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How Tobacco and Alcohol Companies Talk to Men Via Ads in GQ Magazine

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**How Tobacco and Alcohol Companies Talk to Men Via
Ads in GQ Magazine**

A Thesis Presented for the
Master of Science
Degree
The University of Tennessee, Knoxville

Wenjia Yang
May 2019

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ABSTRACT

“Making history is hard work.” Making a good advertisement is also hard work. For decades, tobacco and alcohol companies have ceaselessly sought new ways to encourage men to purchase their product via advertising, though the increasing number of policies have applied to their advertisement. This study is to examine how do tobacco and alcohol companies talk to men through the ads in GQ magazine. A total number of 14 GQ magazines from August 2017 to October 2018 were covered in the study. The researcher used a qualitative research method – inductive analysis to conduct this study, he reviewed every tobacco and alcohol ad in these magazines, and all the duplicated and extremely similar ads were deleted. Through this study, we could have a stronger knowledge on how these companies positioned their products to men, what kinds of message strategies have been used in their ads, and how the concept of masculinity used in addressing male readers.

Keywords: Tobacco advertisement; Alcohol advertisement; GQ magazine; Inductive analysis; Message strategy; Masculinity

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CHAPTER ONE

INTRODUCTION

The concept of masculinity has gained its popularity in the advertisement of men's magazines, especially in tobacco and alcohol advertisements. The advertising of tobacco products and alcoholic beverages have been controversial among the public for an extended period since the overuse of both categories' products, damaging personal and public health. Thus, a wide range of restrictions has applied to tobacco and alcohol advertisement. We may want to know that even under such restrictions, how tobacco and alcohol companies use their strategic messages to advertise their products and increase their sales.

The purpose of this study is to examine how tobacco and alcohol companies talk to men through advertising in GQ magazine. Based on the review of the literature, previous research data showed that men smoke more regularly and they are more likely to drink excessively than women. These behaviors have negative impacts on their health and safety. On the other hand, GQ, a leading magazine that aims to male adults, owns a relatively large readership by men in these years. This makes itself a preferred place for tobacco and alcohol companies to put their advertisement on. It is necessary to study the message tactics that these companies use in their advertising. A method of inductive analysis of ad content in magazines will be the major methodology in this study.

Generally, this research paper is comprised of four sections. The first section is a literature review. The researcher analyzed plenty of previous academic articles on the sales of tobacco, alcohol among men in the US, the representations of men in advertising,

tobacco and alcohol advertising, and on the role of advertising in establishing norms. The study and methodology will be described in the second section. The researcher presents his findings in the third part of the article: analyzing each tobacco and alcohol ad separately then crossly. The final section is a brief discussion of the findings and insights from the study.

CHAPTER TWO

LITERATURE REVIEW

Prevalence of Tobacco and Alcohol Among Men in the US

In order to understand how tobacco and alcohol companies talk to men, the consumption of tobacco products and the consumption of alcoholic beverages among men are two significant measures to test the effectiveness of the ads in the magazine.

Tobacco Consumption

According to a report by KFF (2017), 18.6% of male and 14.3% of female in the US smoke regularly (every day or some days), the percentage of men who smoke is 4.3% slightly more than that of women. As the figure shows, Guam has the highest smoking rate among these recorded states: 30% of the male adult smoke regularly in this region. Conversely, the prevalence of smoking in Utah is reasonably low; in this state, only 11% of men smoke regularly. Also, according to the same report, the percentage of men who smoke regularly has declined from 2013 to 2017. In 2013, the percentage was 20.8%, which is 2.2% greater than that of 2017.

Shown by a Statista's (2016) chart (see fig 1.1), the percentage of male cigarette smokers aged between 18 to 24, 25 to 44, 45 to 64 and above 65 are 14.7%, 20.6%, 19.3%, and 10.1%, respectively. As we could see, the male between 25 to 44 years and the male between 45 to 64 years are two main components of the current cigarette users, which is in the similar age group of the GQ magazine.

Based on a 52-week observation by Statista (2017) (see fig 1.2), the sales volume of conventional cigarettes reached 15,141 million dollars in 2017, which is still the leading tobacco product in the US. The sales of anti-smoking products, smokeless tobacco, and cigars were 995, 736 and 409 million dollars in the same year, respectively. Noticeably, the smokeless tobacco has gained its popularity in these years by smokers, and it has steadily become a good alternative of the traditional cigarette.

Julie et al. (2012) stated that although the smokeless tobacco (SLT) is considered as a possible substitution for cigarettes when a smoker is trying to quit smoking, the study of the trends in SLT use remains few in the US in these years. They experimented to test the trends in the use of smokeless tobacco among the current cigarette users, former users, and non-smokers. They focused the study of trends in Alaska and 16,590 male samples not less than 18 years were employed. These samples were all retrieved from the 1996-2008 Alaska Behavior Risk Factor Surveillance System (BRFSS).

The result showed that between this period, both the prevalence of current SLT use and prevalence of current smoking among Alaska men did not significantly change. Besides, when the experimenters tested the trends in SLT use by the different status of smoking, they suggested that the prevalence of SLT use only had a slight change among former smokers and non-smokers in this period (1996-2008), yet almost doubled among regular smokers. Thus, Julie et al. noted that male smokers in Alaska did have an increasing trend to use the SLT product, but this switching was not dramatic.

On the other hand, Cassandra et al. (2016) connected the trends in tobacco use with adults who are in chronic conditions. They found that individuals with different

types of chronic conditions have a different preference in a various tobacco product, since addressing the tobacco use among adults with chronic conditions is a public health issue to deal with. This study had some positive impacts on having tobacco control and regulatory implications.

Alcohol Consumption

According to a CDC's report (2016), men are more likely to drink excessively than women. Based on the data from BRFSS, there were approximately 58% of male adults reported that they had drunk alcohol in the past 30 days in the sample. About 23% of male adults stated that they binged drinking five times per month and eight drinks per binge averagely. Additionally, the majority of men (90%) who binge drink are neither alcoholic nor alcohol dependent. In general, men are two times more likely to binge drink than women.

