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INTERNATIONAL PRINT ADVERTISING
Nokia 9000 Communicator

A Pro Gradu Thesis

by

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Tutkielman päätarkoituksena on tarkastella ensimmäisen markkinoille tulleen GSM-pohjaisen kommunikaattorilaitteen, Nokia 9000 Communicatorin mainosten sisältöä sekä tekstuaaliset että kuvalliset elementit erikseen ja yhdessä analysoiden. Toissijaisena tutkimuskohteena on kartoittaa se, kuinka Communicator-laitteen mainonnassa on huomioitu erilaiset kulttuuriset osayleisöt. Tarkoituksena on siis selvittää onko Nokian mainonta kansainvälisellä tasolla standardisoitua vai alueellistettua, ja mitkä mainosten sisällölliset tekijät puoltavat tätä tulkintaa.

Tutkimusmateriaali koostuu sekä kansainvälisistä - Time, Newsweek, The Economist - että suomalaisista - Suomen Kuvalehti, Talouselämä - viikottain ilmestyvistä aikakauslehdistä. Materiaali on kerätty Communicator-laitteen markkinoille tulon hetkestä, elokuusta 1996 marraskuuhun 1997, jolloin tutkimusta alettiin työstää. Suomalaisten aikakauslehtien mainokset toimivat vertailukohteena kansainvälisille lehdille mahdollistaen mainossisältöjen tarkastelun kulttuurierojen huomioimisen tai huomiotta jättämisen suhteen.

Mainosten sisältöä lähestytään pääasiallisesti kvalitatiivisen analyysin keinoin semiotiikan tutkimusmetodia apuna käyttäen. Semiotiikan teorioihin tukeutuen tutkimus analysoi Communicator-mainosten erilaisia elementtejä, niiden merkitystä ja suhdetta toisiin mainosten sisällöllisiin komponentteihin. Merkityksiin haetaan selityksiä sekä denotatiivisella että konnotatiivisella tasolla siten, että mainosten sisällöllinen merkitys tulisi selväksi yksittäisten elementtien ja myös kokonaisuuden kannalta. Tutkielmassa käytetään kolmea erillistä mainossisältöjen tulkintateoriaa. Kressin ja van Leeuwenin tulkintamallin avulla selvitetään mainosten elementtien informaatioarvo, näkyvyys ja niiden liittyminen toisiinsa. Messarisin teoria visuaalisten propositioiden typologiasta selventää tutkimusmateriaalin kausaalisuhteita, kontrasteja, analogioita ja yleistyksiä. Leissin, Klinen ja Jhallyn tulkinta prototyyppisistä mainosformaateista puolestaan määrittelee mainosten sisällöllistä merkitystä esim. imagoon ja yleisilmeeseen liittyen.

Tutkimustuloksista käy ilmi, että Nokia toteuttaa Communicator-laitteen mainonnassaan selkeää ja yhdenmukaista linjaa, jossa tietyt piirteet esiintyvät systemaattisesti. Näitä ovat mm. jokaisessa mainoksessa kuvattu Communicator-laite, valkoinen tausta, väripalkit sivun ylä- ja alalaidassa sekä samankaltaisesti sijoitettu kuvallinen materiaali, joka pääsääntöisesti toimii katseenvangitsijana. Pelkistetty tuotteen kuvaus ilman käyttäjää ja edellä mainitut Nokian mainonnalle tyypilliset seikat edesauttavat tuotemerkin tunnistamisessa ja parantavat huomioarvoa.

Väitelauseet ja informatiivinen kielen funktio ovat mainosten leipätekstien tyypillisintä sisältöä. Sanatasolla useimmin esiintyvät Communicator-laitteen erilaisiin ominaisuuksiin liittyvät termit kuten fax ja e-mail painottaen mainostettuun tuotteeseen liittyvää, faktoihin perustuvaa informaatiota. Tähän liittyen juuri tuoteinformaatio-formaatti on Communicator-mainonnan perusformaateista yleisin. Sekä kuvallinen materiaali että tekstuaaliset elementit viittaavat menestyksekkääseen yhteistyöhön, onnistuneeseen viestintään ja kannettaviin, kaikkialla hyödynnettäviin toimistotyökaluihin.

Tutkimusmateriaalin perusteella Nokia käyttää pääasiallisesti standardisoitua mainontaa, koska suomalaisille kohdistetuissa mainoksissa on kansainvälisiin verrattuna sama formaatti, systemaattisesti samanlainen visuaalinen ilme ja sama tekstuaalinen sisältö vaikkakin järjestys joskus vaihtelee. Mainokset eroavat toisistaan vain kielellisesti, tosin leipätekstit ovat osin melko suorilta vaikuttavia käännöksiä eli asiasisältö on säilynyt suurelta osin muuttumattomana kohdeyleisöstä riippumatta. Tuotteen käytön helppoutta, inhimillisyyttä ja sen tarjoamia yksilöllisiä etuja korostetaan kaikissa mainoksissa eli sisällöllisesti ne näyttävät perustuvan samaan kansainväliseen ideapohjaan, jolla luodaan tuotemerkille tarpeellista jatkuvuutta ja tunnettavuutta.

Asiasanat: Nokia 9000 Communicator, international advertising, culture, standardisation

CONTENTS

1 INTRODUCTION

Advertising is to a great extent a salient everyday phenomenon in modern society. The success of industry in all areas is largely dependent on advertising. The importance of advertising has also been noted in non-commercial organisations such as government owned institutions, various educational institutions and charities. As a concept, advertising is equally linked to both marketing and communication.

