professionally shock frozen to preserve the taste and freshness then packed in a protective, reusable cool box ready to be couriered safely and directly to your door, on a day that suits you.



The Butcher's Steak Selection D1290

- 2 Ribeye Steaks** individually packed (pack weight 210g)
- 4 Pavé Rump Medallions** in pack of 4 (pack weight 240g)
- 2 Pavé Rump Steaks** individually packed (pack weight 170g)
- 4 Grand Steak Burgers** in pack of 4 (pack weight 600g)

7 SERVINGS PLUS 12 BURGERS

PLUS

12 Mini Steak Burgers in packs of 6 (pack weight 200g)



WORTH **£12**



WORTH **£4**

PLUS FREE How to Meat Perfection Cooking Guide with every order

Truly wonderful Nigella Lawson

*Free Delivery available for UK mainland only. Additional surcharges are as follows: Guaranteed AM Delivery £4 (Tuesday-Friday); Saturday delivery £4; Northern Ireland (Tuesday-Friday) £7. Jersey & Guernsey (Tuesday-Friday) £7. Selected EU countries - call us to discuss. If in doubt please call first to check. Donald Russell reserves the right to replace any offer with something of equal or greater value. Cannot be used in conjunction with any other Donald Russell offer. Offer expires 31st August 2012.

FULL PRICE ~~£64~~
NOW JUST
£29
SAVE OVER 50%
PLUS FREE DELIVERY*

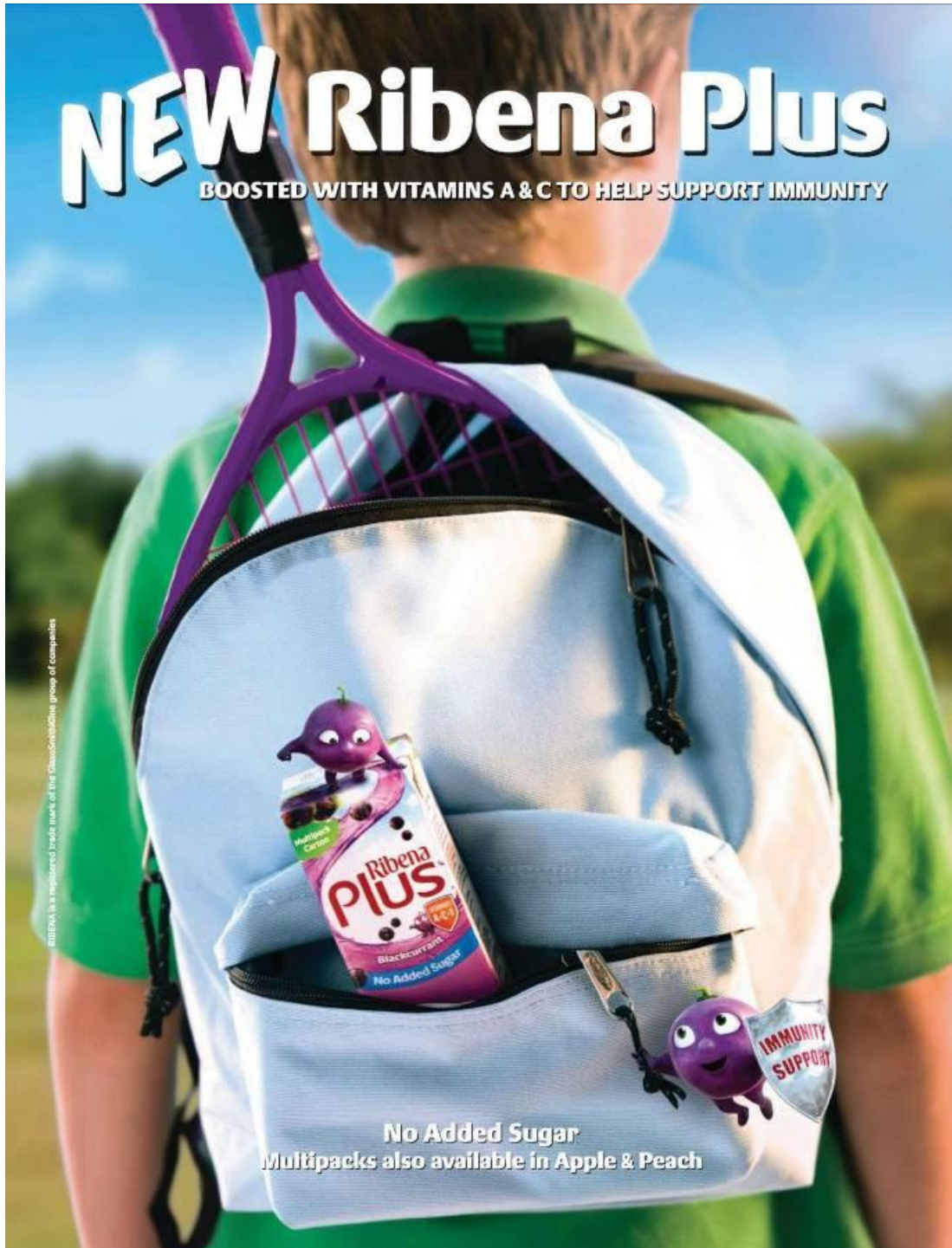
ORDER @ www.donaldrussell.com/gf43 or call 01467 629666 and quote gf43

Donald Russell Ltd, Hartlaw Road, Inverurie, Aberdeenshire, Scotland, AB51 4FR Monday-Friday 8am-8pm. Saturday 9am-4pm. Sunday 10am-4pm. HELPLINE 01467 622 044

LAC-UK3 for Donald Russell (*Delicious*, August 2012)

NEW Ribena Plus

BOOSTED WITH VITAMINS A & C TO HELP SUPPORT IMMUNITY



TRIBENA is a registered trade mark of the GlaxoSmithKline group of companies

No Added Sugar
Multipacks also available in Apple & Peach

LAC-UK4 for Ribena Plus juice (*Delicious*, August 2012)

Good Sandwich Pilgrim

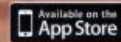


Fancy up your sandwich with the free Pilgrims Choice 'Good Sandwich Pilgrim' app, now available online or on your mobile.
Over a hundred sandwich recipes • Sandwiches for every occasion • Share your own creations



goodsandwichpilgrim.com

Good Choice Pilgrim



50p off



Get 50p off the Pilgrims Choice Range

TO THE CUSTOMER: This coupon may be used to save 50p when purchasing any pack from the Pilgrims Choice Range at all participating stores. Only one coupon to be used per purchase. Photocopies will not be accepted. Coupon redemption value 0.050p. Please do not attempt to redeem this coupon against any other product. Coupon not to be used in conjunction with any other offer. Valid from 01/06/12 until 31/10/12.
TO THE RETAILER: Adams Foods Ltd will reimburse to reimburse you for this coupon provided it has been accepted in part payment towards any pack from the Pilgrims Choice Range. Only one coupon to be used per purchase. Adams Foods Ltd has the right to refuse any coupon if believed not to have been correctly redeemed. Valid until 31/10/12. Please send this coupon to Valence Ltd, Gwy, Northants NN17 1NN.
PROMOTED: Adams Foods Ltd, Borefields Industrial Estate, Saxonville Road, Leek, Staffs ST13 5BE.

1227-00010



9 901911 810508

LAC-UK5a for Pilgrims Choice Cheese (*Delicious*, August 2012)

Make Your Mouth Cry

Hand-picked by men with Experteeses in Cheeses.

PILGRIMS CHOICE
a superbly *Rich & Smooth* MATURE CHEDDAR

PILGRIMS CHOICE
a wonderfully *Strong & Punchy* EXTRA MATURE CHEDDAR

PILGRIMS CHOICE
a distinctively *Crumbly & Tangy* FARMHOUSE EXTRA MATURE CHEDDAR

Good Choice Pilgrim

 facebook.com/pilgrimschoice

LAC-UK5b for Pilgrims Choice Cheese (BBC Good Food, September 2012)



Introducing the latest health fad. Bread.

Burgen Soya & Linseed is low GI
as well as being a good source of calcium.



bread shaped health food

30P OFF Burgen bread

To the Customer: This voucher may only be used in part payment against your next purchase of any product in the Burgen range. Only one voucher can be used per transaction and cannot be used in conjunction with any other offer. Please do not attempt to use the voucher against any other product so valued to avoid any queue entanglements and delay at the checkout. Valid in UK only. Photocopies will not be accepted.

To the Retailer: Allied Bakeries will redeem this voucher at its face value provided only that it has been accepted in part payment for any Burgen product. Allied Bakeries reserves the right to refuse payment against vouchers they believe have been misused/lost.

Please submit vouchers to: Allied Bakeries, Valence, 6 Alpha Court, Croy, Northants, NN17 5DF. Within 6 months of the closing date. Voucher code: 0007 00156



9 902354 900306 >

Valid until 30/09/12

LAC-UK6 for Burgen bread (BBC Good Food, September 2012)



CHICKEN. JAMIE STYLE.

Jamie's delicious new marinated tray-bake range, made using high-welfare British chicken and fresh veg



LAC-UK7a for Jamie Oliver American BBQ style chicken (*Delicious*, September 2012)



AVAILABLE
NOW
at Ocado

CHICKEN. JAMIE STYLE.

Jamie's delicious new marinated
tray-bake range, made using high-welfare
British chicken and fresh veg



LAC-UK7b for Jamie Oliver Jubilee chicken (*Delicious*, December 2012)

NEW

EST 1886

TAYLORS

OF HARROGATE

THE PERFECT SELECTION

Introducing our new Roast & Ground Coffee Selections. Each pack makes one perfect 8 cup cafetière, so try it yourself to see why we're the nation's favourite.

Rich Roast Selection 4 x45g
 Rich Italian • Hot Lava Java • Café Brasília • After Dark

Medium Roast Selection 4 x45g
 Lazy Sunday • Take It Easy • Fairtrade Organic • Café Imperial

www.taylorscoffee.co.uk

☕ COFFEE...with CHARACTER

LAC-UK8 for Taylors of Harrogate Rich Roast Selection (*BBC Good Food*, October 2012)

BIG... on Crackers



healthy
eating
for
healthy
living

- Low in fat,
less than 2% ✓
- Great source
of fibre ✓
- Dairy free ✓
- Lactose free ✓
- Nut free ✓
- Low in sugar ✓
- Low in salt ✓



Visit www.rakusens.co.uk for stockists

LAC-UK9a for Rakusens Matzos (*Delicious*, September 2012)



LOW in fat, LOW in salt... that's CRACKERS!

Low in fat, less than 2% ✓ Great source of fibre ✓
Dairy free ✓ Lactose free ✓ Nut free ✓
Low in sugar ✓ Low in salt ✓



healthy eating for healthy living

Visit www.rakusens.co.uk for stockists



LAC-UK9b for Rakusens crackers (*Delicious*, December 2012)

GET YOUR SMOOSH



FEEL GOOD EVERY DAY! JUST FRUIT & NUTS SMOOSHED TOGETHER.
1 OF 5 A DAY. NO ADDED SUGARS OR SYRUPS. HEALTHY MADE YUMMY.

NATURE IS NICE FIND YOUR FAVOURITE **EATNAKD.COM**

30P OFF ANY NAKD FRUIT & NUT BAR, 35g



VALID UNTIL 17.02.13

To the Consumer: This coupon can be used as part payment for any NAKD 35g bar where shown, and presented with the product at the checkout. Please do not attempt to redeem it against any other item. Subject to availability. Only one coupon per transaction. Cannot be used online. No cash alternative.

To the Retailer: Natural Balance Foods will redeem the coupon at the face value provided only that it has been accepted as part payment for any NAKD 35g bar. We reserve the right to refuse any misredeemed coupons. Please submit any coupons to: Nakd Ltd, PO Box 4099, Hemel Hempstead, HP1 9SA.

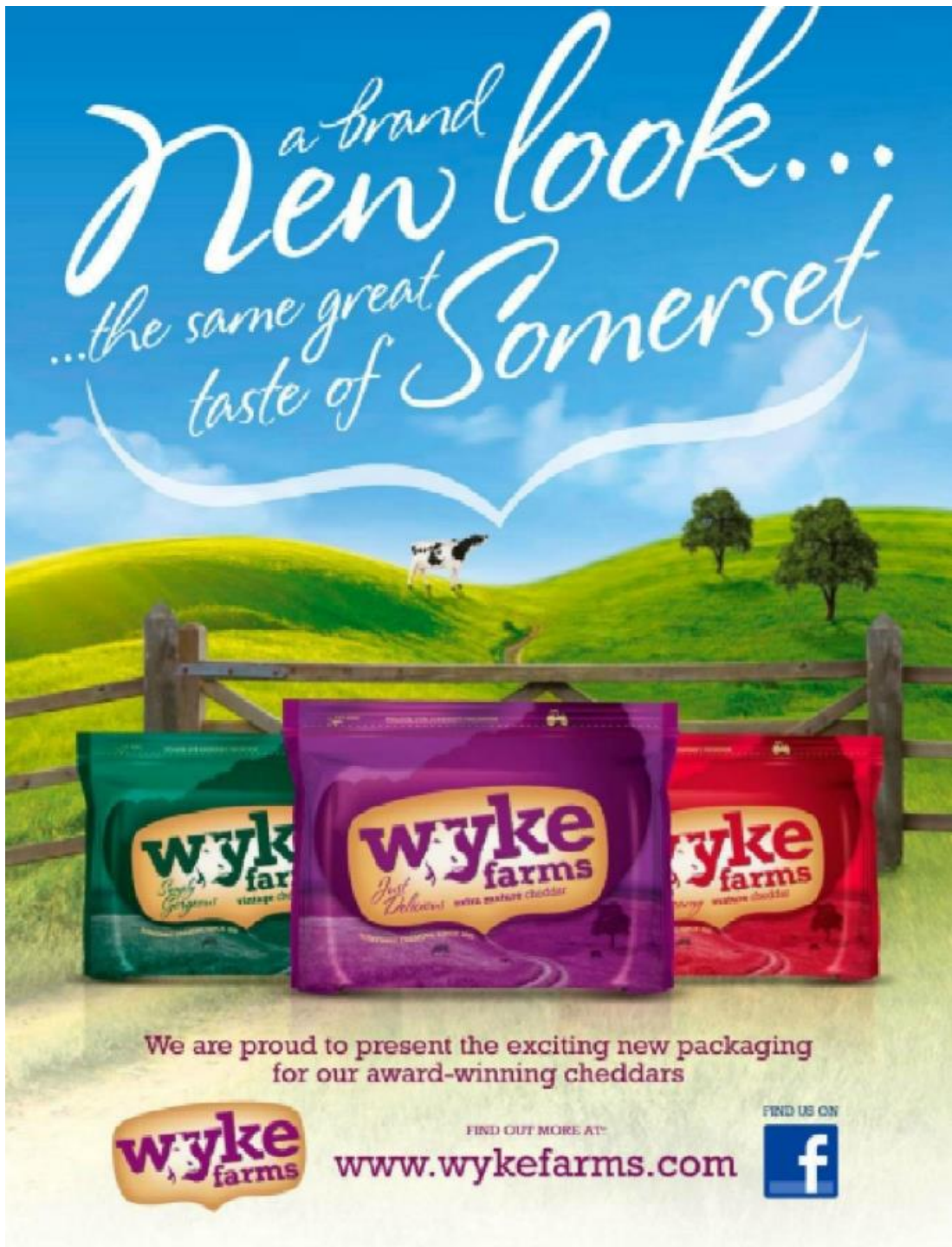
2000 20001




FIND ME IN THE FREE FROM & CEREAL BAR ISSUES OF ALL MAJOR RETAILERS, PLUS THE BEST HEALTHFOOD & INDEPENDENT SHOPS.