The Worldpay conducted an online survey among 1,040 US citizens above 18 years, to test how many male and female subscribe to alcoholic beverage regularly as of February 2017. The result showed that 14% of male respondents had an active alcoholic beverage subscription in this period, which was four times more than that of female respondents (3%). On the other hand, according to another chart on Statista (2017) (see fig 1.3), the total alcoholic beverage sales in the US increased during this decade, to 234,380 million dollars in 2017 from 176,723 million dollars in 2006. Although there were small fluctuations between 2007 and 2011, the trend in alcohol sales in the US remains to increase since 2011.

Richard et al. (2009) designed a study to examine how multinational factors impact the relationship between gender and alcohol consumption. They distributed the standardized questionnaire among a sample of 900 men and women who were from different countries on testing their drinking behavior. Then they divided all data into three age groups (18-34, 35-49, and 50-65).

After analyzing the data, Richard et al. (2009) found that drinking and excessive drinking behavior were more common among men than among women, yet women were more likely to quit from alcohol than men in any stage of life. Furthermore, among regular drinkers, the prevalence of excessive drinking was consistently highest in the group of the oldest men, and the prevalence of drinking did not decrease with the increasing age. Thus, they believed that gender ratios may vary from country to country. This is not only in the US, but men remain drinking more than women worldwide.

Richard et al., Dawson (1993) also focused his study on how gender differences impact the patterns of alcohol consumption. The study analyzed a survey among 22,102 current drinkers in the US in 1988, where the mean of alcohol consumption of males outnumbered that of females. This was mainly due to two reasons: men drank more per occasion and men drank more on occasions.

Representations of Men in Advertising

Advertising and Male Nudity

The use of sexual images and blatant nudity in all sorts of advertisements have been a controversial issue for many decades (Reidenbach and McCleary, 1983). Nonetheless, the majority of previous research solely focused on the moral or aesthetic aspects of this issue. Instead of understanding the effectiveness of using nude or partially nude male models to sell products.

Reidenbach and McCleary (1983) then conducted a study to test the predictive capability of Peterson and Kerin's product/model congruency hypothesis which extended the use of female models to male models. In this experiment, 160 male college students and 160 female college students were chosen from the authors' schools randomly. A sexually oriented product (men's cologne) and a non-sexually oriented product (frying pan) were utilized in the study. They selected a set of four advertisements for each product, which were presented for four different levels of nudity.

After analyzing the answers from the respondents, Reidenbach and McCleary (1983) suggested that too little male nudity and too much male nudity operated against the preference, belief and purchase intention of an advertisement, which was in line with the Peterson and Kerin's product/model congruency hypothesis. The reaction from the ad's viewer, however, is hardly predictable. They insisted that using a male's nude image in an ad is a practice and further investigation is required.

Male Objectification

In Deana's (2002) paper, he discussed his insights on the popularity of using sexualized male's images in advertising in recent years. Basing on the Thomas model, Deana examined how ideas, activism, and changing American values have affected advertiser practices which they relate to sexual male's images in media. The significance of economic was overwhelmingly emphasized in previous studies when discussed the changing gender roles and representations, yet some cultural factors were neglected, e.g., the influence of the gay liberation movement on representations of masculinity in the late 1960s. Advertisers currently do pay more attention to the increasing gay consumers and their needs for resonation in the advertisement.

A quantitative analysis of sexualized depictions of masculinity was also offered by Deana (2002), and he addressed the concept of male objectification in contemporary advertisements. He discussed the implications of male objectification when positioning the sexualized images in the broader social, political, and economic context. The effect of male objectification is, although these sexualized images have various social meanings, the bodies in advertising become the objects that are manipulated and viewed by consumers.

Readers Interpretation

Similar to Reidenbach and McCleary (1983), Richard and Christine (2005) designed an experiment to test the reactions of men to the including of male bodies in advertising, mainly when the male models are in a sexualized or naked pose. The extension of which men felt that the showing of idealized male images in advertising had

a counterproductive effect on their self-image and self-esteem was taken into consideration. Homophobia, gender stereotyping as well as the legitimization of the exploitation and the application of sex in marketing were the three main emergent interpretive themes that they discussed in their article. All their findings were both a chance and a challenge for brands which were representing to the male a role sophisticated enough to combine the femininity in a form but not seen as homosexuality.

Research on Tobacco and Alcohol Advertising

Warning Labels in Tobacco Ads

Truitt et al. (2002) conducted a study to learn the effects of warning labels in the smokeless tobacco magazine print advertisements. Eight hundred and ninety-five males aged between 16 – 24 years old were randomly selected from seven shopping malls in Massachusetts. Several sample smokeless tobacco ads which were varied from the presence, size and contrast of their warning labels were utilized in the experiment as the reading materials, some samples which had no warning label were also included.

Truitt et al. (2002) found that people from different background had different levels of recall rate on the same ad. In a way, increase the font size of warning labels would increase the recall rate. For example, when Truitt et al. (2002) doubled the font size from 10 to 20 point, the recall rate was increased from 63% to 76%. Although not absolute, the recall rate was better when the contrast of warning was higher. Furthermore,

the recall rate of the ads that had warning labels was always more significant than that had no warning labels.

Graphic warning labels are mandatorily required in traditional tobacco ads as well as smokeless tobacco products and e-cigars ads in the US. Lucy and Pamela (2014) then carried an online experiment to test how non-smokers react to the advertisements for smokeless tobacco and e-cigars with either warning labels, endorsement (“FDA Approved”), or control (tobacco ad with no label).

According to the results of this experiment, the labels such as “Lower risk” and “FDA Approved” diminished respondents’ perceived harm of smokeless tobacco as well as e-cigars, which Lucy and Pamela (2014) believed that regulatory agencies should ban that. They also thought highly of the effects of warning labels both the packaging of the product and the ad, which should be mandatorily implemented by these regulatory agencies.

Magazine Readership Characteristics

To examine the characteristics of magazine readership that are relevant to the tobacco advertising in the magazine, Sherine and Kelvin (2016) tracked advertisements for seven main tobacco product in magazines from 2010 to 2014. They found that in this period, tobacco companies spent approximately 796 million dollars on 5,317 tobacco ads which were in 322 magazines. The distribution of advertisements for traditional cigarette, e-cigarettes, and snus are 55%, 16%, and 10%, respectively.