As most parts of the urban surroundings have been pervaded by advertisements of some sort, they can be regarded as an inescapable part of our modern society. One could assume that, because of the omnipresent nature of advertisements, they must possess a great power to influence people. Advertising industry expands continuously and advertisements can be considered one of the most effective cultural elements shaping and reflecting present lifestyles.

Due to the globalisation of markets, advertising and marketing of various commodities have become increasingly challenging. New developments in technology and production methods have provided the means to expand international trade, and thus producing goods and services in more than one country has resulted in greater efficiency. Growing competition on a national level has also forced companies to export their products and services abroad. During the last ten years, the collapse of both economical and political barriers has created new markets, to which international advertising campaigns are being launched in rising numbers. These factors among others have caused the expansion of global markets and, in accordance, generated the need for advertising campaigns which operate on a global scale.

According to Light (1990:35), today's consumer sees, hears and experiences more than ever before. He is more selective, more aware and more demanding than the consumers of the recent decades and, therefore, he influences social values and marketing strategies. Growing awareness brings out the need for diversity and additional options. Foreign ideas are accepted more easily and the whole outlook of the consumer is global. The new consumer, changing competition setting and new advertising opportunities challenge the advertisers and marketers who design and execute campaigns on an international level. The expansion of the globalised media has unified consumer needs and, consequently, the number of worldwide advertising campaigns is constantly rising in many countries (Batra, Myers and Aaker 1996:712).

Nokia, a globally operational company originating in Finland, won a major international advertising award, i.e. the European Advertising Achievement Award, in 1996 for its long-standing brand development. One of the judgement criteria was the actual advertisement, others being the marketing strategy, the outline media schedule and evidence of achievement. The initial interest for the present study arouse from this recognition. As a result of this, the principal aim of this pro gradu thesis is to examine the central contents of a particular set of Nokia 9000 Communicator advertisements. Hence, the whole outlook of the advertisements will be studied in depth to discover an explanation for the international success of the Nokia 9000 Communicator advertising. The contents will be studied in relation to the message these advertisements aim to convey.

A secondary aim of this research is to view how Nokia's marketing strategy is applied in terms of standardisation or localisation concerning Nokia 9000 Communicator's international advertising. Nokia is a leading international telecommunications group headquartered in Helsinki, Finland. There are more

than 41 000 people working for the company in 45 countries. As a conglomerate Nokia has constantly expanded in all major areas of telecommunication business and is, at present, Europe's largest manufacturer of mobile phones. Wireless data transmission was first engineered by Nokia, who supplied digital wireless data cards to connect laptop computers and wireless phones. As a result, in August 1996 the company launched Nokia 9000 Communicator, a GSM-handphone combining e-mail, fax and Internet functions. (2.4.1997, http://www. nokia.com/ news/news_htmls/nmp_960919a.html, 3.4.1997, http://www.nokia.com/ company/overview/nokia_brief_new.html and 30.1.1998, http://www. nokia.com/news/news_htmls/nmp_980114.html.)

The data for the present study were collected in print form from three international magazines; *Time, Newsweek* and *The Economist* as well as from two Finnish magazines, *Suomen Kuvalehti* and *Talouselämä*. The advertisements will be analysed qualitatively, the main emphasis being on the pictorial and textual elements along with the whole visual outlook. Possible cultural differences between an international advertisement as opposed to the national advertisement will also be observed. In addition, the structure of the Nokia 9000 Communicator advertisement and the message conveyed by it are examined.

The first chapters of the theoretical part of the thesis will deal with the overall concept of advertising, the third chapter eventually linking the concept with issues concerning international advertising. The fourth and the fifth chapter examine the ways, in which various constituents of an advertisement can be separated as well as analysed as interactive elements, taking both pictorial and textual material into consideration. Chapter six presents the data and methods used in the research, and chapter seven with its numerous subcategories includes the analysis of the data along with the results, followed by concluding remarks in chapter eight.

2 THE OVERALL CONCEPT OF ADVERTISING

The concept of advertising is very challenging to define due to the fact that it consists of multilayered dimensions. Harris and Seldon (1962, as cited in Vestergaard and Schrøder 1985:2) describe advertising as a public notice which aims at spreading information in order to promote the sales and marketing of a product and service. Cook (1992:xiv), on his part, claims that advertising is, in general, the promotion of a product or service for sales purposes with the help of some impersonal media. Advertising can also be described as a paid-for notice which makes an attempt to create symbolic links to commodities and, hence, aims at increasing the appeal of the advertised product so that the consumer is more likely to act, i.e. purchase the good (Fowles 1996:13). Mueller (1996:55, 57) further elaborates on the paid-for aspect of advertising and states that it indicates the fact that either time or space for advertisements and commercials must be bought. The message appearing in the mass media is often nonpersonal, which results in lack of feedback towards the advertiser.

At present, advertising reflects tangible changes in social structures and the advancements of technology and media are clearly visible both in the quality of the advertisements and the advertised products per se. The changes can also be seen in social relations and economical factors as well as in the perception of both personal and group identity (Cook 1992:xv.) Goldman (1992:2), in fact, claims that advertising can be perceived as a fundamental social and economic institution, which possesses the hegemony to produce and reproduce commodity relations both in a material and ideological context. Thus, advertising is capable of functioning as a primary channel that has the capacity to extend and reproduce the commodity form by amplifying and reinforcing the prevailing exchange value of a certain good. Moreover, it can also transform some goods and services into

commodities that have previously not been regarded as commodities (Goldman 1992:15-16).

Advertising is persuasive communication, which is not even supposed to operate on a neutral and impartial basis, but intends to convey a message that sells (Vardar 1992:6). Wright, Winter and Zeigler (1982:8) observe that, on one hand, advertising is considered a marketing tool and, on the other hand, a means of communicating. De Mooij and Keegan (1991:11) have formulated the following description of advertising that is carried out worldwide: it is

> the formulation of communication vision, intent, strategy and
> the implementation of a communications plan, including media
> advertising, sales promotion, direct marketing communication
> and public relations activities that simultaneously support the
> sales of goods and services in more than one country in several
> parts of the world.