LAC-UK10 for Nakd bars (BBC Good Food, October 2012)

a brand
New look...
...the same great
Somerset
taste of



We are proud to present the exciting new packaging
for our award-winning cheddars

wyke farms FIND OUT MORE AT: www.wykefarms.com FIND US ON 

LAC-UK11 for Wyke Farms cheese (*BBC Good Food*, November 2012)

CHRISTMAS
Days
 AT SAINSBURY'S
 'WORTH THE 12 MONTH WAIT' DAY

TASTE THE DIFFERENCE FREEDOM FOOD FREE RANGE NORFOLK BLACK TURKEY, £9.99/KG **ORDER IN-STORE NOW**

TASTE THE DIFFERENCE HERITAGE ROASTING POTATOES 1.5KG, £2

sainsburys.co.uk

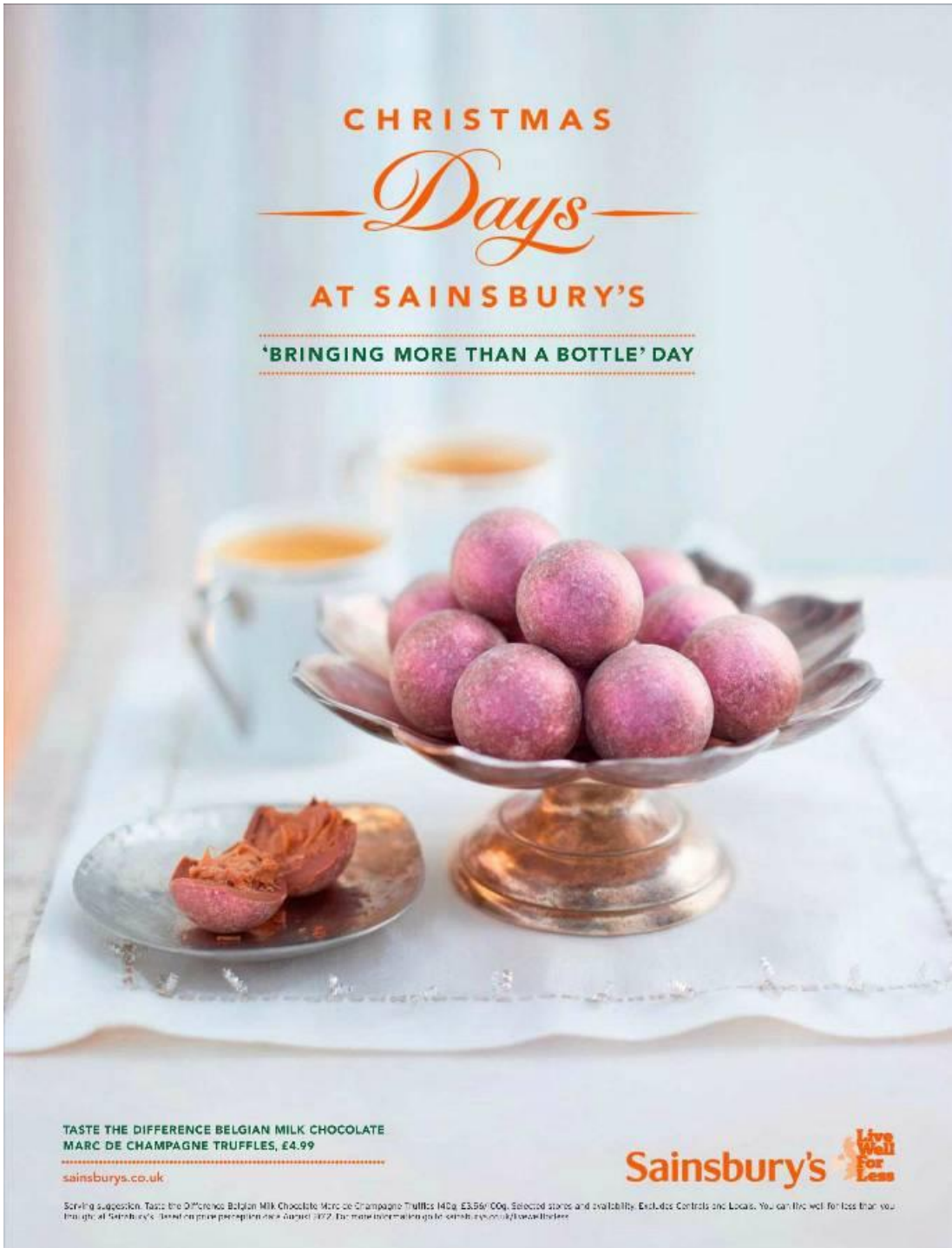
Sainsbury's **Live Well for Less**

Serving suggestion. Taste the Difference Freedom Food Free Range Norfolk Black Turkey £9.99/kg. Order in-store by 15th Dec. Collect in-store from 22nd Dec. Available to buy in-store from 20th Dec. Taste the Difference Heritage Roasting Potatoes 1.5kg, £2.34/kg. Selected stores and availability. Excludes Centras and Locals. You can live well for less than you thought at Sainsbury's. Based on price per item in our weekly 2012. For more information go to sainsburys.co.uk/live-well.

LAC-UK12a for Sainsbury's turkey and potatoes (BBC Good Food, December 2012)

CHRISTMAS
Days
AT SAINSBURY'S

'BRINGING MORE THAN A BOTTLE' DAY



TASTE THE DIFFERENCE BELGIAN MILK CHOCOLATE
MARC DE CHAMPAGNE TRUFFLES, £4.99

sainsburys.co.uk

Sainsbury's 

Serving suggestion. Taste the Difference Belgian Milk Chocolate Marc de Champagne Truffles 140g, £3.95/100g. Selected stores and availability. Excludes Contracts and Locals. You can live well for less than you thought. At Sainsbury's. Based on price per 100g as of 4 August 2012. For more information go to sainsburys.co.uk/livebetter

LAC-UK12b for Sainsbury's truffles (*BBC Good Food*, December 2012)

A proper
stock for
proper
family time.



NEW STOCK MELTS FROM BISTO

LAC-UK13 for Bisto beef stocks (BBC Good Food, December 2012)



LAC-UK14 for Mornflake organic oats (*Delicious*, December 2012)

**Our tasty potatoes
last longer in
the sack.**

**Stop smiling,
we know what
you're thinking.**



Tasty potatoes that stay tasty.

Available in Tesco and Booths. greenvalefarmfresh.co.uk

LAC-UK15 for GreenVale FarmFresh potatoes (BBC Good Food, January 2013)

Appendix 3: LAC-UK tables

	Dominant Forms	Secondary Forms
LAC-UK1a Genius	Entertainment (humour)	-
LAC-UK1b Genius	Entertainment (humour)	-
LAC-UK2a Tickler	Entertainment (humour)	-
LAC-UK2b Tickler	Entertainment (humour)	Association transfer (occasion)
LAC-UK3 Donald Russell	Lesson (comparison)	Lesson (endorsement)
LAC-UK4 Ribena Plus	Entertainment (act around the product)	Imagination (cartoons); Association transfer (lifestyle)
LAC-UK5a Pilgrims Choice	Entertainment (humour)	Lesson (how-to)
LAC-UK5b Pilgrims Choice	Entertainment (humour)	Lesson (how-to)
LAC-UK6 Burgen	Entertainment (humour)	-
LAC-UK7a Jamie Oliver	Association transfer (celebrity transfer)	-
LAC-UK7b Jamie Oliver	Association transfer (celebrity transfer)	-
LAC-UK8 Taylors of Harrogate	Lesson (how-to)	-
LAC-UK9a Rakusen's	Announcement (product message)	-
LAC-UK9b Rakusen's	Announcement (product message)	-
LAC-UK10 Nakd bars	Announcement (product message)	-
LAC-UK11 Wyke Farms Cheese	Association transfer (metonymy)	-
LAC-UK12a Sainsbury's	Association transfer (occasion)	Lesson (how-to)
LAC-UK12b Sainsbury's	Association transfer (occasion)	Lesson (how-to)
LAC-UK13 Bisto	Announcement (product message)	-
LAC-UK14 Mornflake	Announcement (product message)	-
LAC-UK15 GreenVale FarmFresh	Entertainment (humour)	-

Table A3.1: Advertising FORMS per copy in LAC-UK

Dominant Appeals		Secondary Appeals
LAC-UK1a Genius LAC-UK1b Genius	Nurturance Nurturance	Effectiveness Effectiveness
LAC-UK2a Tickler LAC-UK2b Tickler	Distinctiveness Distinctiveness	Effectiveness Effectiveness, enjoyment
LAC-UK3 Donald Russell	Distinctiveness	Safety, value-for-money, high-value, convenience, expertise, naturalness
LAC-UK4 Ribena Plus	Health	Fitness, family, modernity (new)
LAC-UK5a Pilgrims Choice LAC-UK5b Pilgrims Choice	Effectiveness Effectiveness	Value-for-money, modernity (emotional) Expertise
LAC-UK6 Burgen	Health	Value-for-money
LAC-UK7a Jamie Oliver LAC-UK7b Jamie Oliver	Effectiveness Effectiveness	Community, naturalness Community, naturalness
LAC-UK8 Taylors of Harrogate	Distinctiveness	Community, popularity, modernity (new), tradition
LAC-UK9a Rakusen's LAC-UK9b Rakusen's	Health Health	Productivity -
LAC-UK10 Nakd bars	Modernity (emotional)	Naturalness, health, nature, value-for-money
LAC-UK11 Wyke Farms Cheese	Naturalness	Modernity (new), productivity (award-winning), effectiveness
LAC-UK12a Sainsbury's LAC-UK12b Sainsbury's	Enjoyment Enjoyment	Value-for-money, distinctiveness Value-for-money, distinctiveness
LAC-UK13 Bisto	Distinctiveness	Family, modernity (new), convenience
LAC-UK14 Mornflake	Community	Tradition, naturalness
LAC-UK15 GreenVale FarmFresh	Naturalness	Effectiveness, durability

Table A3.2: Advertising APPEALS per copy in LAC-UK

	Forceful	Moderately Forceful	Indirect	Personal	Moderately Personal	Impersonal	Expressive	Moderately Expressive	Less expressive
LAC-UK1a Genius	+			+				+	
LAC-UK1b Genius	+			+				+	
LAC-UK2a Tickler	+			+			+		
LAC-UK2b Tickler	+			+			+		
LAC-UK3 Donald Russell	+			+			+		
LAC-UK4 Ribena Plus		+			+				+
LAC-UK5a Pilgrims Choice		+		+				+	
LAC-UK5b PilgrimsChoice		+		+			+		
LAC-UK6 Burgen		+		+				+	
LAC-UK7a Jamie Oliver		+		+				+	
LAC-UK7b Jamie Oliver		+		+				+	
LAC-UK8 Taylors of Harrogate	+			+				+	
LAC-UK9a Rakusen's		+		+			+		
LAC-UK9b Rakusen's		+		+			+		
LAC-UK10 Nakd bars		+		+			+		
LAC-UK11 Wyke Farms Cheese		+		+				+	
LAC-UK12a Sainsbury's	+			+				+	
LAC-UK12b Sainsbury's	+			+				+	
LAC-UK13 Bisto	+			+				+	
LAC-UK14 Mornflake		+		+				+	
LAC-UK15 GreenVale FarmFresh		+		+				+	

Table A3.3: Verbal communication style per copy in LAC-UK

	Gaze		Size of frame			Angle				
	Offer	Demand	Close shot	Medium shot	Long shot	Horizontal angle		Vertical angle		
						Frontal	Oblique	H	E-L	L
LAC-UK1a Genius	+			+		+			+	
LAC-UK1b Genius	+			+		+			+	
LAC-UK2a Tickler	+			+		+			+	
LAC-UK2b Tickler	+			+		+			+	
LAC-UK3 Donald Russell	+			+		+		+		
LAC-UK4 Ribena Plus	+			+		+			+	
LAC-UK5a Pilgrims Choice		+		+		+			+	
LAC-UK5b Pilgrims Choice		+		+		+			+	
LAC-UK6 Burgen	+		+	+		+			+	
LAC-UK7a Jamie Oliver	+			+		+			+	
LAC-UK7b Jamie Oliver	+			+		+			+	
LAC-UK8 Taylors of Harrogate	+			+		+			+	
LAC-UK9a Rakusen's	+			+		+			+	
LAC-UK9b Rakusen's	+			+		+			+	
LAC-UK10 Nakd bars	+			+		+			+	
LAC-UK11 Wyke Farms Cheese	+			+		+			+	
LAC-UK12a Sainsbury's	+			+		+			+	
LAC-UK12b Sainsbury's	+			+		+			+	
LAC-UK13 BISTO	+			+		+			+	
LAC-UK14 Mornflake	+			+		+			+	
LAC-UK15 GreenVale FarmFresh	+			+		+			+	

Table A3.4: Visual communication style per copy in LAC-UK

	Narrative	Conceptual		
		Classificational	Analytical	Symbolic
LAC-UK1a Genius	+			
LAC-UK1b Genius	+			
LAC-UK2a Tickler	+			
LAC-UK2b Tickler	+			
LAC-UK3 Donald Russell		+		
LAC-UK4 Ribena Plus	+			
LAC-UK5a Pilgrims Choice	+	+ (secondary)		
LAC-UK5b Pilgrims Choice	+	+ (secondary)		
LAC-UK6 Burgen		+ (secondary)	+	
LAC-UK7a Jamie Oliver	+			
LAC-UK7b Jamie Oliver	+			
LAC-UK8 Taylors of Harrogate		+ (secondary)	+ (temporal analytical)	
LAC-UK9a Rakusen's			+	
LAC-UK9b Rakusen's		+		
LAC-UK10 Nakd bars		+		
LAC-UK11 Wyke Farms Cheese	+	+ (secondary)		
LAC-UK12a Sainsbury's	+			
LAC-UK12b Sainsbury's	+			
LAC-UK13 Bisto				+
LAC-UK14 Mornflake				+
LAC-UK15 GreenVale FarmFresh			+	

Table A3.5: REPRESENTATIONAL STRUCTURES per copy in LAC-UK

	Informational Value	Saliency	Frame
LAC-UK1a Genius	Vertical axis	Product	Green
LAC-UK1b Genius	Vertical axis	Product	Green
LAC-UK2a Tickler	Vertical axis	Product	Purple, yellow, brown
LAC-UK2b Tickler	Vertical axis	Product	Brown
LAC-UK3 Donald Russell	Vertical axis	product	Red colour, black and golden
LAC-UK4 Ribena Plus	Vertical axis	Blackcurrants, products	Purple colour
LAC-UK5a Pilgrims Choice	Vertical axis	Cowboy, product	Dotted line
LAC-UK5b Pilgrims Choice	Vertical axis	Cowboy, product	-
LAC-UK6 Burgen	Vertical axis	bread slices, headline	Dotted line
LAC-UK7a Jamie Oliver	Vertical axis	Jamie Oliver, product	Colours of British flag, red
LAC-UK7b Jamie Oliver	Vertical axis	Jamie Oliver, product	Colours of British flag, orange
LAC-UK8 Taylors of Harrogate	Vertical axis	Product's packaging	-
LAC-UK9a Rakusen's	Horizontal axis	Product, word <i>big</i>	-
LAC-UK9b Rakusen's	Vertical axis	Product, words <i>low</i> and <i>crackers</i>	-
LAC-UK10 Nakd bars	Vertical axis	Products, word <i>smoosh</i>	Dotted line
LAC-UK11 Wyke Farms Cheese	Vertical axis	products	-
LAC-UK12a Sainsbury's	Vertical axis	Products' serving suggestion	Orange colour
LAC-UK12b Sainsbury's	Vertical axis	Products' serving suggestion	Orange colour
LAC-UK13 Bisto	Vertical axis	product	Red colour
LAC-UK14 Mornflake	Vertical axis	Product's packaging	Wall tiles, headline
LAC-UK15 GreenVale FarmFresh	Vertical axis	product	Red and white colours

Table A3.6: Composition of advertisements per copy in LAC-UK

ΓΙΩΤΗΣ

Σοκολατένιες δημιουργίες... υψηλής ζαχαροπλαστικής!