Sherine and Kelvin (2016) also pointed out that, with every 10% of the number of readers who aged between 18 – 39 years old increased, the rate of advertisement increased by 1.48 times/traditional cigarette, 3.44 times/e-cigarette, and 2.15 times/chewing tobacco. Likewise, with every 10% of the number of readers who got paid more than \$24,999 annually, the rate of advertisement increased by 1.37 times for traditional cigarette and 1.70 times for electronic cigarette. Therefore, they thought that traditional cigarette was the most common product in tobacco advertisement and the companies had clear targets for specific demographic subgroups. To standardize tobacco ad in the magazine is highly recommended.

Warning Messages in Alcohol Ads

Thomas et al. (1997) employed 111 college students and 39 working adults to evaluate alternative alcohol warning messages and their perceived effectiveness. As a result, 59% of the participants stated that they would read the warning messages on the product before the purchase, and the same amount of participants reported that they paid their attention to these labels. 36% of the respondents agreed with that these labels were helpful to persuade the public to drink more smartly while only 7% of them said that they adjusted their intake after reading the messages.

Whether or not to mandate the warnings in alcoholic beverage advertising has been a controversial topic for decades. Leslie and Deborah (1992) compared the effect of warnings (increase the perception of risk) to advertisements (enhance the perception of product benefits) by an experiment among college students. To their surprise, the warning

messages always had counterproductive effects on young adults that caused drinkers to perceive greater benefits from the alcohol. Additionally, the alcohol advertisements are always so attractive to both drinkers and nondrinkers that increased their perceptions of benefits as well as decreased their perceptions of risks. Leslie and Deborah (1992) hence advocated that the forms of warnings in alcohol advertisements should be enhanced and these advertisement policies were required to be regulated.

Message Strategy for Alcohol Advertisement

Different message strategies are always used by advertisers in alcohol advertising for the sake of maximized effectiveness (Jung and Hovland, 2016). Gender is one of the most common target segmentation in such variation. In the process of making advertisement, both message strategies and creative strategies are critical since they influence the attitudes of the potential audience toward the product.

Jung and Hovland (2016) accordingly carried a study on how different message, as well as creative strategies in alcohol advertising are used for men and women, which was a study that focused on the gender differences in advertising. The Taylor's (1999) message strategy wheel was utilized as a fundamental concept in this study, which divided message strategies into transmission views (routine, acute need, and ration) and ritual views (ego, social, and sensory), each sub-segment represents one strategic approach to advertise.

The results revealed that advertisers were more likely to use different creative strategies than using different message strategies. Despite gender group, Jung and

Hovland (2016) found that ego, social, and sensory were three common message strategies that advertisers preferred to use in alcohol advertising, and both user and brand image were two most common creative strategies that used in such advertising. Besides, people who drink alcoholic beverage are always to celebrate, to relax, to socialize, and to add pleasure to meals, which are in line with the communication role in Taylor's six-segment strategy wheel. In general, the most common strategies in alcohol advertising are appeals to consumer's emotions.

Advertising Role in Establishing Norms

Construction of Masculinity

Men's lifestyle magazines have gained their popularity worldwide in this decade which provided an excellent opportunity to understand how does the advertising in these magazines construct masculinity across culture. Yue et al. (2013) conducted a study to analyze the content of 636 advertisements from three major men's magazines in Taiwan, the mainland of China, and the United States from 2008 to 2010. This analysis was to examine the representations of masculinity in the ads in terms of types and roles. Yue et al. (2013) noticed that both Chinese, Taiwanese, and American magazines notably portrayed men as "refined and sophisticated". Generally, the representations of masculinity in men's lifestyle magazine advertisements are basically due to the global consumption market as well as its culture of the target consumer.

Masculinity Ideologies

Ronald (2011) attached great importance on exploring the field of psychology of men and masculinity, which was based on the *Gender Role Strain Paradigm* (GRSP). The GRSP gives us a new perspective on masculinity, that gender roles are not solely dependent on biological aspects but also construct by psychology and society. GRSP's core idea is that biology does differentiate men and women, but it is not the main factor that distinguishes masculinity and femininity.

The term *masculinity ideology* was redefined by Thompson and Pleck (1995), which was completely different from the older definition of masculine gender role identity. Thompson and Pleck (1995) attempted to make the personality traits more connected to men than women, and they also found the evidence that gender role identity and gender ideology are two different concepts as well as have different correlations. Ronald (2011) compared three different types of masculine gender role strain in his article (discrepancy strain, dysfunction strain, and trauma strain) then also reviewed the normative male alexithymia hypothesis.

CHAPTER THREE

THE STUDY AND METHOD

Research Question

This research aims to examine how different content of tobacco and alcohol advertisements in magazines are represented to the male readers under the US culture. More specifically, the Research Question is:

How do tobacco and alcohol companies talk to men via advertisements in the GQ magazine?

Through this study, we may have a better comprehension of how these companies positioned their merchandises, how did the creative strategies use in their ads, as well as how did the narratives about masculinity apply in addressing the role of male.

Methodology

The Sample of Ads

The method of inductive analysis is one of the most common and effective ways to analyze the ad content in magazines. A sample of ads for the inductive analysis was retrieved from the GQ magazines, and all these magazines were published in the US. A total of 14 magazines were included in the study: from August 2017 to October 2018, a total of 15 consecutive months (the issue of December 2017 and January 2018 are the same one). The GQ magazine is a leading magazine for men in the US, which covers a

wide range of men's topic: food, music, clothing, traveling, sports, entertainment, health, business, and so on.

Among these 14 magazines, all tobacco ads and alcohol ads were included in the analysis. All duplicated and remarkably similar ads were deleted to ensure every ad samples in the study was valuable. After filtering, the following 14 brands' ads were shown in the study: Newport, Patrón, Copenhagen, Jim Beam, Skoal, Lite, Peroni, Dom Pérignon, Hornitos, Blue Moon, Mark Ten, Natural American Spirit, Wild Turkey Longbranch, Justin.

For each ad, the researcher analyzed them from these aspects: their main words in the ads, their settings of advertising, the people in the ads (or the main objects in the ads), their creative strategies used in the ads, and their warning labels (or reminder words). The keywords of each ad were also highlighted by the end of each analysis.