The present study regards advertising as a combination of the definitions mentioned above which, in other words, means that international advertising consists of the distribution and marketing of persuasive information to diverse target groups using various means of communication as a marketing tool.

Batra et al. (1996) claim that advertising has the capacity to influence consumer attitudes and purchase behaviour in a great number of ways which are strongly interlinked. By the means of advertising exposure, benefits such as increased brand familiarity and more widely-spread brand awareness in terms of its attributes and benefits can be achieved. Advertising exposure also communicates the developed brand image and the created personality for the brand. This enables the consumer to associate certain feelings with the advertised brand and connect it to the reference groups which, in this case, mean peers and experts, so that the purchasing decision would be directly induced. The above mentioned factors

concerning advertising exposure can be further examined in Figure 1 (Batra et al. 1996:n. pag.) which displays graphically the intertwined ways according to which advertising can be perceived.
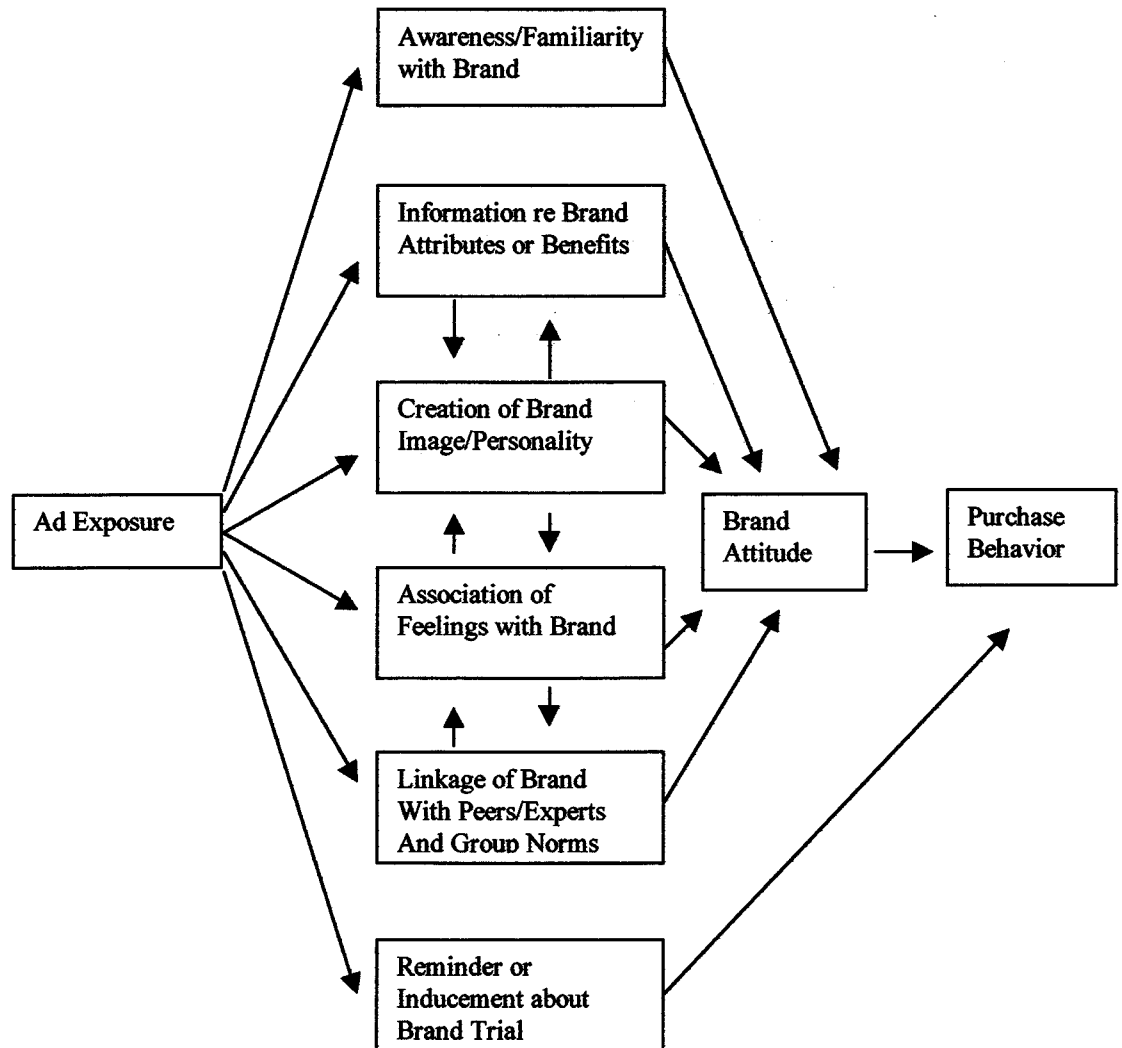
Figure 1. Advertising exposure influencing and leading to purchase behaviour.

Advertisements, in general, can be divided into two main categories: simple and compound advertisements, as Fowles (1996:11) suggests. In simple

advertisements, the content refers directly to the product being sold, which is the case, for example, in classified advertisements. Compound advertisements, however, include both the commodity information and, additionally, noncommodity material such as symbolic linkages adding to the appeal. Advertisements promoting national consumer goods are usually compound advertisements.