Κουβερτούρες Γιώτης

Ο καλύτερος ζαχαροπλάστης κρύβεται... στην κουζίνα σας! Οι κουβερτούρες ΓΙΩΤΗΣ, χάρη στη μοναδική τους ποιότητα, το άρωμα και τη θελωδινή υφή τους, κάνουν τις σοκολατένιες σας δημιουργίες ξεχωριστές! Επιλέξτε από την πλούσια σειρά προϊόντων κουβερτούρας ΓΙΩΤΗΣ και δημιουργείτε γεύσεις... υψηλής ζαχαροπλαστικής!

www.jotis.gr

LAC-G1b for Giottis couverture products (Vima Gourmet, March 2013)

Νέα αυθεντική γεύση από τη Μακεδονία

Στη Μακεδονία, θέλουμε το γιαούρτι μας να είναι από το δικό μας ολόφρεσκο γάλα, φτιαγμένο με το μοναδικό τρόπο που εμείς γνωρίζουμε.

Θέλουμε για τη δική μας οικογένεια ένα γιαούρτι με πλούσια γεύση και όλα τα απαραίτητα θρεπτικά συστατικά και σε τιμή που μας συμφέρει.

Στραγγιστό ΜΕΒΓΑΛ

το δικό μας στραγγιστό!

The advertisement features a central photograph of a smiling woman and a young boy in a white kitchen setting, with the boy holding a spoon over a bowl of yogurt. To the left, two tubs of Mevgal Strained Yogurt are displayed: one with 10% fat and another with 2% fat, both labeled '80' and 'ΜΑΚΕΔΟΝΙΑ'. The background of the photo shows a green field with cows and a blue sky. The Mevgal logo is prominently displayed in a blue rounded rectangle on the right, with the website address www.mevgal.gr below it.

LAC-G2 for Mevgal yogurt (*Vima Gourmet*, September 2012)

EXTRA VIRGIN OLIVE OIL

esti

ΕΞΑΙΡΕΤΙΚΟ ΠΑΡΒΕΝΟ ΕΛΑΙΟΛΑΔΟ

Ελαιόλαδο esti... ζωή!

Το ελληνικό ελαιόλαδο στη θέση που του αξίζει.
Φρέσκο στην καρδιά μας και στο τραπέζι μας, στην Ελλάδα και στον κόσμο.
Για μας το ελαιόλαδο είναι κάτι παραπάνω από ένα προϊόν.
Είναι η ίδια μας η ζωή.

ΕΛΛΗΝΙΚΗ ΟΙ ΤΡΟΜΠΑ ΕΠΕ, μέλος του Ομίλου ΨΑΝΤΗΣ, Νόσο 22 • 145 64 Κυριάδι, Αττικής, Ελλάδα • Τηλέφωνο κλιμακωτό 800-6-31700
e-mail: info@esti.com.gr • www.esti.com.gr

LAC-G3 for Esti extra virgin olive oil and dressings (*Gastronomos*, October 2012)



2 ώρες μόνο
είναι ο χρόνος που μετράμε
από τη συγκομιδή ως
τη συσκευασία του.

Ο χρόνος είναι καθρός της φρεσκάδας.

Και τα λαχανικά, λίγες ώρες αφού τα κόψεις, κινούν σιγά-σιγά τη φρεσκάδα και τη θρεπτικότητά τους. Κάτι που ο Μπαρμπα Στάθης δεν θα άφησε ποτέ να συμβεί. Γι' αυτό, στην ιδανική τους στιγμή και μέσα σε λιγότερο από 2 ώρες από τη συγκομιδή τους, τα περνά από την πιο απαλή και φυσική διαδικασία, που σφραγίζει όλη τη φρεσκάδα, τις βιταμίνες και τη γεύση τους. Αυτό είναι το λαχανικό του.

**Λαχανικά από την ελληνική γη.
Τόσο φρέσκα όσο τη στιγμή που κόπηκαν.**



Μόδες παρασκευασίας στο: www.barbastathis.com

LAC-G4 for Barba Stathis peas (*Gastronomos*, November 2012)

Flora

Από το βούτυρο κρατήστε μόνο την απόλαυση!

Νέο Flora Soft με **απίστευτη γεύση** και 60% λιγότερα κορεσμένα λιπαρά από το βούτυρο αγελάδας!

Δοκιμάστε το στο ψωμί και σε κάθε αημευρή ή γλυκιά σας δημιουργία!

Βρείτε τις πιο απολαυστικές συνταγές στο www.flora.com.gr



LAC-G5 for Flora Soft (*Gastronomos*, November 2012)

ΜΑΔΕ ΤΙ ΦΡΙΣΚΕΤΑΙ...
ΓΙΩΝ ΑΠΟ ΈΝΑ ΜΠΟΥΚΑΔΙ ΆΛΤΙΣ



Ελάωμε περισσότερους ελιόφυτους
από όσους προβάλλουμε σε νοτιοδυτικά
και σε Ευρωπαϊκά Έθνη

Ταξιδεύουμε σε όλη την Ελλάδα
και εστιάζουμε από κοντά
στις καλύτερες ποδιές

Εξοικονομούμε τη καλύτερή
καλή γνώση που Άλτις με 2.500
χρονιές Σωφούς το χρόνο

Για να φτιάξει ένα μπουκάλι Άλτις στα τραπέζια σας, κάθε χρόνο ταξιδεύουμε σε όλη την Ελλάδα για να δοκιμάσουμε από κοντά τα ελαιόλαδα που φυλάσσονται οι Έλληνες παραγωγοί σε αυθεντικές, δομημένες αποσκευαστικά για το Άλτις. Ελαιόλαδα από ελιές που μαζεύτηκαν προσεκτικά με το χέρι και που η έδωληση έγινε σε χαμηλή θερμοκρασία για να διατηρηθούν τα βραστικά συστατικά. Στη συνέχεια, όλες οι παραλαβές ελαιόλαδου ελέγχονται και για νοδιές και για φυτοφάρμακα. Επιπλέον, οι γλιώδες γευστικές δοκιμές από έμπειρη ομάδα γεωγονιστών εξασφαλίζουν τη σταθερή εξαιρετική γεύση του Άλτις, με αξιόπτη μικρότερη από 0,8% για όλη τη διάρκεια της ζωής του.

Μας νοιάζει τι βρισκεται πίσω από την ετικέτα. Γι'αυτό όταν επιλέγουμε ελαιόλαδο, μέχρι την τελευταία σταγόνα...

Μας νοιάζει να 'ναι **ΆΛΤΙΣ**

LAC-G6 for Altis traditional olive oil (*Gastronomos*, November 2012)



LAC-G7 for Altis green olive oil (*Vima Gourmet*, December 2012)



Απολαύσεις εκ... θαλάσσης!

Για περισσότερα από 50 χρόνια, τα προϊόντα ΚΑΛΛΟΝΗ κατέκλιναν τη δική τους ξεχωριστή θέση στο ελληνικό τραπέζι. Αλίπαστα και μαρινάτα, καπνιστά φιλέτα ψαριών και κάθε είδους θαλασσινές ναστιμιές, παρουσιάζουν τον ουρανό στο σε λακταριστό γευστικό ταξίδι και τον κατακλύζουν με κύματα αυθεντικής απόλαυσης.

Αναζητήστε τις συσκευασίες ΚΑΛΛΟΝΗ σε επιλεγμένα σημεία πώλησης και χορτάστε... θάλασσα!



> αλίπαστα > καπνιστά > φιλέτα ψαριών > ελιές

> Καμίνια, Ξάνθη > τ.θ. 312 > τ.κ. 671 00 > τ. 25410 29992 > φ. 25410 78422
> e: retrop@kalloni.gr > www.kalloni.gr



ΚΑΛΛΟΝΗ ΣΕΙΡΑ ΠΡΟΪΟΝΤΩΝ ΕΡΓΑΣΤΗΡΙΟΥ ΚΑΛΛΟΝΗ
ΚΑΡΑΒΙ ΣΤΗΝ ΠΟΙΟΤΗΤΑ
CERTIFIED AND PROTECTED BY APPELLATION D'ORIGINE

LAC-G8 for Kalloni seafood (*Gastronomos*, November 2012)

Ντόπιο. Φουρνιά.
Ατόφιο. Κόπιασε.
Φασούλι.
Φαγι. Σπιτικό.
Καλωσόρισμα.



Πέρασαν
56 ολόκληρα χρόνια.
Δεν ξημάσαμε ούτε λέξη.

56 χρόνια είναι κάλλιστα ένας "αίωνα" της αγροτικής παραγωγής και της φρεσκάδας.

Εδώ και τρεις γενιές, στην ΑΡΟΣΙΣ, εφαρμόζουμε πιστά στην ποιότητα και προϊόντων της ελληνικής επαφής, διαθέτοντας σήμερα τη μεγαλύτερη ποικιλία αποκλειστικά ελληνικών αραβιδών. Δημιουργούμε και αναπτύσσουμε τα προϊόντα ελληνικής φασολιάς όλη την παραδοσιακή τρόπο το σύστημα ελεγχόμενης διαχείρισης και εφαρμόζουμε μέχρι σήμερα σε μόνιμο σύστημα πολλαπλής αποδόσεως.

Προσπεράσαμε προβάλλοντας τις τοπικές ποικιλίες και τον τόσο παραδοσιακό και ανεκτίμητο για κρίση φασόλι το άνομα και παραγωγή στις «τοπικές μας» ποικιλίες που κάθε κάλλιστα της δημιουργεί ένα μοναδικό προϊόν. Σήμερα κατασκευάζουμε 127 αραβιδές αποκτώντας σε 8 νομούς σε όλη την Ελλάδα. Στην ΑΡΟΣΙΣ, δεν ξημάει με τίποτα αραβιδά μαγειρά και παραδοσιακή φασολιά και αποκλειστικά ένα ελληνικό ποικιλία ελληνικό ποικιλία.





Εδώ και **50** χρόνια,
ένα αλεύρι φέρνει
τα πιο γλυκά
Χριστούγεννα!

Το 1963, το πρώτο συσκευασμένο αλεύρι
μπαίνει στο ελληνικό νοικοκυριό.

50 χρόνια πέρα, κρατάμε πιστή τη παράδοση
και τις αξίες που μας έφεραν στο τραπέζι σας
τη φροντίδα, τη ποιότητα και το μέτρο. Παίρνουμε
τα Χριστούγεννα με τα πιο αγνά αλεύρα και σας προ-
τείνουμε παραδοσιακές συνταγές από όλη την Ελλάδα,
και μεταφράζουμε χριστουγεννιάτικες διακοσμήσεις.

Για υπέροχες χριστουγεννιάτικες συνταγές,
μητρώστε στο www.alevri.com


 Επισκεφθείτε τους Μύλους Αγίου Γεωργίου
www.facebook.com/alevri.com.gr




ΜΥΛΟΙ ΑΓΙΟΥ ΓΕΩΡΓΙΟΥ

Καιρός για φέτος να αλέψω με Αλέβρι

LAC-G10a for Saint George Mills soft flour (*Gastronomos*, November 2012)



Εδώ και **50** χρόνια,
ένα αλεύρι φέρνει
τα πιο γλυκά
Χριστούγεννα!

Το 1963, το πρώτο συσκευασμένο αλεύρι
μπαίνει στο ελληνικό νοικοκυριό.

50 χρόνια τώρα, κρατάμε ζωντανή την παράδοση,
πιστού στις αξίες που μας έβαλαν στο τραπέζι σας:
τη φροντίδα, την ποιότητα και το μεράκι. Πιλάθουμε
τα Χριστούγεννα με τα πιο αγνά υλικά και σας προ-
σφέρουμε παραδοσιακές συνταγές απ' όλη την Ελλάδα,
για μοιροφιλοστες χριστουγεννιάτικες δημιουργίες.

Για αθθεντικές χριστουγεννιάτικες συνταγές,
μπεείτε στο www.alevri.com

Επισκεφθείτε τους Μύλους Αγίου Γεωργίου
www.facebook.com/alevri.com.gr




ΜΥΛΟΙ ΑΓΙΟΥ ΓΕΩΡΓΙΟΥ



ΚΑΝΕΙΣ. ΕΙΝΑΙ ΣΤΡΕΨΟ. ΚΑΙ ΑΛΕΙΕΙ. ΚΑΘΙΣΤΕΡΑ.

LAC-G10b for Saint George Mills soft flour (*Vima Gourmet*, November 2012)

Εδώ και **50** χρόνια, ένα αλεύρι
υποδέχεται τη νέα χρονιά!



Το 1963, το πρώτο συσκευασμένο αλεύρι
μπαίνει στο ελληνικό νοικοκυριό.