CHAPTER FOUR

FINDINGS

The Analysis of Tobacco and Alcohol Ads in GQ Magazine

Issue: August, 2017

1. pp.21, *Newport*, cigarette (traditional)

The words in this advertising were bold and in a normal shape. There were no people showed in the advertising, and its main character was two packs of their product. These two packs of cigarette were put in the center of the advertising, by adding some shine behind them. The creative strategy that it used was the sensory segment since it claimed that people could have fresh breath after taking it. The warning label of this advertising was at the left bottom. The size of the warning text was adaptive and was clear to read.

Fresh Take

Refreshingly smooth

Platinum

Warning Label: Smoking Causes Lung Cancer, Heart Disease, Emphysema and
May Complicate Pregnancy

2. pp.27, *Patrón*, alcoholic beverage (cocktail)

A paragraph of introduction was used here to tell the story to its target consumers. The layout of this advertising was fairly concise, with only one bottle of its product and a

cup of it in the center. The creative strategy was to tell people that Patrón cocktail is artisanal and they just perfect their product. There was no warning label here.

Craft

Perfected

Simply Perfect

Smooth taste

Silver

3. pp. 39, *Copenhagen*, cigarette (smokeless)

The slogan in this advertising was written in a large and bold text. This advertising was set in a workshop. A male worker who was doing his welding job had a can of Copenhagen smokeless tobacco on his towel. It seemed that he was pretty focusing on his working. This advertising used ego segment which said that the process is the passion for male. The warning label was relatively large, and it occupied nearly one-third of the whole page.

The Process is the Passion

Satisfaction

Warning Label: This product is not a safe alternative to cigarettes.

4. pp. 43, *Jim Beam*, alcoholic beverage (whiskey)

The advertising text on this page was bold. There were eight pictures in this advertising, and each of them had different settings. They were all intended to describe

the different moments of the same man in a day. The actions of each moment were: golfing, doing a massage, going to the office, talking to his wife, selecting his clothes, enjoying the music, toasting and sharing the Jim Beam Black with his friend, respectively. The creative strategy was based on the ego segment, to persuade consumer drink “Black” then become more successful. There was no distinctive warning label in this advertising, only a small reminder at the left bottom to suggest people drink more smartly.

Success

Black

Make History

5. pp. 47, *Skoal*, cigarette (smokeless)

The slogan in this advertising was written in a large and bold text. The setting was fairly concise; the main content in this advertising was three cans of Skoal’s product with different flavors: apple, citrus, and berry. There was no apparent creative strategy used in this ad. The warning label was fairly large, and it occupied nearly one-third of the whole page.

A Pinch Better

Pouches

Tobacco Blend

Warning Label: Smokeless tobacco is addictive.

6. pp. 107, *Lite*, alcoholic beverage (Beer)

The words in this advertising were small, which were placed at the bottom of a can. The can of beer was the only item in this advertising. The design of this advertising was pretty creative, the whole background was in dark blue, and the can was in white. The creative strategy of this ad was sensory (it tastes well with everything) and rational (low calories). There was no visible warning label in this advertising, only a small reminder at the left bottom to suggest people drink more responsibly.

Always in Style

Great Taste

96 Calories

Issue: September, 2017

7. pp.38-39, *Peroni*, alcoholic beverage (Beer)

There was no other text in this ad except its brand name. This advertising was setting on the grass, near a lake. A young lady was laying on a beer container which the brand name was shown on it. She was so charming and attractive to the audience. There was no obvious creative strategy used in this ad. There was a small reminder at the left bottom of p.38, which said that this product was only intended for the age of 21+ people.

8. pp. 109, *Skoal*, cigarette (smokeless)

The product was the same as the No.5, but a new strategy was used on this ad. The content and the design of the slogan remained the same as before. This advertising was

setting as an outdoor party. There were total of three men showed on this page. One man was looking into a distance and the others were playing gambling cards with one carried a Skoal product on his hand. They all seemed pretty enjoying this party. This advertising utilized the social segment strategy to indicate that Skoal smokeless tobacco is a good option to share in the party. The warning label was relatively large, and it occupied nearly one-third of the whole page.

A Pinch Better

Warning Label: Smokeless tobacco is addictive.

9. cover page, *Dom Pérignon*, alcoholic beverage (Champagne)

The words in this ad were small and were not the main body of this page. The only character in this advertising was a decent old man who was contemplating. Beside him was a bottle of Dom's product. There was no obvious creative strategy used in this ad. There was a small reminder at the bottom to remind people to drink more responsibly.

P2

Deeper and Beyond

A Second Life

Issue: October,2017

There was no special advertising to analyze.

Issue: November, 2017

10. pp.21, **Hornitos**, alcoholic beverage

The slogan “A Shot Worth Taking” in this advertising was shown twice. The first one came with a hashtag, and the second one was bold and enlarged. Both of them were in green color, which corresponded with its bottle’s color. Even its background color was light green. There were no people in this advertising, but only a bottle of tequila was shown. The rational segment was applied in this advertising since it introduced this product as a worth taking tequila which met with the gold standard for a silver tequila. There was no warning label in this advertising, only a small reminder at the left bottom to suggest people drink more smartly.

AShotWorthTaking

Plata

Gold Standard

100%

11. pp. 41, **Patrón**, alcoholic beverage (cocktail)

This advertising was set in a club, which atmosphere was dark and attractive. Its product – a bottle of tequila in a crystal bottle, was placed on the table. There were no people in this advertising. The creative strategy was to show the consumers how proud it would be to own a bottle of patrón’s tequila. There was a small reminder at the bottom to persuade people to drink more responsibly.

The difference between reserving a table and owning it

Simply Perfect

Platinum

12. pp.55, ***Skoal***, cigarette (smokeless)

The words “spit-free skoal snus” were bold and were placed at the top. This advertising was set at home, and a can of Skoal snus was put on the wallet, with the keys and locker beside it. There were no people at here. This advertising used routine segment as its strategy. Because of its convenience (spit-free, tuck in the upper lip), it is a good product to use every day. The warning label was fairly large, and it occupied nearly one-third of the whole page.

Spit-free

A Pinch Better

Up to 30 minutes

Warning Label: This product can cause mouth cancer.

Issue: December,2017/January,2018

13. pp.95, ***Blue Moon***, alcoholic beverage (Beer)

There were not plenty of words in this advertising, only some were bold and were located at the left of the beer. The background color of this advertising was dark blue, which was corresponded with its brand name “Blue Moon”. The product itself nearly occupied the whole page. There were no people here. The creative strategy in this advertising was focused on the sensory segment since it said that it tastes really well, and its product looks attractively. There was no warning label in this advertising, only a small reminder at the left bottom to suggest people taste responsibly.