There are certain dynamics behind an advertisement that are dialectically posed. The tension between the product and the appeal is always apparent because the consumer must be able to transfer the content of the advertisement to the advertised good with the help of both the commodity material and the noncommodity material. The commodity material can be regarded as the depictions which describe the product along with the copy, which is also directly linked to the advertised product, whereas the noncommodity material includes all the other elements of the message, i.e. the extraneous illustrations and words. In essence, the border between the advertised product and the appeal must be crossed so that the transfer of meaning from the imagery and the body copy to the good will occur in an anticipated manner. Additionally, the very core of advertising strategy often pertains symbolical transfer of meaning in which the appeal is divided into desired but rarely obtained *condition* such as beauty or love and the actual commodity, a *thing* that a consumer is able to purchase and gain possession of. When successful, these undercurrents are not clearly detectable but still manage to reflect the concealed value system and, thus, win the acceptance of the consumer. (Fowles 1996:80-81,83.)

After presenting some definitions for the term advertising, perhaps of equal importance would be to define the term 'product'. The core element of advertising is to inform consumers about different goods and services. In the case of the present study, the good is a certain product from the variety of Nokia

mobile phones. As quoted by Mueller (1996:25), the American Marketing Association gives the following definition for a product: it is "anything that can be offered to a market for attention, acquisition, use, or consumption that might satisfy a want or need". Furthermore, when taking a closer look at products three different levels can be found. Figure 2 from Kotler and Armstrong (as cited in Mueller 1996:26) helps to illustrate these levels.

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┌─────────────────────────────────────────────────────────┐
│ Installation                          Aftersale Service   │
│                                                           │
│                                                           │
│        ┌──────────────────────────────────────────┐      │
│        │ Packaging      Features      Brand name    │      │
│        │         ┌─────────────────────────┐        │      │
│        │         │ Core benefit or service │        │      │
│        │         │                         │        │      │
│        │ Quality │                         │ Styling│      │
│        └──────────────────────────────────────────┘      │
│                                                           │
│ Delivery and Credit                          Warranty     │
└─────────────────────────────────────────────────────────┘
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Augmented Product

Actual Product
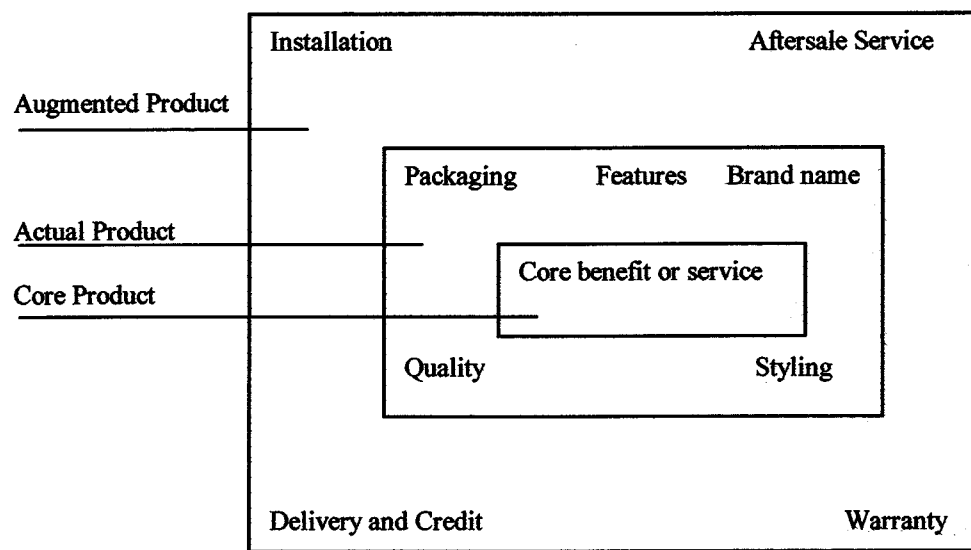
Core Product

Figure 2. Three different levels of a product.

These levels of a product are further specified by Mueller (1996:26-27) as follows. The *core product* covers various types of benefits the consumer presumes to get from the article when investing in it. By their traits, these benefits can appeal to functional, psychological, social, and economic consumer wants. Usually these wants can be detected and specified from the purchased item by the product's style, colour, price range, utility options and how fashionable it is. For instance, functional benefit is acquired when a consumer buys a new modem for his computer for the purposes of communication. By selecting a certain brand recommended by his friends, he receives some social benefits, and, in the end,

economic benefits can be achieved by doing selective price comparison. The *actual product* consists of several elements such as the packaging, the brand name, styling and special features and overall quality. The *augmented product* includes such factors as product installation, delivery, credit, warranties, and after-sales servicing.

3 INTERNATIONAL ADVERTISING

Wright et al. (1982:28) describe the development of advertising from the historical perspective and state that advertising is interdependent on the development of media. Technological advances such as the invention of the printing press enhanced the growth of advertising as early as in the 15th century, although the roots of modern advertising date back to the industrial revolution of the 19th century when the need for commercial communication arose rapidly. Furthermore, the arrival of the electronic media in the early 20th century changed the advertising world even more tangibly. Radio, for example, enabled the transmission and the reception of commercial messages in the 1920s, which was further diversified with the new broadcasting device, television in the 1950s.

As early as in the late 19th century, several American companies acknowledged the significance of the global growth of markets. Ford Motor, Singer and Gillette among others were internationally dominating brand names with leading market shares. The growth of production and world economy can be regarded as having triggered modern globalisation, which the advanced technology provided the means for. Due to better transportation system, faster and easier transmission of messages to far away destinations and less limited world trade system, it was possible to do business across national borders. (Mueller 1996:2.) In this

developmental context, product marketing and advertising can be comprehended as interchangeable concepts.