30 χρόνια τώρα, κρατάει έμπιστή την παράδοση,
παίζει στις υβίες που μας έφτιαξε ο παππούς σας,
είναι φρονιμά, την ποιότητα και το μέτρο. Πιο δύσκολο
να κρατούμεν με τα πιο σκληρά αλλά και όσα προ-
τάγματα παραδοσιακής ουσίας επί όλη την Ελλάδα,
για μικροβιολογικές προστατευτικές δεξιότητες.

Για αυθεντικές χριστουγεννιάτικες συνταγές,
μπίτσι στο www.alevti.com



Επισκεφθείτε τους Μύλους Αγίου Γεωργίου
www.facebook.com/alevti.com.gr



ΜΥΛΟΙ ΑΓΙΟΥ ΓΕΩΡΓΙΟΥ



Κανείς δεν ξέρει κι αλλιώς καλύτερα

LAC-G10c for Saint George Mills tsoureki flour (*Gastronomos*, December 2012)

65 ΧΡΟΝΙΑ

Όπου παιδί ...Βιτάμ!

Γεύση και σωστή τροφή.

Όπου δυναμωτικό πρωινό και νόστιμο κολατσάκι για ενέργεια και δύναμη...

Όπου οικογενειακό τραπέζι, αχνιστή πίτα, λαχταριστό γλυκό...

Όπου χαρούμενη μαμά κι όπου παιδί...
Βιτάμ! Γεύση και σωστή τροφή.

Βιτάμ στο ψωμί και το ψωμί γίνεται πλήρης τροφή

Περισσότερα λιπασμένα και βιταμίνες στα παιδιά σας

Πάντα ζουμερά στα λείνα αν' το πρωινό τους το **BITAM ΕΛΑΔΙΣ**

BITAM ELADIS

SOLID

LAC-G11 for Vitam Soft (*Vima Gourmet*, December 2012)

Bio Farma[®]

Dimfil



**ΕΠΙΣΤΡΟΦΗ
ΣΤΗ ΓΕΥΣΗ.!**

ΠΡΟΪΟΝΤΑ ΒΙΟΛΟΓΙΚΗΣ ΓΕΩΡΓΙΑΣ
www.dimfil.gr



www.dimfil.gr

LAC-G12 for Bio Farma Dimfil pulses (*Vima Gourmet*, December 2012)



ΓΑΤΙΔΗΣ
FRESH

ΑΡΤΟΠΟΙΪΑ
ΖΑΧΑΡΟΠΛΑΣΤΙΚΗ

Το ολόφρεσκο ψωμί μας κρύβει μέσα του...

Αγνά ντόπια υλικά, που επιλέγουμε με προσοχή από παραγωγούς σε όλη την Ελλάδα

Τους ανθρώπους μας, που με μεράκι και συνέπεια, ζυμώνουν κάθε μέρα από το 1978, υψηλής ποιότητας αρτοσκευάσματα

Μια δυναμική επιχείρηση της Βόρειας Ελλάδας που διαρκώς εξελίσσεται, με σεβασμό στην παράδοση

Την καθημερινή μας φροντίδα, για να φτάνει στο τραπέζι σας πάντα το καλύτερο



Απολαύστε το!

15

καταστήματα
στη Β. Ελλάδα

ΣΕΡΡΕΣ

ΔΡΑΜΑ

ΘΕΣΣΑΛΟΝΙΚΗ

Κέντρο

Αγίας Σοφίας & Εγνατία

Καλαμαριά

Μεταμορφώσεως 31

Χαριλάου

Παπαναστασίου 89 & Κανάρη

Αμπελόκηποι

Ελ. Βενιζέλου 76

www.gatidis.gr

Εργοστάσιο

3ο χλμ. Σερρών-Δράμας, 62100 Σέρρες
Τ. 23210 66356 F. 23210 66801

LAC-G13 for Gatidis Fresh bread (*Vima Gourmet*, November 2012)

αβγά Βλαχάκη

**Επειδή τρέφεται σωστά
μας δίνει ό,τι καλύτερο!**

Το βιολογικό Αβγό ΒΛΑΧΑΚΗ είναι κοτόπουλο που τρέφεται
ελεύθερα από κοτόπουλα που εκτρέφονται ελεύθερα, χωρίς φάρμακα,
pesticides ή άλλους μεθυστικούς ή φαρμακωτικούς βιολογικούς γεωργούς.

Το κοτόπουλο που παράγει Βιολογικά Αβγά Βλαχάκη
είναι από κοτόπουλα που εκτρέφονται ΕΛΛΗΝΙΚΑ Αβγά υψηλής ποιότητας.

αβγά Βλαχάκη

Βιολογικής γεωργίας

αβγά Βλαχάκη

προϊόν
**Βιολογικής
γεωργίας**

αβγά Βλαχάκη

Τα αβγά σήμερα, όπως παλιά.
www.eggs.gr

Βρείτε μας στο
facebook.

LAC-G14 for Eggs Vlachaki (*Gastronomos*, December 2012)

Φέτα Ήπειρος, όχι απλά φέτα

... γιατί εμείς οι Έλληνες δύσκολα αλλάζουμε συνήθειες και κυρίως γεύσεις. Παραδοσιακά αυθεντική, με τα ίδια αγνά υλικά, την ίδια ποιότητα, τις ίδιες αξίες κάθε φορά. Απόλαυση κρυμμένη στη γεύση, που δίνει άλλη αίσθηση, σκέψη, σε σαλάτες, πίτες, λαδερά, αλλά και σε κάθε γευστική μας περιποίηση. Η φέτα που δικαιώνει την αυθεντική απόλαυση και τώρα όλος ο κόσμος την αναγνωρίζει, καρίζοντας της 5 διεθνείς διακρίσεις. Γι' αυτό... Φέτα Ήπειρος, όχι απλά φέτα.



LAC-G15 for Epirus feta (*Vima Gourmet*, March 2013)

Appendix 5: LAC-G tables

	Dominant Forms	Secondary Forms
LAC-G1a Giotis LAC-G1b Giotis	Association transfer (metonymy) Association transfer (metonymy)	Lesson (how-to) Lesson (how-to)
LAC-G2 Mevgal	Association transfer (metaphor)	Association transfer (metonymy)
LAC-G3 Esti	Announcement (product message)	-
LAC-G4 Barba Stathis	Lesson (demonstration)	-
LAC-G5 Flora soft	Lesson (demonstration)	-
LAC-G6 Altis Traditional	Lesson (demonstration)	-
LAC-G7 Altis Green Olive Oil	Announcement (product message)	-
LAC-G8 Kalloni	Association transfer (metaphor)	Announcement (product message)
LAC-G9 Arosis	Association transfer (metaphor)	Announcement (product message)
LAC-G10a Saint George Mills LAC-G10b Saint George Mills LAC-G10c Saint George Mills	Association transfer (occasion, tradition) Association transfer (occasion, tradition) Association transfer (occasion, tradition)	- - -
LAC-G11 Vitam Soft	Association transfer (lifestyle)	-
LAC-G12 BioFarma	Announcement (product message)	-
LAC-G13 Gatidis Fresh	Lesson (demonstration)	-
LAC-G14 Eggs Vlachaki	Lesson (demonstration)	-
LAC-G15 Epirus feta	Association transfer (lifestyle)	-

Table A5.1: Advertising FORMS per copy in LAC-G

	Dominant Appeals	Secondary Appeals
LAC-G1a Giotis LAC-G1b Giotis	Productivity (emotional) Productivity (emotional)	Distinctiveness (emotional), modernity (new) Distinctiveness (emotional)
LAC-G2 Mevgal	Family	Naturalness, community (tradition), effectiveness, health, value-for-money, expertise, modernity (new)
LAC-G3 Esti	Community (tradition)	High-value (emotional), universality
LAC-G4 Barba Stathis	naturalness	Community, health
LAC-G5 Flora soft	Enjoyment	Health, vanity, effectiveness, modernity (new)
LAC-G6 Altis Traditional	Expertise	Naturalness, health, effectiveness, community (tradition)
LAC-G7 Altis Green Olive Oil	Distinctiveness	Naturalness, community (tradition)
LAC-G8 Kalloni	naturalness	Tradition, community, effectiveness
LAC-G9 Arosis	Community (tradition)	Naturalness, tradition, modernity (progressive), technology/science
LAC-G10a Saint George Mills LAC-G10b Saint George Mills LAC-G10c Saint George Mills	Community (tradition) Community (tradition) Community (tradition)	Naturalness, expertise, tradition Naturalness, expertise, tradition Naturalness, expertise, tradition
LAC-G11 Vitam Soft	family	Tradition, health, fitness, effectiveness
LAC-G12 BioFarma	naturalness	Tradition, effectiveness, safety
LAC-G13 Gatidis Fresh	naturalness	Community, tradition, high-value
LAC-G14 Eggs Vlachaki	naturalness	Health, effectiveness, community, high-value, tradition
LAC-G15 Epirus feta	distinctiveness	Naturalness (and simplicity as an aspect of it), community (tradition), effectiveness, universality, productivity

Table A5.2: Advertising APPEALS per copy in LAC-G

	Forceful	Moderately Forceful	Indirect	Personal	Moderately Personal	Impersonal	Expressive	Moderately Expressive	Less expressive
LAC-G1a Giotis LAC-G1b Giotis	+			+			+		
LAC-G2 Mevgal	+			+				+	
LAC-G3 Esti	+			+			+		
LAC-G4 Barba Stathis	+			+			+		
LAC-G5 Flora soft	+			+				+	
LAC-G6 Altis Traditional	+			+			+		
LAC-G7 Altis Green Olive Oil		+		+			+		
LAC-G8 Kalloni	+			+			+		
LAC-G9 Arosis	+			+			+		
LAC-G10a Saint George Mills LAC-G10b Saint George Mills LAC-G10c Saint George Mills	+			+			+		
LAC-G11 Vitam Soft		+		+			+		
LAC-G12 Bio Farma		+			+			+	
LAC-G13 Gatidis Fresh	+			+			+		
LAC-G14 Eggs Vlachaki	+			+				+	
LAC-G15 Epirus feta	+			+			+		

Table A5.3: Verbal communication style per copy in LAC-G

	Gaze		Size of frame			Angle				
	Offer	Demand	Close shot	Medium shot	Long shot	Horizontal angle		Vertical angle		
						Frontal	Oblique	H	E-L	L
LAC-G1a Giotis	+			+		+			+	
LAC-G1b Giotis	+			+		+			+	
LAC-G2 Mevgal		+		+		+			+	
LAC-G3 Esti	+			+		+			+	
LAC-G4 Barba Stathis	+			+		+			+	
LAC-G5 Flora soft	+		+	+		+			+	
LAC-G6 Altis Traditional	+			+		+		+		
LAC-G7 Altis Green Olive Oil	+			+		+			+	
LAC-G8 Kalloni	+			+	+	+			+	
LAC-G9 Arosis	+			+	+	+			+	
LAC-G10a Saint George Mills	+			+		+			+	
LAC-G10b Saint George Mills	+			+		+			+	
LAC-G10c Saint George Mills	+			+		+			+	
LAC-G11 Vitam Soft	+		+	+		+			+	
LAC-G12 BioFarma	+			+		+			+	
LAC-G13 Gatidis Fresh	+		+		+	+		+		
LAC-G14 Eggs Vlachaki	+			+			+		+	
LAC-G15 Epirus feta	+			+		+			+	

Table A5.4: Visual communication style per copy in LAC-G

	Narrative	Conceptual		
		Classificational	Analytical	Symbolic
LAC-G1a Giotis		+ (secondary)		+
LAC-G1b Giotis				
LAC-G2 Mevgal		+ (secondary)	+	
LAC-G3 Esti		+		
LAC-G4 Barba Stathis			+	
LAC-G5 Flora soft	+			
LAC-G6 Altis Traditional			+	
LAC-G7 Altis Green Olive Oil				+
LAC-G8 Kalloni				+
LAC-G9 Arosis		+ (secondary)		+
LAC-G10a Saint George Mills	+			
LAC-G10b Saint George Mills	+			
LAC-G10c Saint George Mills	+			
LAC-G11 Vitam Soft	+			
LAC-G12 Bio Farma		+		
LAC-G13 Gatidis Fresh		+		
LAC-G14 Eggs Vlachaki	+			
LAC-G15 Epirus feta		+ (secondary)	+	

Table A5.5: REPRESENTATIONAL STRUCTURES per copy in LAC-G

	Informational Value	Saliency	Frame
LAC-G1a Giotis LAC-G1b Giotis	Vertical and horizontal axis Vertical and horizontal axis	Visual metonymy, products Visual metonymy, products	Photos in horizontal axis, drop of chocolate in both
LAC-G2 Mevgal	Vertical axis	Human participants, products	Blue colour, blue curved line
LAC-G3 Esti	Vertical axis	Esti, golden colour, products' packaging	-
LAC-G4 Barba Stathis	Horizontal and vertical axis	Visual metaphor, brand logo, product	Green colour
LAC-G5 Flora soft	Vertical axis	Woman, product	Frame
LAC-G6 Altis Traditional	Vertical axis	Product	Frame
LAC-G7 Altis Green Olive Oil	Vertical axis	Product	-
LAC-G8 Kalloni	Vertical axis	Visual metaphor, logo, products	-
LAC-G9 Arosis	Vertical axis	Visual metaphor, logo, products	Font and frame
LAC-G10a Saint George Mills	Vertical axis	Desserts, products	-
LAC-G10b Saint George Mills	Vertical axis	Desserts, products	-
LAC-G10c Saint George Mills	Vertical axis	Desserts, products	-
LAC-G11 Vitam Soft	Horizontal and vertical axis	Girl, copies on the wall, product	Wall line, frames
LAC-G12 Bio Farma	Vertical axis	Products	Green and maroon colour
LAC-G13 Gatidis Fresh	Central (with horizontal and vertical)	Products in close shot	green, yellow and brown colours
LAC-G14 Eggs Vlachaki	Vertical axis	Hen, product	Green colour
LAC-G15 Epirus feta	Vertical axis	Product, awards, logo	-

Table A5.6: Composition of advertisements per copy in LAC-G

Appendix 6: IAC-UK advertisements and sources

NEW

**If we called it
tartar-enamel-whitening-
cavities-breath-sensitivity
gums-plaque-paste...
...would you believe that?**

Probably not.
But new Oral-B Pro-Expert toothpaste, with its
super-ingredient Stannous Fluoride, really does
protect all the areas dentists check most.
You can believe that.
And you will, once you try it.



Get your free sample at brushingisbelieving.com

CAVITIES ✓ GUM ✓ PLAQUE ✓ SENSITIVITY ✓ ENAMEL ✓ TARTAR ✓ WHITENING ✓ BREATH ✓

Oral-B PRO-EXPERT

IAC-UK1 for Oral-B Pro-expert (*Cosmopolitan*, January 2012)



NEW

A new vision for skin perfection

VISIONNAIRE

[LR 2412 4%]
ADVANCED SKIN CORRECTOR - WRINKLES - PORES - EVENNESS

So powerful that more than half of women considering a cosmetic procedure said they would delay it*

The innovation? Visionnaire is the 1st skincare with LR 2412, a molecule designed to penetrate throughout all the layers of the skin's epidermis, triggering a range of micro transformations.