A Taste that Shines Brighter

Issue: February, 2018

There was no tobacco/alcohol advertising in this issue.

Issue: March, 2018

14. pp.71, **Mark Ten**, cigarette (e-vapor)

The slogan in this advertising was fairly bold, which was used to correspond its product name “BOLD”. This advertising was set in red color, and in the center was a product of them, and behind the cigarette was three words, which were large and were written in light red color. There were no people in this advertising. The sensory segment was applied here to persuade the consumer to purchase it, which could bring smoker a reasonable satisfaction of vapping. The warning label was at the bottom of this page, and the texts were written in the black box. Notably, the number of words in this warning label was considerable.

Made for smokers, made to satisfy

Rich

Bold

Vapor

Warning Label: This product is not intended for use by women who are pregnant or breast feeding, or persons with or at risk of heart disease, high blood pressure, diabetes, or taking medicine for depression or asthma. Nicotine is addictive and habit forming, and

it is very toxic by inhalation. Nicotine can increase your heart rate and blood pressure and cause dizziness, nausea, and stomach pain. Inhalation of this product may aggravate existing respiratory conditions.

15. pp.171, *Natural American Spirit*, cigarette (traditional)

The element of storytelling could be found in the paragraph of introduction, which was under a pack of its product. There was no people in this advertising. The whole advertising was based on a wood table; there were some beautiful paintings on it. In the center of the painting was the product. The style of the paintings was Indian, which was in order to correspond to the design of the packaging of product. There was no obvious creative strategy used here. There were two warning labels in this advertising at the left bottom and the right bottom respectively.

Real

Simple

Different

Tobacco & Water

Warning Label 1: Quitting Smoking Now Greatly Reduces Serious Risks to
Your Health.

Warning Label 2: Natural American Spirit cigarettes are not safer than other
cigarette.

Issue: April,2018

16. pp. 145, ***Jim Beam***, alcoholic beverage (whiskey)

There were not much of words in this advertising except a slogan and a description of its reward. This advertising was set as a party. There were four characters showed in this party, two men and two ladies. They were all laughing and drinking, with a bottle of Jim Beam Black Bourbon on their table. It seemed that they pretty enjoyed this conversation and they all had great fun. The social segment has been applied in this advertising since it told us that a bottle of Jim Beam Black is always essential for our quality time with friends' gathering. There was no distinctive warning label in this advertising, only a small reminder at the left bottom to suggest people drink more smartly.

Quality Time

Highest Rated Bourbon

Black

Issue: May,2018

There was no special advertising to analyze in this issue.

Issue: June,2018

17. pp.29, ***Wild Turkey Longbranch***, alcoholic beverage (whiskey)

There was a quote at the top of the page and there was also an indirect quote at the middle bottom of the page, and these two quotes were all presented by Matthew, who was possibly the founder of this product. The scenario was happened in the day time; the two men in this advertising was having a great conversation. One man was holding a bottle of Longbranch on his hand while another one was tasting a cup of it. According to

their expression, the man who held the bottle was introducing this Bourbon to the man next to him. There was no apparent creative strategy in this advertising. However, the element of storytelling was utilized in the second quote, which introduced the origin of the Wild Turkey Longbranch to the consumers. There was no warning label in this advertising, only a small reminder at the left bottom to advice people to drink more responsibly.

“Together, we made my favorite Bourbon on the planet”

Real Bourbon, No Apologies

Issue: July, 2018

18. pp. 29, *Jim Beam*, alcoholic beverage (whiskey)

This ad is pretty similar to the No.16 one. The words “Taking Your Time” were bolded on the top of the page. The ad used the same setting as the No.16 did. Three men were shown in a party and they were all enjoying the alcoholic beverage. Notably, another one had a bottle of Jim Beam on his/her hand and the bottle itself was at the center of the scene. The same strategy was used in this ad that Jim Beam wanted to tell the readers that Jim Beam Black is always a good choice for friend gathering. There was no distinctive warning label in this ad with only a small reminder at the left bottom to advice people to drink smartly.

HERE’S TO TAKING YOUR TIME

Smooth and full-flavored

Extra-aged Bourbon

19. pp. 39, *Copenhagen*, cigarette (smokeless)

The slogan in this advertising was written in a large and bold text. The ad was divided into two parts. For the first part, an aged man was focusing on doing something. However, the setting and what he was doing were hard to recognize since the scene was not whole and was somewhat vague. For another part, two cans of its products were placed on the table. This advertising used ration segment as its creative strategy which tried to tell the readers to choose the right things (Copenhagen Long Cut) to do in their spare time. The warning label was fairly large and it occupied nearly one-third of the whole page.

Spare Time Spent Right.

Long Cut

Warning Label: This product is not a safe alternative to cigarettes.

Issue: August, 2018

20. pp. 13, *Jim Beam*, alcoholic beverage (whiskey)

Jim Beam changed their slogan as “Raises the bar in any bar” for this ad, and the words were bold but not large. The ad was set in the bar again, but this time there was no characters in the scene. The only thing that has remained was the bottle of Jim Beam black whiskey. The sensory segment in Taylor’s model was used to tell the readers that Jim Beam could bring people a better experience at any bar. There was no distinctive warning label in this ad with only a reminder at the left bottom to suggest people drink smartly.

Raises the bar in any bar.

Highest Rated Bourbon

Black

21. pp. 23, *Lite*, alcoholic beverage (beer)

In line with other Lite's advertising, the main characters in the ad were beer. There were a total of 12 cans shown in this advertisement. Interestingly, in these 12 cans, seven of them were printed on Lite's logo, the other five were blank. Nonetheless, all these 12 cans were in the same shape. There was no obvious creative strategy used in this ad except the sensory segment ("More taste than bud light"). There was a reasonably small reminder at the left bottom.

Majority Agree

More taste than bud light

Issue: September, 2018

22. pp.85, *Peroni*, alcoholic beverage (beer)

The layout of this ad was fairly brief, there was no text in this ad, only a lady on the left side. Similar to Peroni's other ad, this lady was looking at you with an attractive and charming smile on her face. There was no obvious creative strategy used in this ad. There was a small reminder at the left bottom of the page. It said that this product was only intended for the consumer who ages more than 21 years old.