The Great Depression and the Second World War obstructed the growth and development of advertising from the 1920s to 1940s. However, since the Second World War international business, i.e. trade and investments, has been the fastest growing sector (see e.g. Mueller 1996:2, de Mooij and Keegan 1991:14.) World peace has, furthermore, led to faster growth of international economy and, thus, numerous nations have both admitted international enterprises to enter into national markets while internationalising their own transactions. Improved telecommunications and electronic data transmission played a major role in the process, which transformed the world into a place, which Marshall McLuhan characterised as a 'global village'. (de Mooij and Keegan 1991:16.)

Since the 1980s, international advertising has faced new challenges as economic growth has visibly decreased resulting in a continuous search for new means to succeed. The prevailing system can be interpreted in the way that capital movements have outgrown the importance of trade and the world economy is more controlled whilst national macro-economics have collapsed in some areas. In many cases, local products have been challenged by competent foreign contestants and the competition has intensified also due to widening and more accessible markets. Global media has unified consumer needs with standardised advertising campaigns producing increasing numbers of knowledgeable and aware consumers. (see e.g. Batra et al. 1996:711-712; de Mooij and Keegan 1991, 15-17; Mueller 1996:5.)

In the 1960s, along with the growth of the multinational corporations the demand for international advertising campaigning arose (Vardar 1992:6). As concepts, 'international', 'multinational' and 'global' advertising are similar and often used as

synonyms even among the people in the advertising business, although more specific definitions can be found (de Mooij and Keegan 1991:6). Vardar (1992:6) states that international advertising includes campaigns which are launched in various cultures so that cultural differences are ignored. Advertising of international brands, for instance, usually operates on a continuum which can start from centralised national markets expanding to global brand marketing with the same strategies.

According to de Mooij and Keegan (1991:6), multinational advertising deals with developing strategies for each country so that advertising would function with maximum benefits despite cultural differences. Vardar (1992:6) notes that in international advertising campaigns are controlled and managed from the advertiser's country, whereas in multinational advertising campaigns are created and run separately in several different countries.

In global advertising, however, the same campaign is not launched in all target areas but the campaigns vary depending on the target market. De Mooij and Keegan (1991:7) point out that global advertising is an integration between multinational and international advertising which aims at creating as advantageous a campaign as possible from both the client's and company's perspective. The purpose is to increase consumer satisfaction and, thus, improve the company's ability to compete. In Nokia's case, individual countries manage their own advertising campaigns locally, whereas international advertising is carried out separately.

A consumer decodes the advertising message based on his cultural background. Hence, an international advertiser should ensure that the used frame of reference is transferred with the intended meaning to the culture of the target group. (Kanso 1992:10.) It seems that it is far more significant to cause a desired

reaction in the consumer's behaviour than to concentrate on sending the "right" messages, i.e. action (the final act of purchasing the product) is the principal goal rather than the means used in order to achieve it.

The researchers in the field of international advertising have argued both for and against standardised and localised approach. Those in favour of the standardised declare that consumers have similar basic need and desires world-wide and, therefore, a universal message should appeal to them collectively. On the other hand, the supporters of a localised message claim that there is a difference between consumers from one country to the next. Thus, cultural differences in the target country should be taken into consideration in campaign planning. (see e.g. Camargo 1987:464-467; Cutler and Javalgi 1992:71; Kanso 1992:10; Mueller 1987:51.)

In international advertising, communication obstacles can be manifold. An international marketer encodes a message that is decoded by a foreign consumer according to his own culturally bound interpretation system. The following factors can be seen as communication obstacles:

1) language differences

2) government regulations

3) existing media and access to it

4) economical differences

5) local distributors

6) attitudes, taste preferences

7) existence of advertising agencies

(Terpstra 1987:428.)

In many cases, the product itself is basically the same all around but the means of advertising and selling the product is adjusted according to the local needs. Also de Mooij and Keegan (1991:58) recommend the advertisers to 'think globally' and 'act locally', which implies that, although the main strategy is the worldwide distribution of the product, local conditions and cultural characteristics can never be completely ignored.

De Mooij and Keegan's (1991:41) view is that, on an international level, every advertising campaign is designed within the framework of the set international marketing strategy and plan. Since it is the chosen strategy that most clearly concentrates on a company's attempts and purposes, the capacity and excellence of this strategy and its outlining is per se the most essential feature when establishing factors influencing company success or failure. Despite the amount of effort a company has invested in, it will most likely not succeed unless the goal and focus are correctly set.

All in all, a business mission, as well as a product vision, are vital parts when specifying the basic elements of the strategy and plan concerning marketing communications. Marketing strategy consists of several elements such as identification of target markets and attending to customer needs in order to compose a marketing mix of the commodity, costs, distribution channels and promotion or communication that co-ordinate. Therefore, advertising is one of the segments in the wider concept of an organisation's promotion and communication strategy. The overall context of marketing and business strategy depends to a high degree on convincing and persuasive advertising.

3.1 Benefits of Standardisation

The most extreme case of standardised advertising would be one in which a product is marketed worldwide with identical prices, similar selling and promoting means and uniform distribution channels (de Mooij and Keegan 1991:57). Levitt (1983, as quoted by Kanso 1992:10) has brought up the concept of 'globalisation of marketing' basing the argument on the following theory: people all around the world share very similar tastes and desires as well as feelings concerning, for instance, love, hate, greed, patriotism and material comforts. As a result, advertising campaigns designed to satisfy certain basic needs and ideas, function also universally. Standardised approach saves costs, improves the quality of advertising and, especially in product advertising, maintains the created image. (Cutler and Javalgi 1992: 71, Batra et al. 1996:713.) Coca Cola is a classical example of a highly successful standardised product advertising, which operates in more than 170 countries across the globe (Mueller 1996:24).