With Visionnaire, wrinkles appear visibly reduced, pores look minimised and imperfections such as uneven skin tone appear more even, as if corrected.

LR 2412 HAS BEEN INDEPENDENTLY TESTED IN THE UK. 20 PATENTS PENDING.



LANCÔME

VISIONNAIRE
[LR 2412 4%]
ADVANCED SKIN CORRECTOR
WRINKLES - PORES - EVENNESS

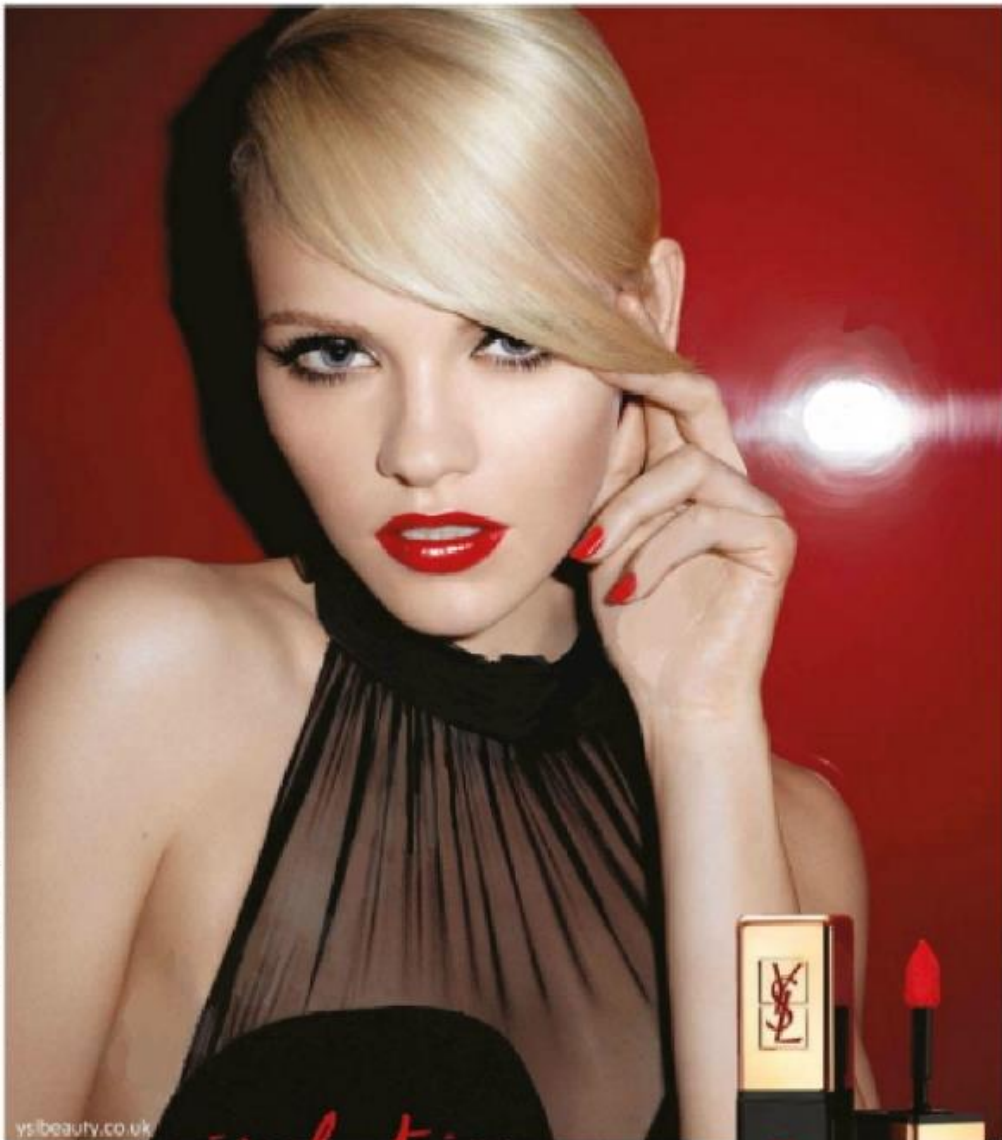
LANCÔME

PARIS

*Based on 34 women considering lasers, fillers and peels

IAC-UK2 for Lancôme Visionnaire (*Glamour*, January 2012)

Made in: Terry Anderson (PT), Evelyn (Touch), Muzan (Vernis à Lèvres), Elly (Rouge Pur Couture), Roger (Rouge Pur Couture Vernis à Lèvres), Steve (Rouge Pur Couture Vernis à Lèvres)



ysl.beauty.co.uk

révolution
YVES SAINT LAURENT

ROUGE PUR COUTURE VERNIS À LÈVRES

GLOSS? STAIN? LIPSTICK? STOP COMPROMISING AND HAVE IT ALL.

Live the sophistication of a boundless glossy colour that truly fuses your lips in a new shine. A **GLOSSY STAIN** you barely feel. A NEW MOVEMENT IN LIP WEAR IS BORN.



IAC-UK3a for YSL Vernis à Lèvres (Cosmopolitan, March 2012)

Yves Saint Laurent Revolution Vernis à Lèvres advertisement. The left side features a close-up portrait of a woman with blonde hair and red lips, wearing a black halter top. The right side shows the product packaging, including a tube of lipstick and a box. The background is a deep red color.

yslbeauty.co.uk
YVES SAINT LAURENT *révolution*

ROUGE PUR COUTURE VERNIS À LÈVRES
 GLOSS? STAIN? LIPSTICK? STOP COMPROMISING AND HAVE IT ALL.
 Live the sophistication of a boundless glossy colour that truly fuses your lips in a new shine. A GLOSSY STAIN you barely feel.
 A NEW MOVEMENT IN LIP-WEAR IS BORN.

IAC-UK3b for YSL Vernis à Lèvres (Glamour, March 2012)

Pantene Pro-V New Repair & Protect advertisement. The left side features a close-up portrait of a woman with long, dark, flowing hair. The right side shows the product packaging, including two bottles of shampoo and a jar of conditioner. The background is a warm, golden-yellow color with abstract, flowing lines.

My hair looks and feels the healthiest it's ever been™

NEW REPAIR & PROTECT
 Instantly helps to mend split ends*
 Lasting split-end protection that £80 brands can't beat

PANTENE PRO-V

IAC-UK4a for Pantene Pro-V (Glamour, February 2012)

LANCÔME PARIS

TEINT IDOLE ULTRA 24H

24H LONG-WEAR. 24H COMFORT:

Offering more *long-wear* and *comfort* than any other foundation.**

8 years of research to unveil a new idol:
 A flawless looking, even complexion with a velvety-smooth, shine-free finish.
 A new ultra-comfort texture that blends effortlessly.
 24h retouch-free wear and comfort.

Available in 18 perfect-fit shades. Visit our Lancôme counter for your shade consultation.

NEW
in 18 shades

IAC-UK5 for Lancôme Teint Idole (*Glamour*, March 2012)

86% OF UK WOMEN WOULD RECOMMEND TO A FRIEND¹

"VERY LIGHT BUT HIGH-TECH, GREAT TO USE"²

GLAMOUR

"A YOUNGER, MORE CUSHIONY COMPLEXION"²

GLAMOUR

"STATE-OF-THE-ART"²

EasyLiving

Visit a YSL counter to receive your complimentary sample*

*Forever Youth Liberator samples are available in all UK and ICD YSL counters, while stocks last.
¹June 2012 Call-Back Survey of 250 YSL Forever Youth Liberator Serum UK users. ²Forever Youth Liberator Serum.

100 YEARS OF RESEARCH ON GLYCANS
7 NOBEL PRIZES*
NOW, 1 SKINCARE DISCOVERY

YSL FOREVER YOUTH LIBERATOR

LIBERATE YOUR SKIN'S YOUTHFUL APPEARANCE

Glycans play a key role in skin's youth

The latest advance in skincare, glycans send key messages between cells. Naturally present in the skin, their activity decreases with age and this contributes to skin ageing. YSL has developed a patented powerful serum enriched with a combination of 3 glycans to help enhance the youthful properties of the skin.

Inspired by glycobiology, our T skincare with glycans tested under independent control

With Forever Youth Liberator Serum:
89% agree skin looks more luminous²
72% agree fine lines appear less visible²
72% agree skin feels more plumped²

*Research in glycobiology science of glycans. ²Patents pending. ³Self-assessment on 50 women.

YSL • SKINSCIENCE
A committee of experts in Glycobiology that apply the latest scientific advances on glycans to skincare.

yslbeauty.co.uk

YVES SAINT LAURENT
YOUTH IS A STATE OF MIND THAT CANNOT LIVE WITHOUT SCIENCE



IAC-UK6 for YSL Forever Youth Liberator (*Glamour*, November 2012)

INFUSE YOUR SKIN WITH LIGHT

NEW LUMI MAGIQUE

LIQUID LIGHT TECHNOLOGY

L'ORÉAL PARIS

OUR 1ST ILLUMINATING FOUNDATION

- LOOKS LUMINOUS ON YOUR SKIN, FEELS LIGHT TO TOUCH.
- OIL-FREE HYDRATING FLUID. SPF18.
- UP TO 12 HRS OF LUMINOSITY.

Because you're worth it.

L'ORÉAL PARIS

Find out more.

[LorealParisUK](#)
[Lorealinsider.com](#)

"SEE YOURSELF IN A NEW LIGHT."
Doutzen Kroes.

Doutzen is wearing Lumi Magique Primer, Highlighter and Foundation in C4 Rose Beige.

IAC-UK7 for L'Oréal Lumi Magique (Cosmopolitan, April 2012)

NUDE MAGIC
OUR 1ST
SELF-ADJUSTING
BB CREAM

NEW

L'ORÉAL
PARIS
NEW
**NUDE
MAGIQUE**
BB
CREAM
Perfect bare
looking skin
24hr Hydration
SPF 12
SELF-ADJUSTING CAPSULES

SELF-ADJUSTING
SMART PIGMENT
CAPSULES

A MAGICAL FUSION OF
SKINCARE + FOUNDATION

Because you're worth it.
L'ORÉAL
PARIS

TO CLAIM YOUR FREE SAMPLE
VISIT WWW.BBMAGIC.CO.UK
UK & ROI, 18+, T&Cs apply.

IAC-UK8 for L'Oréal Nude Magique (*Cosmopolitan*, August 2012)

DULL, UNEVEN SKIN TONE?

SEE THE LIGHT

Our Luminizer Lamp reveals irregular pigmentation beneath the skin's surface, which can reduce skin's luminosity.

@lorealinsider.com

SWITCH ON LUMINOSITY

MORE EVEN-LOOKING SKIN TONE
UNIFYING EFFECT

DEWY, LUMINOUS FINISH
LIQUID LIGHT TECHNOLOGY

PERFECTING AND REFINING
WITH DAILY USE

NEW YOUTH CODE[®]
LUMINIZE
PERFECTING AND REFINING

INSPIRED BY 10 YEARS OF GENE SCIENCE

40x^{*}
more concentrated in
Vitamin Cg

L'ORÉAL
YOUTH CODE
LUMINIZE
SUPER SERUM

PERFECTS AND REFINES SKIN'S SURFACE FOR A MORE LUMINOUS, EVEN LOOKING SKIN TONE.

Because you're worth it.

L'ORÉAL PARIS

*vs. Youth Code Luminize Day Cream

IAC-UK9a for L'Oréal Youth Code Luminize (*Cosmopolitan*, March 2012)

DULL, UNEVEN SKIN TONE?

SWITCH ON LUMINOSITY

NEW YOUTH CODE[®]
LUMINIZE
 PERFECTING AND REFINING

INSPIRED BY 10 YEARS OF GENE SCIENCE

40x*
 more concentrated in
 Vitamin Cg

MORE EVEN-LOOKING SKIN TONE
 UNIFYING EFFECT

DEWY, LUMINOUS FINISH
 LIQUID LIGHT TECHNOLOGY

PERFECTING AND REFINING
 WITH DAILY USE

PERFECTS AND REFINES SKIN'S SURFACE FOR A MORE LUMINOUS, EVEN LOOKING SKIN TONE.

Because you're worth it.

L'ORÉAL PARIS

Find us at
 L'orealParisUK
 Lorealinsider.com

*vs. Youth Code Luminize Day Cream

IAC-UK9b for L'Oréal Youth Code Luminize (*Cosmopolitan*, May 2012)

“no need to tighten your belt when you practice **style nomics.**”
Essie

fall collection 2012

- don't sweater it
- head mistress
- recessionista
- skirting the issue
- niss fancy pants

stylenomics

USA's nail salon expert. Since 1981.

IAC-UK10 for Essie Fall 2012 (*Glamour*, October 2012)

**FEEL BB FRESH!
OUR 1-STEP
WONDER FOR A
DREAM SKIN DAY,
EVERY DAY.**

NEW

**8-IN-1
SKIN PERFECTOR**

- Imperfections look blurred
- A natural looking glow
- Fresh feel
- Compliments skin tone
- Skin looks smooth
- Hydrates
- Protects with SPF 30
- Oil free, non greasy

**PERFECT LOOKING
SKIN INSTANTLY!**

MAYBELLINE
DREAM
FRESH
BB
SPF 30

4 fresh tones

MAYBELLINE
NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE!

Kemp is wearing New Dream Fresh 8-in-1 Cream in Fair. ©2012 Maybelline LLC

IAC-UK11 for Maybelline Dream Fresh BB (*Cosmopolitan*, June 2012)

Mak-up: Le Teint Touche Éclat shade 820 / shade 8166, Touche Éclat N°2 / N°3, Dessin du Regard Haute Tenue N°2, Mascara Singulier N°1, Volupté Sourcilier N°2 / N°1.

FIND YOUR PERFECT SHADE IN VIDEO
 yslexperience.com

YVES SAINT LAURENT

THE MAGIC LIGHT OF TOUCHE ÉCLAT IN A FOUNDATION
NEW LE TEINT TOUCHE ÉCLAT
 ILLUMINATING FOUNDATION - DIMENSIONAL RADIANCE - WEIGHTLESS PERFECTION

Infused within a weightless fluid, the light of Touche Éclat foundation targets shadowy areas and highlights the contours of the face. Free of opaque powders, its perfecting texture evens the complexion and helps conceal imperfections, while enhancing your skin's natural beauty. Available in 16 shades.

IAC-UK12 for YSL Le Teint Touche Éclat (*Glamour*, September 2012)

"TAKE YOUR HAIR
OUT OF THE ORDINARY."
Doutzen Kroes

NEW

L'ORÉAL
ELVIVE
EXTRAORDINARY OIL

EXTRAORDINARY OIL
5-IN-1 MIRACLE HAIR PERFECTOR

OVER 90% OF WOMEN AGREE*:

- 1 HAIR HAS A GLOWING SHINE.
- 2 FEELS INTENSELY NOURISHED.
- 3 FLOWS WITH SILKY SOFTNESS.
- 4 SEEMS SUMPTUOUSLY SMOOTH.
- 5 LOOKS BEAUTIFULLY PERFECTED.