23. pp. 89, *Copenhagen*, cigarette (smokeless)

The text of this ad was on the center of the page with bold typeface. The story happened on a farm, where three men were working in this field. The face and expression of these men were not possible to see since this scene was taken at the moment of sunset. The creative strategy in this ad was unclear; one possible strategy was the ego segment, that Copenhagen intended to tell readers that no history and enterprise is easy to make. The warning label was fairly large, and it occupied nearly one-third of the whole page.

One founder. Two centuries.

Millions of man hours

Making history is hard work.

Warning Label: This product is not a safe alternative to cigarettes.

Issue: October, 2018

24. pp. 49, *Justin*, alcoholic beverage (wine)

There was a small paragraph on the right top of the page which introduced the product. The Justin wine itself was the only object in this ad. The ad used storytelling method to tell people that the best California wine is not necessarily coming from Napa, but it can be the Justin Vineyards in Paso Robles (CA). There was no warning label or reminder in this ad.

Cabernet Sauvignon

Exceptional from every angle.

25. pp.69, *MarkTen*, cigarette (e-vapor)

The warning label was fairly large and bold at the top of the page where was the most eye-catching place of the ad. There were no people in this ad except a MarkTen vapor product on the central. The routine segment was applied in this ad since it said that MarkTen elite features with large pod and good battery which could be used daily. MarkTen also used the sensory segment to promote their product: a series of flavors to choose.

Large pod. Long-lasting battery. Full vapor.

Five unique flavors

Elite

Warning Label: This product contains nicotine. Nicotine is an addictive chemical.

The Ways of Tobacco Companies Speak to Men

Bold Words, Bold Mind

There was a total of five brands of tobacco advertisement shown in these 14 issues of GQ magazines: Copenhagen, Skoal, Newport, Mark Ten, and Natural American Spirit. Except for Mark Ten, all other four brands used to use bold and large text to make their slogans, which was to catch readers' eyes. Among these four brands, the slogans of Natural American Spirit were always bolder than the other three companies.

Masculinity was commonly applied in these slogans. When we look through these ads, we will find that the slogans in the ads were fairly confident, which could generate a

sense of satisfaction to men. “Passion”, “Different”, “Right”, “Hard”, “Satisfy”, these were some keywords included in their slogans, which were also the messages that such tobacco companies intended to talk to men.

Unvarnished Character

Nearly half of the tobacco ads that showed in these magazines included a human character. Noticeably, all the people in these ads were male, and there was no female character found in the ads. Copenhagen preferred to add a strong sense of masculinity to their ads. Although different male characters were employed in its ads, their images remained the same. All the male characters in Copenhagen’s ads were concentrating on their works/business, and their appearances were reasonably mature, which seemed that they had experienced a lot in their life. This is a reflection of the image of GQ readers: dedicated, excellent, and manly.

Skoal also used male characters in one of its ads. In this ad, three men were playing chess in a party and had great fun. The men in Copenhagen and Skoal ads all dressed casually, and they all looked like unvarnished, which made a distinctive difference between themselves and the men in clothing, perfume, and watches ads in GQ.

The Chosen of Message Strategy

Although tobacco companies used different message strategies in their ads, the two most common message strategies were the ego segment and the sensory segment in Taylor’s model. Copenhagen enjoyed applying the ego segment in their ads. Three of its

ads that contained male characters all used the ego segment to let readers find the masculinity in its ad and to encourage the male readers to make a statement to themselves about who they are, why they should try its products.

For Newport, Mark Ten, and Natural American Spirit, the main character in their ads was the product itself. The sensory segment could be easily found in their ads. For example, the slogan in one Newport's ad said: "Refreshingly smooth menthol", which brings fresh feeling to its users. Another sample is Mark Ten Elite. It indicated its five unique flavors in its ad which was to satisfy users' gustation.

Great Warning Labels, Great Work

A textbox for warning text is required for each tobacco ads. Interestingly, the warning labels in the ads of Copenhagen (smokeless tobacco), Skoal (smokeless tobacco), and Mark Ten Elite (e-vapor) were all in the black boxes and were relatively large, which were occupied one-third of the whole page. For other two conventional cigarette brands, Natural American Spirit and Newport, they made their warning labels in a small white box and put them at the left bottom of the page. Moreover, except for the regular warning label, the Natural American Spirit also had the second warning label besides the first one.

The Ways of Alcohol Companies Speak to Men

From Less to More

The abundance of words of alcohol ads in GQ different from ad to ad. Some (e.g., Peroni) contained no text except the name of its brand in their ads, while some (e.g., Patrón and Wild Turkey Longbranch) wrote paragraphs to introduce their products. Jim Beam and Lite preferred to use bold font to make their slogans, yet Patrón and Justin only employed regular and thin fonts to write their stories.

Similar to tobacco companies, alcohol companies are also skillful in pleasing male readers. We could find the words “Success”, “Quality Time”, “Majority Agree”, “Worth”, “Shines”, “Perfected” in their slogans, which was to convey a sense of honor and excellence to male when they try these products.

Product, Product, and Product

No matter whether there were people or no people in these ads, the product itself was always the main character in the ad. Lite, Justin, and Blue Moon, made their products take up the whole page without using any human element in their ads, which was to emphasize their products themselves. Peroni and Dom Pérignon employed single model character in their ads, what besides the model was their product.

For Jim Beam and Wild Turkey Longbranch, especially Jim Beam, they always used a group of people in their ads. Nonetheless, they insisted on displaying their product at the conspicuous place, to make readers find their product without any effort.

The Art of Storytelling

Alcohol companies love to tell the story about their great products. Thus, the element of storytelling is common to see in these ads. Justin, Wild Turkey Longbranch, and Patrón wrote a paragraph to introduce the story behind them. Noticeably, Patrón is an adept storyteller. It had its unique way to tell the story: it always began with “We didn’t invent ... (name of its product)”, and followed with a story paragraph which described the process of its production, then ended with “We just perfected it”. Such skill helped the readers to remember its product, and readers may intend to know more about its good story.