De Mooij and Keegan (1991:57-61) also declare that the most common argument for the standardised approach is that the customer needs extend across borders and become more and more homogenised. From economical point of view, by standardising, i.e. benefiting from this trend of globally unified needs and choices, a company will save costs in procurement, logistics, production and marketing, as well in the transfer of management expertise. Also the cost of artwork and all the advertising material might be cut. Yet, of greater importance is the opportunity to build a uniform corporate and product image via standardisation that will be applicable world-wide. With the standardised approach, a company is likely to reach a consistent brand image which is more likely to be universally identifiable. At the same time, standardisation clarifies the planning process of a global marketing mix, particularly in connection with the brand name, advertising approach and sales promotion, and as a result, makes the

whole the launching of the advertising campaign much faster. (see also Mueller 1996:139-146.)

Gilligan and Hird (1986:249) suggest that certain practical guidelines and useful generalisations should be considered when planning an effective marketing and advertising standardisation. McCann-Erickson Agency has broadly categorised some factors concerning successful brand advertising and come to the following conclusion: standardisation works most effectively when the brand is current, international, youth orientated and fashionable and is targeted at analogous audiences with unified consumption patterns. Additionally, the brand represents preferably not as much a necessity but an indulgence product. Mueller (1996:141) also claims that luxury products marketed at upper-class consumers and high technology products are particularly well suited for global advertising campaigns.

Standardised campaigns can benefit from the previously created ideas in other countries and improve design and control in execution of advertising. Peebles (1989, as mentioned by Taylor, Miracle and Chang 1994:174) remarks that a standardised approach offers financial advantages and that there is a demand for such advertising due to the fact that advertisers want to maintain a unified image in their brand advertising. The supporters of the standardised approach rest their arguments on clearly logical and theoretical conclusion rather than empirical research results (Taylor et al. 1994:175).

Although, standardisation might seem reasonable and an easy way to approach international markets, it also has its difficulties. It should be noted that certain marketing activities are more difficult to standardise than others are. The following table from Porter, as cited in de Mooij and Keegan (1991:59), illustrates in a summarised form different marketing activities depending on the level of ease or difficulty concerning standardisation.

Table.1 Marketing activities according to ease or difficulty of standardisation

Easy to standardise	Difficult to standardise
- brand name - product positioning - service standards - warranties - advertising theme - packaging	- distribution - personal selling - training sales personnel - pricing - media selection

3.2 Benefits of Localisation

The defenders of the localised advertising approach insist that advertising is one of the most difficult areas of marketing to standardise and in most cases primarily due to cultural differences. According to Hall (1966, as cited in Mueller 1987:51), "no matter how hard man tries, it is impossible for him to divest himself of his own culture... people cannot act or interact at all in any meaningful way except through the medium of culture".

As the consumers and marketing areas differ greatly, advertisers need to design separate advertisements for each area (Mueller 1996:24). Campaigns aimed at a particular audience cost generally more, but the clientele is most likely bigger, whereas in standardised advertising, the campaign is less expensive to execute but the clientele can remain fairly small in numbers due to cultural variation. (Mueller 1996:24-25.) Hornik's (1980, as cited in Taylor et al. 1994:175) research results conclude that localised themes are often considered more effective than the international equivalents. This is, however, not the case when advertising a

universal brand image, appealing to internationalism or using common international connotations.

3.3 Combination of Standardised and Localised Approach

Most companies that advertise internationally use a combination of standardised and localised approach in their campaigns. Standardisation attracts advertisers because of the possible cuts in costs and the maintenance of image it provides. Yet, the use of this approach might result in communication problems, unless the message in the advertisement has not been adjusted to the target culture. Advertising agencies, at present, are well aware of the situation and try to maximise the benefits and at the same time minimise the risks. Therefore, some companies standardise one marketing element and localise another. For example, Unilever, the world's biggest advertiser outside the United States launched an identical perfume advertisement all around Europe, but modified non-verbal communication according to cultural differences. (see e.g. Mueller 1996: 24-25, Hite and Fraser 1988:16.)

Killough (1978, as cited in Hite and Fraser 1988:10) in his research analysed the means of transferring both the content and the form of the advertising message. The results indicated that the content of the idea can be transferred from one culture to another, but the execution of the advertisement is a factor, in which cultural, communicative, legislative and competitive problems can be clearly detected. According to Hite and Fraser (1988:17), the connection between standardised and localised advertising message can be seen as a continuum, in which different advertising campaigns are located. On this continuum, extreme cases are rare, whereas most campaigns are found in the middle.

3.4 International Advertising in Relation to Culture

Marketers have mainly been accustomed to focusing their analysis of a potential market's demographic, geographic, economic and political aspects. Only in the recent past has the utmost significance of cultural factors been acknowledged in the field of advertising planning. Consequently, all of those who are dealing with international issues in their work will have to become familiar with the various aspects of such concepts as 'foreigner' and ' culture'. According to de Mooij and Keegan (1991:73), the term 'foreigner' suggests a possible threat to prevailing patterns of action and behaviour, and by and large, indicates an encounter with different cultures. In international advertising, all the executives will have to cooperate with and be able to communicate with, as well as understand, people with varying cultural backgrounds. Therefore, a person's familiarity and awareness of the basic features of culture is indispensable when trying to understand the reasons behind the different behaviour of people from different cultures.

Culture as a term has multiple definitions depending on the context, although it is a widely used term in everyday language. Different disciplines stress multiform aspects and, hence, it is hard to find a single definition which unifies all the relevant cultural factors. According to Kroeber and Kluckhohn (1963), culture consists of acquired explicit and implicit behavioural patterns, which are passed on via symbols. These symbols include recognisable and materialised achievements of a particular group of people. Traditional thoughts and values attached to them form the fundamental core of the culture.