ELVIVE
EXTRAORDINARY OIL

ULTRA-VERSATILE USE.
NON-GREASY.
Find out more at www.hair-oil.co.uk

Because you're worth it.
L'ORÉAL
PARIS

*128 women.

IAC-UK13 for L'Oréal Extraordinary Oil (*Cosmopolitan*, August 2012)

DARK SPOTS, UNEVEN SKIN TONE?
ACT ON THEM AS SOON AS YOU SPOT THEM

IDEALIA PRO
 Dark spot corrector
 Suitable for sensitive skin.

NEW

Targets:

- Dark spots, known as:
Brown spots
Age spots
- Uneven skin tone
- Discolourations

■ REVEALS A MORE EVEN-LOOKING SKIN TONE AND BRIGHTER COMPLEXION.

■ DARK SPOTS APPEAR VISIBLY REDUCED thanks to our expert formula. Enriched with LHA and our DRM complex - Eperuline, Procysteine and Vitamin C.

8 PATENTS.

ASK YOUR PHARMACIST
www.vichy.co.uk

VICHY
 LABORATOIRES

SENSITIVE SKIN
 VICHY THERMAL SPA WATER
 PARABEN FREE

IAC-UK14 for Vichy Idealia Pro (*Glamour*, October 2012)

**BUDGE UP
THERE'S NO SUCH
THING AS
AND PILE IN.
TOO CLOSE.**



Neutralises odour, doesn't just mask it. Day and Night.

Nothing stops me getting close to others – not even my period. Always Ultra with unique ActiPearls™ is designed for 100% odour neutralisation. So budge up and enjoy getting closer with Always Ultra Day and Night.



IAC-UK15 for Always Ultra (Cosmopolitan, October 2012)

Ok,
I'm
no angel.
The
miracle
is, I have
the hair of one.

"There's more to life than hair but it's a good place to start."

Walk on water? Nope.
Turn base metal into gold? No can do.
Revive hair that's been, ahem,
overdoing things a bit? Bingo.
That, in a nutshell, is precisely why
we whipped up Aussie
**3-Minute Miracle
Reconstructor.**
And while there are no nutshells in it,
there are exotic extracts of
Australian Balm Mint.
And conditioning so deep
you'll hear your hair yell "I'm as perky
as a caffeinated kangaroo!"
Of course, if your hair does talk,
seek help immediately
(some miracles, even we don't believe in).

"There's more to life than hair but it's a good place to start."

IAC-UK16 for Aussie 3-Minute Miracle Reconstructor (*Glamour*, November 2012)

NEW COLOSSAL SMOKY EYES. MASTERED!

OUR SULTRY, SMOKY DUO.

SMOKY EYES? SIMPLE!

1. Draw a thick line with **MASTER SMOKY** longwearing shadow pencil. Up to 12hr wear, in 5 shades.
2. Blending with our super smudger transforms liner into shadow. Draw all over the eyelid to build intensity.
3. **COLOSSAL SMOKY EYES** mascara, with collagen and kohl effect pigments, plumps lashes for a smokin' hot look.

MAYBELLINE
NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE®

Julia is wearing New Volum' Express® The Colossal Smoky Eyes Mascara in Deep Black, New Eye Studio® Master Smoky Shadow-Pencil in Smoky Black and Express Finish® in Onyx Black. ©2012 Maybelline LLC.

Facebook YouTube / MaybellineUK

IAC-UK17 for Maybelline Smoky Eyes (*Glamour*, October 2012)

Appendix 7: IAC-G advertisements and sources

NEA

Όλες οι οδοντόκρεμες είναι ίδιες, σωστά; Λάθος!



ΠΟΛΛΑΠΛΗ ΠΡΟΣΤΑΣΙΑ

ΠΡΟΣΤΑΣΙΑ ΤΩΝ ΓΟΜΦΩΣΕΩΝ ΤΩΝ ΟΔΟΝΤΩΝ

ΤΕΡΗΔΩΝΑ
ΟΥΛΑ
ΠΛΑΚΑ
ΕΥΑΙΣΘΗΣΙΑ
ΣΜΑΛΤΟ
ΠΕΤΡΑ
ΛΕΥΚΑΝΣΗ
ΑΝΑΠΝΟΗ

Παρουσιάζουμε τη Νέα Oral-B Pro-Expert. Καμιά άλλη οδοντόκρεμα δεν προσφέρει καλύτερη προστασία σε όλες τις περιοχές που ελέγχουν περισσότερο οι οδοντίατροι. Η Oral-B Pro-Expert περιέχει Φθοριούχο Κασσίτερο, τη νέα γενιά φθοριούχων. Και αυτός είναι σίγουρα ένας σπουδαίος λόγος για να τη δοκιμάσετε.

ΤΕΡΗΔΩΝΑ ✓ ΟΥΛΑ ✓ ΠΛΑΚΑ ✓ ΕΥΑΙΣΘΗΣΙΑ ✓ ΣΜΑΛΤΟ ✓ ΠΕΤΡΑ ✓ ΛΕΥΚΑΝΣΗ ✓ ΑΝΑΠΝΟΗ ✓

Oral-B PRO-EXPERT

IAC-G1 for Oral-B Pro-expert (Elle, December 2012)



marie claire
 ΟΡΓΑΝΟ ΕΠΙΣΤΗΜΟΝΙΚΩΝ
 ΣΕ 1 ΕΒΔΟΜΑΔΑ

Laser; Peeling; Υαλουρονικό οξύ;

VISIONNAIRE

[LR 2412 4%]

ΠΡΟΗΓΜΕΝΗ ΠΕΡΙΠΟΙΗΣΗ ΔΙΟΡΘΩΣΗΣ ΕΠΙΔΕΡΜΙΔΑΣ
 ΡΥΤΙΔΕΣ - ΠΟΡΟΙ - ΑΝΟΜΟΙΟΓΕΝΕΙΑ

*Τόσο αποτρυφευκτικό που περισσότερες από 1 στις 2 γυναίκες
 είμαστε να υποβληθούμε σε αισθητική επέμβαση,
 προτιμείται να την αναβάλλουν.**

Πολύ περισσότερο από μια αντιρυτιδική φροντίδα, το 1^ο προϊόν
 περιποίησης με LR 2412, ικανό για την ουσιαστική αναδημιουργία
 μιας πραγματικά τέλειας επιδερμίδας. Για πρώτη φορά, σχεδιάστηκε
 ένα μόριο για να «αυτο-προωθείται» σε όλες τις σταβάδες της επιδερμίδας,
 ακόμα και στις βαθύτερες.

Αποδεδειγμένη αποτελεσματικότητα: οι ρυτίδες διαρραγούνται, οι πόροι
 συσφιγγονται, η ανομοιογένεια μειώνεται ορατά.

LR 2412: αποτέλεσμα 12 ετών προηγμένης έρευνας.
 Κατάλληλο για τις πιο ευαίσθητες επιδερμίδες - ακόμα και για την περιοχή
 των ματιών.

Το νέο όραμα για την τελειότητα της επιδερμίδας.



Ανακαλύψτε τα πρωτοφανή αποτελέσματα του Visionnaire και
 μοιραστείτε την εμπειρία σας στο: [facebook.com/lancomgreece](https://www.facebook.com/lancomgreece)



LANCÔME

PARIS

IAC-G2 for Lancôme Visionnaire (Elle, February 2012)

Είναι αναμφισβήτητο το απόλυτο προϊόν μακιγιάζ χειλιών για τις γυναίκες που τα θέλουν όλα!
 Το νέο **βερνίκι χειλιών Vernis à Lèvres** του **Yves Saint Laurent** έρχεται να κάνει τη διαφορά!
 Χάρη στην τεχνολογικά προηγμένη σύνθεσή του υπόσχεται να κολλήσει στα χείλη ακαταμάχητη λάμψη, ηλιθιαίο χρώμα που διαρκεί
 και άνεση «σαράγγιζοντας» τις πιο αντισησιακές σας εμφανίσεις.
 Περδείτε μια από τις 18 αποχρώσεις του νέου **Vernis à Lèvres** του **Yves Saint Laurent** κινώντας κλήση στο www.elle.gr.
 Συμπληρώστε εκεί τη φόρμα συμμετοχής του διαγωνισμού και γίνετε μία από τις δέκα τυχερές που θα αποκτήσουν το πιο hot
 αξεσουάρ αγοράς.

IAC-G3 for YSL Vernis à Lèvres (*Elle*, March 2012)

NEA ΣΕΙΡΑ PANTENE PRO-V
ΑΝΑΔΟΜΗΣΗ & ΠΡΟΣΤΑΣΙΑ

Βοηθά στην **άμεση επανόρθωση**
από την ψαλίδα* και χαρίζει
διαρκή προστασία στις άκρες...
αξεπέραστη από προϊόντα αξίας 80 ευρώ**

"Με το νέο Pantene
οι άκρες των μαλλιών μου
δείχνουν συνέχεια υγιείς!"

Ζέτα Μαυροπούλου

PANTENE PRO-V

*με ασπιδιοκίνη conditioner και μάσκα. Βελτιώνει την εμφάνιση της ψαλίδας
**Σύγκριση της σειράς Pantene Αναδόμηση & Προστασία με την αντίστοιχη
συνήθη προϊόντων αξίας 80ευρώ

IAC-G4 for Pantene Pro-V Αναδόμηση και Προστασία (Elle, March 2012)

LANCÔME
PARIS

NEO
σε 12 αποχρώσεις

LANCÔME
TEINT IDOLE
ULTRA
24H!
TEINTE À CONFOURT
SANS PÉTOUJAGE
PERFECTION LIVÉE
SPF 15

LANCÔME
TEINT IDOLE
ULTRA
24H
MIE À CONFORT
ANS PÉTOUJAGE
PERFECTION DUNE
SPF 15

Διαρκής τελειότητα. Θείκη άνεση.
**TEINT IDOLE
ULTRA 24H**
24 ΩΡΕΣ ΔΙΑΡΚΕΙΑ. 24 ΩΡΕΣ ΑΝΕΣΗ*
Μεγαλύτερη διάρκεια και άνεση από κάθε άλλο make-up:
24 ώρες διάρκεια χωρίς ανανέωση: λεία, αφιλόδοκτη επιδερμίδα. Βελούδινη, χωρίς να γυαλίζει.
24 ώρες θείκη άνεση: μία νέα εξαιρετικά άνετη υφή. Γίνεται εύκολα ένα με την επιδερμίδα.
Διατίθεται σε 12 αποχρώσεις. Μία είναι η δική σας στο lancome.gr

*Από: *elle* και *elle* 2011. *elle* 2011. *elle* 2011. *elle* 2011.

IAC-G5 for Lancôme Teint Idole (*Elle*, April 2012)

100 ΧΡΟΝΙΑ ΕΡΕΥΝΑΣ
7 ΒΡΑΒΕΙΑ ΝΟΜΠΕΛ¹
1 ΑΝΑΚΑΛΥΨΗ: ΟΙ ΓΛΥΚΑΝΕΣ

Απελευθερώστε τη νεότητα
στην επιδερμίδα σας

YSL FOREVER YOUTH LIBERATOR

ΟΙ ΓΛΥΚΑΝΕΣ, ΤΑ « ΚΛΕΙΔΙΑ ΤΗΣ ΝΕΟΤΗΤΑΣ»

Οι γλυκάνες, που βρίσκονται φυσιολογικά στο δέρμα, παίζουν σημαντικό ρόλο στη μετάδοση των μηνυμάτων που ευθύνονται για τη νεότητα. Ο αριθμός τους μειώνεται με την ηλικία και παρεμποδίζεται η διαδικασία της νεότητας.

ΓΙΑ 1^η ΦΟΡΑ ΣΕ ΠΡΟΪΟΝΤΑ ΠΕΡΙΠΟΙΗΣΗΣ

Η επιτροπή YSL - SKINSCIENCE δημιούργησε ένα σύμπλεγμα 3 γλυκανών που «εξελευθερώνει» τα κύτταρα για να επανενεργοποιήσει² τις ζωτικές λειτουργίες τους και να απελευθερώσει τη νεότητα της επιδερμίδας.

ΑΠΟΤΕΛΕΣΜΑΤΑ ΠΟΥ ΕΠΑΛΗΘΕΥΤΗΚΑΝ ΑΠΟ
ΑΝΕΞΑΡΤΗΤΑ ΕΡΓΑΣΤΗΡΙΑ

Άμεσα : η επιδερμίδα είναι πιο φωτεινή 68%.³

Σε 7 ημέρες: οι ρυτίδες είναι λιγότερο ορατές 80%.³

Σε 1 μήνα: η επιδερμίδα είναι πιο
ομαλώς υφασμένη 72%.³

2 στις 3 γυναίκες επέλεξαν τον ορό
FOREVER YOUTH LIBERATOR σε σχέση με
το συνηθισμένο τους ορό.⁴



¹ Έρευνα της Γλυκοβιολογίας, της επιστήμης των γλυκανών. Ψάκωκη in vitro.
² Αποδοτικότητα από 50 γυναίκες (9% ικανοποίησης).
³ Αποδοτικότητα από 118 γυναίκες στις ΗΠΑ.

YSL - SKINSCIENCE

Η επιτροπή ειδικών στη Γλυκοβιολογία, η οποία εφαρμόζει τις επιστημονικές καινοτομίες των γλυκανών στην περιποίηση προσώπου.

yslexperience.com



YVES SAINT LAURENT

Η ΝΕΟΤΗΤΑ ΑΠΟΤΕΛΕΙ ΣΤΑΣΗ ΣΩΜΟΣ ΚΑΙ ΔΕΝ ΜΠΟΡΕΙ ΝΑ ΥΠΑΡΞΕΙ ΧΩΡΙΣ ΤΗΝ ΕΠΙΣΤΗΜΗ

IAC-G6 for YSL Forever Youth Liberator (Elle, April 2012)



ΟΜΟΙΟΜΟΡΦΗ
ΜΑΓΙΚΗ
ΕΠΙΔΕΡΜΙΔΑ
ΓΕΜΑΤΗ
ΦΩΣ

LUMI
MAGIQUE

ΝΕΑ
ΑΠΟΚΛΕΙΣΤΙΚΗ
ΤΕΧΝΟΛΟΓΙΑ
LIQUID LIGHT



“ΕΙΝΑΙ ΣΑΝ ΝΑ ΛΑΜΠΕΙ ΚΑΘΕ
ΕΚΑΤΟΣΤΟ ΤΗΣ ΕΠΙΔΕΡΜΙΔΑΣ ΜΟΥ.”
Doutzen Kroes.