Wild Turkey Longbranch divided its ad into two parts, but these two parts were connected firmly. The first part of the ad was two men in an informal conversation. A man was introducing the Wild Turkey Longbranch with a bottle in his hand. Another man was listening carefully. The second part was a paragraph of its story. The conversation between two men made the story more convincing to readers, which was also an excellent skill of storytelling in advertising’s world.

The Chosen of Message Strategy

Not much alcohol companies used the message strategy in Taylor’s model to advertise their product. Alcohol companies may be more likely to use storytelling skill in their ads. Jim Beam’s ad showed up several times in these GQ magazines. It preferred to use the social strategy to speak to male readers. Some brands also used the sensory segment to promote their product, such as Blue Moon (“A taste that shines brighter”) and Lite (“It tastes well with everything”). For Peroni and Dom Pérignon, the showcase of

beautiful lady and delicate gentleman in their ads was to generate sensory attraction to male readers.

Unimpressive Reminder

The warning label is mandatory in tobacco advertisement but not in alcohol ad. When looked through these alcohol commercials, it is relatively difficult to find the reminder in their ads. Alcohol companies are tended to place the reminder at the bottom or the most left area of the ad page, in a line of words. However, they always use less visible color and small size font which make the reminder uneasy about noticing. The familiar words in such ads to remind people are: “Drink smart”, “Drink/ Taste/ Celebrate/ Enjoy Responsibly”.

CHAPTER FIVE

DISCUSSION AND LIMITATION

Tobacco and alcohol advertisements are the two most controversial categories in the field of advertising. Although a large number of restrictions have applied to the ads of tobacco and alcohol (e.g., tobacco companies have to contain warning labels in their ads, alcohol companies could not make any statements that are misleading, false, and untrue), the sales volume of these two categories product has yet been decreased. It is necessary to understand how these companies use their strategies to increase sales in such restricted circumstance.

The study aims to examine how tobacco and alcohol companies speak to men via advertising in GQ magazine. A total of 14 GQ magazines were included in the study. The researcher used the method of inductive analysis of ad content that reviewed each tobacco and alcohol ads in these magazines as well as left all the duplicate ads out. Through this study, we gained more insights on how these companies positioned their products, what creative strategies they used to advertise, and how the concept of masculinity was used in their narratives in addressing male.

The Representative of Men in Tobacco and Alcohol Ads in GQ

Reidenbach and McCleary (1983) conducted a study to understand the effectiveness of using nude / partially nude male models to sell products. They then suggested that too few or too much male nudity in advertising all have negative impacts

on consumer's purchase intention. In GQ magazines, however, we could hard to see nude male models in tobacco and alcohol ads in these issues. The only partially nude model was a female model that used for a beer brand – Peroni. The using of sexualized male's images is not widespread in tobacco and alcohol advertising in male's magazine, which makes the men in these two types of ads different from the men in the car, perfume, and clothing ads.

The Application of Masculinity

Masculinity is key concept in these tobacco and alcohol ads. Thompson and Pleck (1995) gave the term *masculinity ideology* new definition that gender role identity and gender ideology are two completely different concepts. Based on the *Gender Role Strain Paradigm* (GRSP), Ronald (2011) also expanded the concept of masculinity that biology could differentiate male and female, yet it is not the significant factor that distinguishes masculinity and femininity.

In Yue's et al. (2013) report, the masculinity in American magazines portrayed men as "refined and sophisticated". This also happened to tobacco and alcohol ads in GQ. Although not much of male characters were showed in alcohol ad, the male characters in these ads were mature and sophisticated. Most of them looked like having a successful business and life and knew well how to enjoy their life. Compared to the men in alcohol ads, the men in tobacco ads were more aged and unvarnished. The male characters in

some tobacco ads concentrated on their work; a sense of responsibility could be interpreted as masculinity here. Noticeably, there was no laddish male model used in these ads in GQ, which could be regarded as an opponent of masculinity.

Besides the male model, the words and slogans used in tobacco and alcohol ads also presented a sense of masculinity. “Passion”, “Different”, “Right”, “Satisfy”, “Success”, “Quality Time”, “Worth”, these words were some representative words from tobacco and alcohol ads in GQ. They were all positive words and had a strong connection with masculinity, which inspired the male reader to make self-reflection on these words.

On the other hand, if we pay attention to the color in each ad, we could find that most of tobacco and alcohol ads preferred to use dark colors as their background color (e.g., dark red, black, dark blue), which again corresponded the masculinity in the ads. A manly man should be steady, tobacco and alcohol companies used a dark color to represent steadiness, to give readers converse effects that bring by light or vivid colors.

Warning Labels / Messages in Tobacco / Alcohol Ads

Different restrictions have been applied to tobacco and alcohol ads in the US. The graphic warning labels are mandatorily needed in all kinds of tobacco products, but it is not required in alcohol ads. In a way, with the increase of the font size of warning labels in tobacco ads, the level of readers’ recall rate would also increase (Truitt et al., 2002).

The warning labels were always some black textbox and were placed at the bottom of the ad page by tobacco companies. Their size was usually not bigger than one-third of the whole page but not smaller than one-fourth of the page. Specific tobacco product has its specific content of warning label. Generally, only one label would be added on each tobacco ads, yet some brands usually wrote two warning labels on their ads (e.g., Natural American Spirit).

Since the warning message/reminder is not a mandatory element in alcohol ads, some alcohol companies did not write the reminder for the ads in GQ. The effectiveness of containing warning message in alcohol ads has not been determined. Thomas's et al. (1997) experiment implied that few of drinkers change their drinking habits after reading the reminder on the product, and Leslie and Deborah (1992) suggested that the effectiveness of warning messages in alcohol ads would be weakened when the attractiveness of their ads increase. The warning messages were usually placed at the very bottom or very left side of the ad page by alcohol companies. Their font size was fairly small which were hard for the readers to notice.

Common Message (Creative) Strategies

Alcohol advertisers preferred to use different creative strategies rather than different message strategies to advertise their product (Jung and Hovland, 2016). They then concluded that the three most popular message strategies in alcohol ads were ego,

social, and sensory. User image and brand image were two preferred creative strategies by alcohol advertisers. The common message strategies that used in GQ alcohol ads were in line with Jung and Hovland's (2016) findings. Alcohol companies enjoyed portraying alcoholic beverage as "a beverage that brings different people together" and "a drinking that delight people's taste". Additionally, storytelling was another effective strategy for some companies to promote their products. An appealing story behind the alcohol product (especially wine and cocktail) always increase readers' purchase intention.