Generally, it seems that culture is often defined as a sum of interconnected and learned behavioural patterns, which are manifested and shared by the members of

the same community. Hence, as interpreted by Lester (1995:104) "culture describes a set of learned and mutually accepted rules that define all forms of communication for a group of people during a particular time period". (see also Segall 1979:17)

It is evident that behavioural patterns along with values and attitudes differ from one culture to another. This must always be taken into consideration when designing international advertising campaigns. Cultural differences must be understood in consumer behaviour on both individual and community level in order that the demand and factors relating to it could be charted in the different marketing areas. De Mooij and Keegan (1991:74) list several practices and experiences connected to time, place, relationships, power, risk taking, masculinity and femininity which, may substantially alter from one culture to another.

Yet, human beings, in general, are not so different in their decision-making processes, even though there are far-reaching cultural differences. Despite a person's cultural background his basic needs can be categorised similarly. However, people tend to prioritise their needs in a differing manner depending on the cultural context. Still, according to Engel, Blackwell and Miniard (1986:15), when purchasing something meaningful, most consumers are interested in the information concerning the product followed by an assessment of the options as for similar products and different brand names. This is to say that fundamentally consumer behaviour has transculturally corresponding factors, therefore, one could predict certain consumer behaviour to take place regardless of the target culture. Thus, one cannot conclude that a certain marketing strategy applicable in a given culture will invariably function without any cultural modifications or adjustments in another culture.

Material culture can be seen as the most visible element of culture. Technological development has restructured cultures and their values and attitudes, creating new alternatives and possibilities for the consumer. These values are hard to define because the set of values a person has are at least partly subconscious. Terpstra (1987) links consumer behaviour with culture since culture shapes behaviour and motivates people differently. Culture represents a way of life and, therefore, establishes certain behavioural patterns, which are necessitous in advertising planning and execution. Although the message and the traits of the sender affect communication to great extent, the personality of the receiver, his attitudes and set of values and are even more important factors when aiming at lucrative final outcome.

Of particular significance, from the point of view of advertising, is to acknowledge the fact, that culture is learned. Unlike the instinctive behaviour of animals, humans are not born with a set of norms and rules of behaviour. Instead, the process of learning goes through different phases and is conducted mainly by imitating and observing the series of actions of reward and punishment of members who follow or diverge from the norms set by the society. As Engel et al.(1986:363) point out, another important notion from the advertiser's point of view is that those norms that are learned in early childhood are generally highly challenging to promotional intentions presented by advertisers. Hence, when an advertiser is approaching profoundly rooted, culturally established behaviour such as eating, dating, choices of clothing among others, it is generally less demanding and complicated to be guided by the existing cultural values rather than trying to use advertising as a means of altering them.

As a conclusion, Engel et al. (1986:362) interpret culture, for the research in consumer behaviour, as a multiform system of attitudes, ideas and values together

with other primary symbols enabling humans in a societal context to communicate, decode and assess messages purposefully. Naturally, every generation, one after the other, absorbs this complex system from their predecessors. Nevertheless, such human features as a tendency to respond instinctively and idiosyncratic behaviour as a means of resolving singular dilemmas do not derive from culture. This is to say that fundamentally culture consists of learned and shared elements within a particular social group.

Most cultural definitions contain in their description of culture both abstract and material constituents, i.e. tangible artefacts. Advertisers are especially interested in the abstract aspects of culture and a special emphasis is put on those that most effectively influence the behavioural patterns and preferences of the consumer. This can be explained by the fact that when these underlying drives are conformed in agreement with the prevailing cultural norms, the more likely the consumer is to react to the message by purchasing the advertised product. (Engel et al. 1986:362.) It is a fact that, by and large, most international blunders result from lack of knowledge concerning values, attitudes and beliefs within a particular culture. In other words, cultural insensitivity can fail otherwise strategically successful campaigns.

4 VISUAL CONSTITUENTS OF ADVERTISEMENTS

Visual phenomena, in general, play an immensely significant role in the everyday life of people and visual experiences are, by and large, directly connected to experiences on an intellectual and emotional level. According to some estimates, as stated by Berger (1989:1), most people receive up to 80 per cent of information through the eyes which means that visual imagery pervades our prevailing societies to a great extent. Furthermore, Berger (1989:18-20)

elaborates on visual phenomena which, in his view, involve three areas: sight, seeing and perception. Firstly, 'sight' refers to a person's ability to see. Secondly, the term 'seeing' means the actual process of using sight. Thirdly, 'perception' pertains to the ability to acknowledge and comprehend the environment by means of sight. We invest a great deal of our energy to deciphering and processing visual information, which is, in most cases, carried out through perception, intuition or reasoning. This is to say that our personal consciousness is made up of both qualitatively and quantitatively selected input due to the fact that to be able to reach the stability of awareness, it is essential to limit the incessantly changing flow of information that reaches our receptors.

It is important to realise that we don't just "see" but we, in fact, "have to learn *how* to see and *what* to see." The whole process of seeing is determined by our knowledge, beliefs and desires. (Berger 1989:25.) We can make sense, for example, of photographs because they resemble real life situations and, in accordance, realise the cause - effect relationship in the case of smoke implying fire. We base the deciphering of visual phenomena on convention when we need to understand the meaning of an object via its symbolic value. Moreover, we have learnt to interpret visual imagery through signification as we realise that a smile, for instance, signifies pleasure. (Berger 1989:28.)