ΜΑΓΙΚΟ: Το 1^ο make-up με τεχνολογία Liquid Light.

- ΑΨΟΓΗ, ΟΜΟΙΟΜΟΡΦΗ ΚΑΛΥΨΗ ΠΟΥ ΑΝΤΑΝΑΚΛΑ ΤΟ ΦΩΣ
- 40% ΠΕΡΙΣΣΟΤΕΡΟ ΝΕΡΟ ΓΙΑ ΑΜΕΣΗ ΕΝΥΔΑΤΩΣΗ
- 12^η ΔΙΑΡΚΕΙΑ

Γιατί σας αξίζει.

L'ORÉAL
PARIS

IAC-G7 for L'Oréal Lumi Magique (*Elle*, April 2012)

Η ΜΑΓΕΙΑ BB
Η ΤΕΛΕΙΟΤΗΤΑ
ΤΗΣ ΓΥΜΝΗΣ
ΕΠΙΔΕΡΜΙΔΑΣ

NUDE | **BB**
MAGIQUE | **CREAM**

NEO L'ORÉAL PARIS
NEW NUDE MAGIQUE BB CREAM
 Perfect bare looking skin
 24hr Hydration
 SPF 12

NEA
ΤΕΧΝΟΛΟΓΙΑ BB
 ΜΙΚΡΟ-ΧΡΩΣΤΙΚΕΣ
 ΚΑΨΟΥΛΕΣ
 ΜΕ SMART-COLOR
 TECHNOLOGY

■ ΙΔΑΝΙΚΗ ΚΑΛΥΨΗ – ΓΥΜΝΗ ΕΠΙΔΕΡΜΙΔΑ
 ■ 24 ΩΡΕΣ ΕΝΥΔΑΤΩΣΗ
 ■ ΑΝΤΙΟΞΕΙΔΩΤΙΚΑ ΚΑΙ ΠΡΟΣΤΑΣΙΑ UV

Γιατί σας αξίζει.
L'ORÉAL
PARIS

"Η ΑΛΗΘΙΝΗ ΟΜΟΡΦΙΑ, ΓΥΜΝΗ."
 Doutzen Kroes.

@ Για περισσότερες πληροφορίες,
 επισκεφθείτε το www.lorealparis.gr

IAC-G8 for L'Oréal Nude Magique (Cosmopolitan, December 2012)

ΝΕΟΣ ΚΩΔΙΚΑΣ ΝΕΟΤΗΤΑΣ
ΛΑΜΨΗΣ
 ΕΝΑΣ ΘΑΥΜΑΤΟΥΡΓΟΣ ΟΡΟΣ ΓΙΑ ΕΠΙΔΕΡΜΙΔΑ ΦΩΤΕΙΝΗ, ΧΩΡΙΣ ΚΗΛΙΔΕΣ

ΞΑΝΑΒΡΕΙΤΕ ΤΗ ΛΑΜΨΗ
 ΔΙΟΡΘΩΝΕΙ ΤΙΣ ΚΗΛΙΔΕΣ, ΤΙΣ ΔΥΣΧΡΩΜΙΕΣ, ΤΗ ΘΑΜΠΗ ΟΨΗ

ΜΕ ΜΙΑ ΣΤΑΓΟΝΑ:
 Η ΕΠΙΔΕΡΜΙΔΑ ΦΩΤΙΖΕΤΑΙ.

ΣΕ ΜΙΑ ΕΒΔΟΜΑΔΑ:
 ΟΙ ΚΗΛΙΔΕΣ ΚΑΙ ΟΙ ΔΥΣΧΡΩΜΙΕΣ ΜΕΧΩΝΟΝΤΑΙ.

ΣΕ ΕΝΑ ΜΗΝΑ:
 Η ΕΠΙΔΕΡΜΙΔΑ ΕΙΝΑΙ ΑΝΕΓΧΑΣΤΗ.

Αποτελεσματικότητα διαπιστωμένη από δερματολόγους.**

10 ΧΡΟΝΙΑ ΠΡΕΤΕΡΑΣ ΣΤΗΝ ΕΠΙΣΤΗΜΗ ΤΩΝ ΓΕΝΩΜΩΝ 7 ΕΥΡΕΣΤΡΩΜΕΣ

Γιατί σας αξίζει.

L'ORÉAL PARIS

Καινοτομία της Έρευνας L'Oréal. Η Τεχνολογία LUMI-GEN™ ρυθμίζει το χρωματικό των κηλίδων για να τις περιορίσει*. Οι δυσχρωμίες, τα σημάδια και οι κηλίδες που οφείλονται στον ήλιο μεχώνονται, για να ξαναβρείτε τη λάμψη μιας νεανικής επιδερμίδας. *Τοπ in-vitro. **Κλινική δοκιμή μετά από 1, 4 και 12 εβδομάδες αγωγής.

IAC-G9 for L'Oréal Κώδικας Νεότητας Λάμψης (Elle, May 2012)

Διανομή: LAWRENCE BARTH & ΣΙΑ Ε.Ε.
www.essenail.gr τηλ.: 2108833894

“no need to
tighten your belt when you practice
style nomics.”

Essie

fall
collection
2012



don't sweater it



head mistress



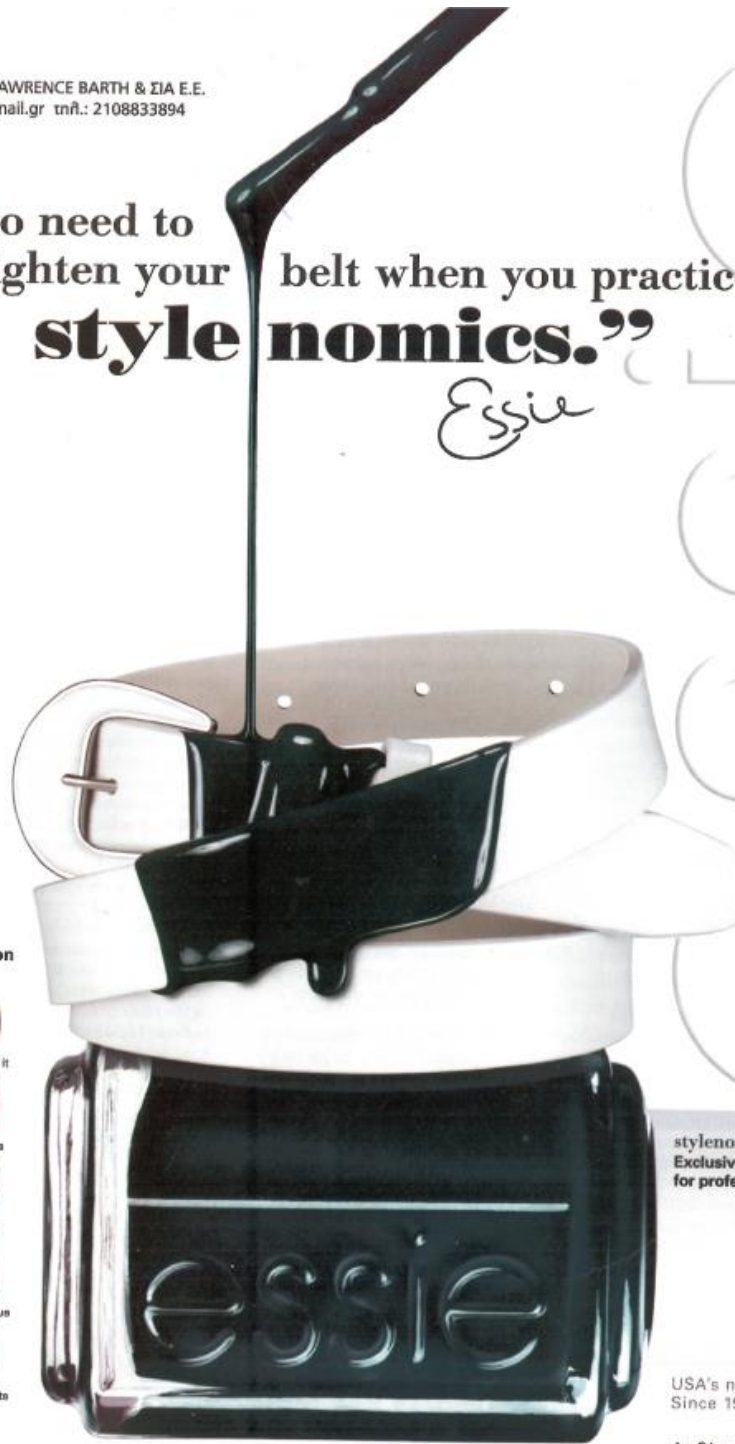
recessionista



skirting the issue



miss fancy pants



stylenomics
Exclusive salon formula
for professional application.

USA's nail salon expert.
Since 1981.

Διαθέσιμη από 1/9/2012

IAC-G10 for Essie Fall 2012 (*Elle*, September 2012)

**ΥΠΟΔΕΧΘΕΙΤΕ
ΤΗ ΝΕΑ BB!
ΤΕΛΕΙΑ
ΕΠΙΔΕΡΜΙΔΑ,
ΟΛΗ ΜΕΡΑ,
ΚΑΘΕ ΜΕΡΑ!**

8-ΣΕ-1

- Καλύπτει τις ατέλειες
- Ενυδατώνει
- Λαλαίνει
- Φωτίζει
- Δίνει αίσθηση φρεσκάδας
- Προσαρμόζεται στον τόνο της επιδερμίδας
- Προστατεύει με SPF 30
- Oil free

Σε 5 δροσερές αποχρώσεις

maybelline.com

MAYBELLINE
NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE

facebook.com/MaybellineNYGreece

IAC-G11 for Maybelline Dream Fresh BB (*Elle*, October 2012)

Ευχαριστούμε πολύ για την εμπιστοσύνη σας στην L'Oréal Paris.

**"ΕΝΑ ΤΟΣΟ ΠΟΛΥΤΙΜΟ ΑΓΓΙΓΜΑ ΣΤΑ ΜΑΛΛΙΑ ΜΟΥ...
ΕΝΑ ΕΛΞΙΡΙΟ ΟΜΟΡΦΙΑΣ ΠΟΥ ΔΕΝ ΑΠΟΧΩΡΙΖΟΜΑΙ ΠΟΤΕ!"**
Doutzen Kroes

**ΠΟΛΥΤΙΜΗ
ΠΕΡΙΠΟΙΗΣΗ
ΟΝΕΙΡΕΜΕΝΑ ΜΑΛΛΙΑ**

NEO
ΑΝΑΝΙΑΣ ΔΕΝ ΕΠΙΒΛΕΠΕΙ

ELVIVE
EXTRAORDINARY OIL

**Η 1^η ΠΕΡΙΠΟΙΗΣΗ ΠΟΛΛΑΠΛΩΝ ΧΡΗΣΕΩΝ
ΓΙΑ ΤΑ ΜΑΛΛΙΑ ΣΑΣ:**

- ΠΡΙΝ ΤΟ ΛΟΥΣΙΜΟ ΧΑΡΙΖΕΙ ΕΝΤΑΤΙΚΗ ΘΡΕΨΗ.
- ΠΡΙΝ ΤΟ ΣΤΕΓΝΩΜΑ ΠΡΟΣΤΑΤΕΥΕΙ ΚΑΙ ΜΑΛΑΚΩΝΕΙ.
- ΣΑΝ ΤΕΛΙΚΟ ΦΙΝΙΡΙΣΜΑ ΔΙΝΕΙ ΕΚΘΑΜΒΩΤΙΚΗ ΛΑΜΨΗ.

ΜΕ ΜΟΝΟ **9,99€****

Γιατί σάς αξίζει.
**L'ORÉAL
PARIS**

IAC-G13 for L'Oréal Extraordinary Oil (*Elle*, November 2012)

Η ΙΔΑΝΙΚΗ ΕΠΙΔΕΡΜΙΔΑ ΕΙΝΑΙ, ΕΠΙΣΗΣ, ΜΙΑ ΕΠΙΔΕΡΜΙΔΑ ΧΩΡΙΣ ΚΗΛΙΔΕΣ

ΙΔÉΑΛΙΑ PRO

Η 1^η φροντίδα εντατικής διόρθωσης όλων των κηλίδων από τη Vichy. Κατάλληλη και για τις ευαίσθητες επιδερμίδες.

Στοχεύει:

- Καφέ κηλίδες
- Κηλίδες από τον ήλιο
- Κηλίδες γήρανσης
- Κηλίδες και σημάδια ατελειών της λιπαρής επιδερμίδας

Λαμπερή επιδερμίδα που αποικτά μεγαλύτερη ομοιογένεια μέσα με τη μέρα.*

NEA
Ανακάλυψη που παρουσιάστηκε στο Παγκόσμιο Συνέδριο Δερματολογίας**

VICHY
LABORATOIRES

ΙΔÉΑΛΙΑ PRO
Correcteur profond

ΣΥΝΘΡΑΜΕΥΤΕ ΤΟ ΦΑΡΜΑΚΟΠΟΙΟ ΣΑΣ
www.vichy.gr

*Προσμηκτικές αξιολογήσεις από 40 γυναίκες κατά από δερματολογικό έλεγχο. **Σεούλ 2011.

ΕΥΑΙΣΘΗΤΕΣ ΕΠΙΔΕΡΜΙΔΕΣ ΧΩΡΙΣ PARABEN ΜΕ ΙΑΜΑΤΙΚΟ ΝΕΡΟ ΤΗΣ VICHY

VICHY
LABORATOIRES

IAC-G14 for Vichy Idéalia Pro (Elle, November 2012)

ΝΙΩΣΕ ΑΝΕΤΑ ΕΛΑ ΠΙΟ ΚΟΝΤΑ. ΠΑΝΤΟΥ.



Απορροφά στη στιγμή, εξουδετερώνει τις οσμές για ώρες.

Τίποτα δε με σταματά από το να βρισκομαι κοντά με άλλους - ούτε καν η περίοδος μου. Η νέα Always με τα μοναδικά της ActiPearls™ είναι σχεδιασμένη για να εξουδετερώνει 100% τις οσμές. Γι' αυτό «νιώσε άνετα παντού» κι απόλαυσε κάθε στιγμή της ζωής σου, με τη νέα Always. Μέρα και νύχτα.