Similar to alcohol companies, tobacco companies also preferred to use ego segment and sensory segment to advertise their product in GQ. Under this circumstance, ego segment was a bridge to link companies' brand image to readers' self-image, which encouraged readers to assume that "I use XYZ's product since XYZ could be a logo of mine, its product represents my image". Besides to ego segment, the sensory segment was an irreplaceable message strategy in tobacco ads. Tobacco products were made to satisfy users' taste and feeling, this feature was also emphasized by tobacco companies in their ads.

Limitation and Future Research Directions

This study has several defects. First of all, due to insufficient funds, there were only 14 issues of GQ magazine reviewed in the study. Since some issues contained no tobacco/alcohol ads and some duplicated ads repeatedly showed in many issues, the total

number of ads that analyzed in the study was only 25, which was insufficient for a qualified study. Hence, if possible, future researcher(s) should obtain more issues to conduct the study (50 issues may be a good number to carry the study).

Secondly, different researchers may have different interpretation on the same ad content. For example, due to the difference in background and demography that researchers have, the term masculinity may have different meanings to them. The perception, interpretation, and comprehension are qualitative measurement, which is not as accurate as quantitative data. The study only included one researcher, more researchers should be involved in the same study to improve the accuracy of the findings.

Furthermore, this study only reviewed GQ magazines, but we are unsure about whether different representations of men and different message strategies were used by tobacco and alcohol companies in different magazines. Therefore, it is necessary to analyze different brands of magazine and examine the consistency of tobacco and alcohol companies' strategy in future research.

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APPENDIX

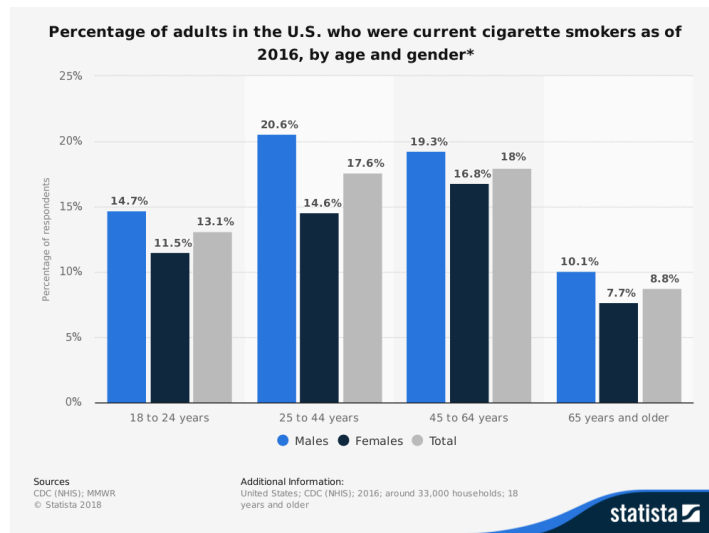


Figure 1.1 Percentage of current smokers, by age and gender

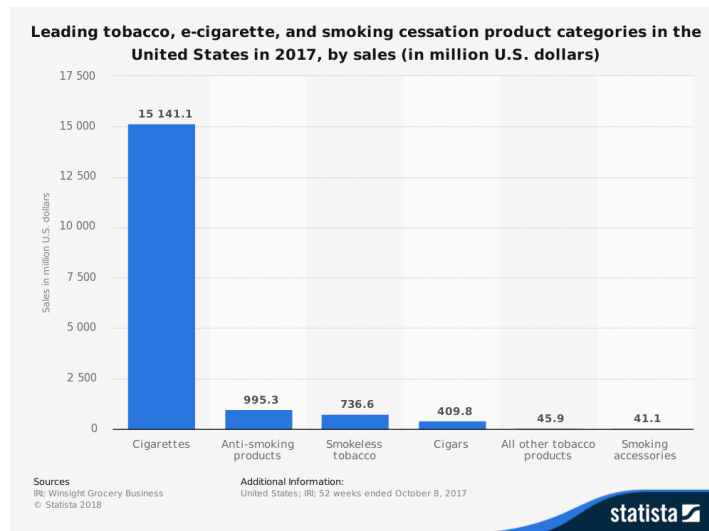


Figure 1.2 Sales of different kinds of tobacco product

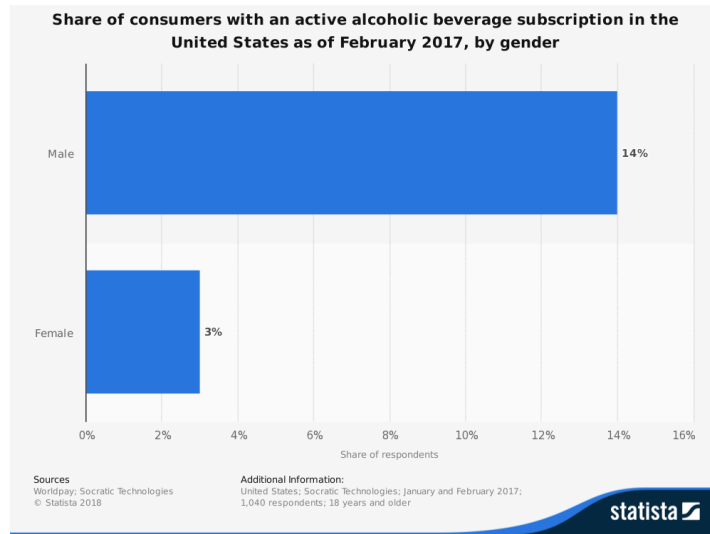


Figure 1.3 Share of consumers with active alcohol subscription by gender

VITA

Wenjia Yang was born on April 2, 1995 in Guangzhou, China. Before he came to the US, he had earned his Bachelors of Arts in Animation from Guangdong University of Technology (GDUT, China) and Vellore Institution of Technology (VIT, India) at the year of 2017. He was admitted by The University of Tennessee, Knoxville (UTK) in 2017 and has begun to pursue his master's degree in the College of Communication and Information (CCI) with a concentration on Advertising. Following graduation, Wenjia Yang hopes to work in the industry of advertising for the first coming years.