IAC-G15 for Always Ultra (Elle, November 2012)

NEO
AUSSIE
3 MINUTE
MIRACLE
RECONSTRUCTOR
with Australian
Balm Mint

"There's more to life
than hair
but it's a good place
to start."
Η φιλοσοφία του Aussie

AUSSIE
www.facebook.com/Aussie.Greece

NEO
AUSSIE
3 MINUTE
MIRACLE
RECONSTRUCTOR
with Australian
Balm Mint

G'day. (Έτσι λέμε γεια στην Αυστραλία.)
Αυτό είναι το νόημα της ζωής σύμφωνα με το Aussie
(υποκοριστικό της Αυστραλίας, αυτής
της παράξενης ηλιοκαμένης χώρας στην άλλη άκρη του πλανήτη).
Η ζωή είναι για να ψάχνεις
κρυμμένους θησαυρούς.
Να κατακτάς καινούριους κόσμους.
Να αγοράζεις παπούτσια.
Όχι για να ασχολείσαι με τρίχες.
Έρθε η ώρα για το **Aussie 3 Minute
Miracle Reconstructor!**
Μια θεϊκή μάσκα μαλλιών με εκχυλίσματα από
Αυστραλέζικο Balm Mint
(έτσι λέμε τη μέντα στην Αυστραλία).
"Χαλάρωσε" σου λέει, με αραχτή διάθεση.
"Εγώ θα αναλάβω το θέμα Λαχταριστά
Όμορφα Μαλλιά.
Εσύ απόλαυσε τη ζωή σου."
Σημείωση: Αν πραγματικά ακούς τόση ώρα
το προϊόν να σου μιλάει, ζητά βοήθεια το συντομότερο.

Αποκλειστικά στα
Hondos Center
www.facebook.com/Aussie.Greece

"There's more to life than hair but it's a good place to start."
AUSSIE
www.facebook.com/Aussie.Greece

IAC-G16a for Aussie 3 Minute Miracle Reconstructor (*Cosmopolitan*, September 2012)

NEO
AUSSIE
3 MINUTE MIRACLE RECONSTRUCTOR
DEEP CONDITIONER
with Australian Balm-Mint

"There's more to life than hair but it's a good place to start."
Η φιλοσοφία του Aussie

AUSSIE
www.facebook.com/Aussie.Greece

IAC-G16b for Aussie 3 Minute Miracle Reconstructor (*Cosmopolitan*, October 2012)

SO **HOT...** SO **SMOKY!**

Τώρα το πιο έντονο smoky look,
πιο εύκολα από ποτέ!

Συνδυάστε **Master Smoky**
και **Colossal Smoky Eyes**
για βλέμμα που αιχμαλωτίζει!

Το πιο τέλειο SMOKY LOOK!

Με 2 απλά βήματα:

1



Κάντε μια παχιά γραμμή
στο άνω βλέφαρο.
Σβήστε την με το ειδικό
σφουγγαράκι.

2



Ολοκληρώστε το look,
χαρίζοντας ένταση στο
βλέμμα σας με την
Colossal Smoky Eyes!



Σκανάρετε εδώ
ή επισκεφθείτε
το youtube.com/maybellinenygreece



facebook.com/MaybellineNYGreece

MAYBELLINE

NEW YORK

MAYBE SHE'S BORN WITH IT. MAYBE IT'S MAYBELLINE!

Appendix 8: IAC-UK and IAC-G tables for communication style and execution of advertisements

	Forceful	Moderately Forceful	Indirect	Personal	Moderately Personal	Impersonal	Expressive	Moderately Expressive	Less expressive
IAC-UK1 Oral-B IAC-G1 Oral-B	+			+				+	
IAC-UK2 Lancôme Visionnaire IAC-G2 Lancôme Visionnaire	+			+			+		
IAC-UK3a YSL Vernis à Lèvres IAC-UK3b YSL Vernis à Lèvres IAC-G3 YSL Vernis à Lèvres	+			+			+		
IAC-UK4a Pantene Pro-V IAC-UK4b Pantene Pro-V IAC-G4 Pantene Pro-V	+	+		+	+			+	+
IAC-UK5 Lancôme Teint Idole IAC-G5 Lancôme Teint Idole	+			+			+		
IAC-UK6 YSL Forever Youth Liberator IAC-G6 YSL Forever Youth Liberator	+			+			+		
IAC-UK7 L'Oréal Lumi Magique IAC-G7 L'Oréal Lumi Magique	+			+			+		
IAC-UK8 L'Oréal Nude Magique IAC-G8 L'Oréal Nude Magique	+			+			+		
IAC-UK9a L'Oréal Youth Code Luminize IAC-UK9b L'Oréal Youth Code Luminize IAC-G9 L'Oréal Κώδικας Νεότητας Λάμψης	+			+			+		
IAC-UK10 Essie Fall 2012 IAC-G10 Essie Fall 2012		+		+			+		
IAC-UK11 Maybelline Dream Fresh BB IAC-G11 Maybelline Dream Fresh BB	+			+			+		
IAC-UK12 YSL Touche Éclat IAC-G12 YSL Touche Éclat	+			+			+		

IAC-UK13 L'Oréal Extraordinary Oil	+			+			+		
IAC-G13 L'Oréal Extraordinary Oil	+			+			+		
IAC-UK14 Vichy Idealia Pro	+			+			+		
IAC-G14 Vichy Idéalia Pro	+			+			+		
IAC-UK15 Always Ultra	+			+			+		
IAC-G15 Always Ultra	+			+			+		
IAC-UK16 Aussie		+		+			+		
IAC-G16a Aussie		+		+			+		
IAC-G16b Aussie		+		+				+	
IAC-UK17 Maybelline Smoky Eyes	+			+			+		
IAC-G17 Maybelline Smoky Eyes	+			+			+		

Table A8.1: Verbal communication style per copy in IAC-UK and IAC-G

	Gaze		Size of frame			Angle				
	Offer	Demand	Close shot	Medium shot	Long shot	Horizontal angle		Vertical angle		
						Frontal	Oblique	H	E-L	L
IAC-UK1 Oral-B IAC-G1 Oral-B	+ +			+ +		+ +			+ +	
IAC-UK2 Lancôme Visionnaire IAC-G2 Lancôme Visionnaire		+ +	+ +	+ +		+ +			+ +	
IAC-UK3a YSL Vernis à Lèvres IAC-UK3b YSL Vernis à Lèvres IAC-G3 YSL Vernis à Lèvres		+ + +	+ + +	+ + +		+ + +			+ + +	
IAC-UK4a Pantene Pro-V IAC-UK4b Pantene Pro-V IAC-G4 Pantene Pro-V		+ + +	+ + +	+ + +		+ + +			+ + +	
IAC-UK5 Lancôme Teint Idole IAC-G5 Lancôme Teint Idole		+ +	+ +	+ +		+ +			+ +	
IAC-UK6 YSL Forever Youth Liberator IAC-G6 YSL Forever Youth Liberator		+ +	+ +	+ +		+ +			+ +	
IAC-UK7 L'Oréal Lumi Magique IAC-G7 L'Oréal Lumi Magique		+ +	+ +	+ +			+ +		+ +	
IAC-UK8 L'Oréal Nude Magique IAC-G8 L'Oréal Nude Magique		+ +	+ +	+ +			+ +		+ +	
IAC-UK9a L'Oréal Youth Code Luminize IAC-UK9b L'Oréal Youth Code Luminize IAC-G9 L'Oréal Κώδικας Νεότητας Λάμψης		+ + +	+ + +	+ + +		+ + +			+ + +	
IAC-UK10 Essie Fall 2012 IAC-G10 Essie Fall 2012	+ +			+ +		+ +			+ +	
IAC-UK11 Maybelline Dream Fresh BB IAC-G11 Maybelline Dream Fresh BB		+ +	+ +	+ +			+ +		+ +	
IAC-UK12 YSL Touche Éclat IAC-G12 YSL Touche Éclat		+ +	+ +	+ +			+ +		+ +	
IAC-UK13 L'Oréal Extraordinary Oil IAC-G13 L'Oréal Extraordinary Oil	+ +		+ +	+ +		+ +			+ +	
IAC-UK14 Vichy Idealia Pro IAC-G14 Vichy Idéalia Pro		+ +	+ +	+ +			+ +		+ +	
IAC-UK15 Always Ultra	+			+	+		+		+	

IAC-G15 Always Ultra	+			+	+		+		+	
IAC-UK16 Aussie	+		+	+		+	+		+	
IAC-G16a Aussie	+		+	+		+	+		+	
IAC-G16b Aussie	+		+	+		+	+		+	
IAC-UK17 Maybelline Smoky Eyes	+		+	+		+	+		+	
IAC-G17 Maybelline Smoky Eyes	+		+	+		+	+		+	

Table A8.2: Visual communication style per copy in IAC-UK and IAC-G

	Narrative	Conceptual		
		Classificational	Analytical	Symbolic
IAC-UK1 Oral-B IAC-G1 Oral-B				+ +
IAC-UK2 Lancôme Visionnaire IAC-G2 Lancôme Visionnaire	+ (inferred) + (inferred)			
IAC-UK3a YSL Vernis à Lèvres IAC-UK3b YSL Vernis à Lèvres IAC-G3 YSL Vernis à Lèvres	+ (inferred) + (inferred) + (inferred)			+ (secondary)
IAC-UK4a Pantene Pro-V IAC-UK4b Pantene Pro-V IAC-G4 Pantene Pro-V	+ (inferred) + (inferred) + (inferred)	+ (secondary) + (secondary) + (secondary)		
IAC-UK5 Lancôme Teint Idole IAC-G5 Lancôme Teint Idole	+ (inferred) + (inferred)	+ (secondary) + (secondary)	+ (secondary; inferred)	
IAC-UK6 YSL Forever Youth Liberator IAC-G6 YSL Forever Youth Liberator	+ (inferred) + (inferred)	+ (secondary)		
IAC-UK7 L'Oréal Lumi Magique IAC-G7 L'Oréal Lumi Magique	+ (inferred) + (inferred)			
IAC-UK8 L'Oréal Nude Magique IAC-G8 L'Oréal Nude Magique	+ (inferred) + (inferred)			
IAC-UK9a L'Oréal Youth Code Luminize IAC-UK9b L'Oréal Youth Code Luminize IAC-G9 L'Oréal Κώδικας Νεότητας Λάμψης	+ (inferred) + (inferred) + (inferred)		+ (secondary; inferred)	
IAC-UK10 Essie Fall 2012 IAC-G10 Essie Fall 2012	+ +	+ (secondary) + (secondary)		
IAC-UK11 Maybelline Dream Fresh BB IAC-G11 Maybelline Dream Fresh BB	+ (inferred) + (inferred)			
IAC-UK12 YSL Touche Éclat IAC-G12 YSL Touche Éclat	+ (inferred) + (inferred)	+ (secondary) + (secondary)		
IAC-UK13 L'Oréal Extraordinary Oil IAC-G13 L'Oréal Extraordinary Oil	+ (inferred) + (inferred)			
IAC-UK14 Vichy Idealia Pro IAC-G14 Vichy Idéalia Pro	+ (inferred) + (inferred)			

IAC-UK15 Always Ultra	+ and inferred (secondary)	+ (secondary)		
IAC-G15 Always Ultra	+ and inferred (secondary)	+ (secondary)		
IAC-UK16 Aussie	+ (inferred)			
IAC-G16a Aussie	+ (inferred)			
IAC-G16b Aussie	+ (inferred)			
IAC-UK17 Maybelline Smoky Eyes	+ (inferred)			
IAC-G17 Maybelline Smoky Eyes	+ (inferred)			

Table A8.3: REPRESENTATIONAL STRUCTURES per copy in IAC-UK and IAC-G

	Informational Value	Saliency	Frame
IAC-UK1 Oral-B	Vertical axis	Headline, symbolic process	Blue and red colours
IAC-G1 Oral-B	Vertical axis	Headline, symbolic process	Blue and red colours
IAC-UK2 Lancôme Visionnaire	Horizontal axis	Model, product	Blue colour
IAC-G2 Lancôme Visionnaire	Horizontal axis	Model, product	Blue colour
IAC-UK3a YSL Vernis à Lèvres	Vertical axis	Model, product	Black and red and white
IAC-UK3b YSL Vernis à Lèvres	Vertical axis	Model, product	Black and red and white
IAC-G3 YSL Vernis à Lèvres	Vertical axis	Model, visual metaphor	Black and red colours
IAC-UK4a Pantene Pro-V	Horizontal axis	Model, products	Curved line, golden colour
IAC-UK4b Pantene Pro-V	Horizontal axis	Model, products	Curved line, golden colour
IAC-G4 Pantene Pro-V	Horizontal axis	Model, products	Curved line, golden colour
IAC-UK5 Lancôme Teint Idole	Horizontal axis	Model, products	-
IAC-G5 Lancôme Teint Idole	Horizontal axis	Model, products	-
IAC-UK6 YSL Forever Youth Liberator	Horizontal axis	Model, product	Purple colour
IAC-G6 YSL Forever Youth Liberator	Horizontal axis	Model, product	Purple colour
IAC-UK7 L'Oréal Lumi Magique	Central and horizontal axis	Model, product	Light
IAC-G7 L'Oréal Lumi Magique	Horizontal axis	Model, product	-
IAC-UK8 L'Oréal Nude Magique	Horizontal axis	Model, product	-
IAC-G8 L'Oréal Nude Magique	Horizontal axis	Model, product	-
IAC-UK9a L'Oréal Youth Code Luminize	Horizontal axis	Model, product	Blue colour, lines
IAC-UK9b L'Oréal Youth Code Luminize	Horizontal axis	Model, product	Blue colour, lines
IAC-G9 L'Oréal Κώδικας Νεότητας Λάμψης	Horizontal axis	Model, product	Blue colour, lines
IAC-UK10 Essie Fall 2012	Central axis	Visual metaphor, product	Varnish colour
IAC-G10 Essie Fall 2012	Central axis	Visual metaphor, product	Varnish colour
IAC-UK11 Maybelline Dream Fresh BB	Vertical axis	Model, product	Pink colour
IAC-G11 Maybelline Dream Fresh BB	Vertical axis	Model, product	Pink colour
IAC-UK12 YSL Touche Éclat	Vertical axis	Models, product	Golden, beige, brown colours
IAC-G12 YSL Touche Éclat	Vertical axis	Models, product	Golden, beige, brown colours
IAC-UK13 L'Oréal Extraordinary Oil	Vertical axis	Model, product	Golden colour
IAC-G13 L'Oréal Extraordinary Oil	Vertical axis	Model, product	Golden colour
IAC-UK14 Vichy Idealia Pro	Horizontal axis	Model, product, V shape	Pink colour
IAC-G14 Vichy Idéalia Pro	Horizontal axis	Model, product, V shape	Pink colour
IAC-UK15 Always Ultra	Vertical axis	Human participants, headline, product	-
IAC-G15 Always Ultra	Vertical axis	Human participants, headline, product	-
IAC-UK16 Aussie	Sequential	Model, product	Kangaroo, red-beige/red-purple colours
IAC-G16a Aussie	Sequential	Model, product	Product in oblique angle, red-beige/red-purple

IAC-G16b Aussie	Horizontal axis	Model, product	colours Red and beige colours
IAC-UK17 Maybelline Smoky Eyes	Horizontal axis	Model, product, instructions	Black, yellow and grey colours
IAC-G17 Maybelline Smoky Eyes	Horizontal axis	Model, product, instructions	Black, yellow and grey colours

Table A8.4: Composition of advertisements per copy in IAC-UK and IAC-G