In Dyer's (1982:94-95) view, visual perception is a complex system where a person actively selects and categorises sensory stimuli. Determining even the most simplistic visual information may vary from one culture to another. Thus, seeing is not just a basic transfer of images to the brain but based on culturally bound knowledge and learned behaviour. Visual images are, therefore, 'read' rather than absorbed. Lester (1995:62-64) points out that to be able to call something a sign, its meaning must be understood by the viewer. Inside a particular culture, denotations tend to correspond to connotations but in

intercultural communication, aberrant decoding is often the result. It is not possible to see a picture objectively without culture bound expectations because a person has a subconscious need to interpret visual information based on acquired cultural system (Kuusamo 1990:15-16).

In magazine advertising, companies rely mostly on campaigns which put more weight on the picture rather than the text. People tend to trust the message conveyed by a picture although they acknowledge the fact that pictures used in advertising can be manipulated and are often taken out of their real context. Pictures help to promote the products and services more effectively, compared to purely textual elements of the advertisement. Categorising visual information into units is one of the primary functions of the brain (Lester 1995:104). Niskanen (1996) observes that memory stores pictorial information better and longer than linguistic information. Moreover, real life events are easier to remember than pictures and, furthermore, pictures are easier to remember than textual elements. According to Lester's (1995:73) analysis, visual messages and images can be very effective persuaders, because they have the ability to perpetuate ideas that cannot be conveyed purely linguistically. It seems, in fact, that visual language can convey facts and ideas in a wider and deeper range than almost any other means of communication.

4.1 Visual Elements of an Advertisement

Advertisements are constructed of various elements, language functioning as an essential part, but in this chapter an element as a term refers to the specifically named structural units of an advertisement, whereas language of advertising will be more thoroughly dealt with in chapter 5.2. In the analysis of an advertisement, the whole layout can be divided into separate structural units according to their function. These structures can be categorised in the following manner.

'Illustration' of the advertisement means the pictorial elements of it, i.e. the advertised product or desired associations connected with it in a particular context. (Vestergaard and Schrøder 1985:50.) According to the Macmillan Dictionary of Marketing and Advertising (1990) 'caption', also referred to as 'headline', is defined as "a brief heading or description accompanying an illustration, often worded to attract attention". 'Subheadline' can be used to clarify the transition from the headline to the body copy, especially when there is no apparent link between the headline and the advertised product. A possible longer textual part of the advertisement is called a 'body copy' which also links the illustration to the other elements of an advertisement. Body copy informs the consumer, making simultaneously claims for the product and creating associations.

Furthermore, 'signature line' usually consists of the name of the product in the form of the company logo to establish the link between the brand name, the headline and the illustration. (Vestergaard and Schrøder 1985:50-54.) "The brand/company name which visually identifies a particular product or service by its typography and design characteristics" is referred to as a logo (Macmillan Dictionary of Marketing and Advertising 1990). Additionally, as Vestergaard and Schrøder (1985:54) describe the term, 'slogan' tends to repeat the claim presented in the informational section of the advertisement, thus, functioning as a reminder. However, if the reader has ignored the body copy and connects the mere illustration with the slogan, the message can be substantially altered.

4.2 Layout

The term 'layout' can concisely be defined as "laying out the elements of an advertisements within specific space limitations." The function of the layout is to unify various elements of an advertisement - headline, body text, signature line,

logo, illustrations and other possible graphic material - into a united message that sells. When developing print layout the following five considerations must be noted:

Balance: positioning of the different elements to create an agreeable distribution and impression

Contrast: emphasising various elements by using dissimilar sizes, shapes, densities, and colours to make an advertisement stand out

Eye movement/Gaze-motion: the design principle to attract viewer's attention and guide from one element to another in a logical manner

Proportion: the division of elements and their relation to the background

Unity: all previous considerations combined to develop a single unified composition

(Batra et al. 1996:436-437, Wright et al. 1982:280-285, cf. also Bolen 1984.)

Berger (1989:57-58, 142) specifies the notion of 'proportion' as one of the layout principles which refers to the relationship and size between various elements designed to be in an advertisement. While 'balance' comprises the constituents around the illusory vertical and horizontal axes, proportion is more about general relationships in relation to size and the utilisation of the visual field. As human beings, we possess a natural sense of correct proportions. If this sense becomes violated either deliberately or accidentally it is sure to catch our attention. This enables advertisers to achieve a certain response in the viewer, for example, by manipulating the size of the product in relation to its natural environment.

Scale is a relevant term when discussing relations between various shapes and objects in visual imagery. It is impossible to make a distinction between small and large objects unless we possess a scale of reference of some sort. Concepts can, generally, be interpreted in a sensible manner only in relation to some other concepts which means that they have no meaning in themselves. Scale also has

emotional impact on people, i.e. being in a crowded room feels different from being in a large, empty space. (Berger 1989:44.) It is obvious that scale plays an important role in advertising due to the fact that manipulating the consumer's sense of scale enables the advertiser to create desirable impressions.

Berger (1989:47) divides the concept of balance into two additional categories: axial/formal balance and informal balance. In the case of a formal balance, the varying elements of the overall composition are evenly distributed in relation to both sides of imaginary axes in the composition. The design created via these means gives a formal and static impression whereas with informal balance the aim is actually to create an imbalance and asymmetrical impression, which generates energy and visual excitement. Axial balance, in general, is very tranquil while lacking movement and is often associated with formality, elegance and finesse. This means that if the previously mentioned product image is desirable, it is advisable to use axial balance as a generator of those impressions. The term composition, in other words, means the way lines, shapes, scale, volume and balance are made to interact in a visual creation such as an advertisement or a photograph.

Spatiality, as presented by Berger (1989:45-46), refers to the use of space in a composition. It is a fact that the use of space varies immensely in an advertisement for some groceries as opposed to an extravagant product advertised in some upscale magazine. Thus, the use of space tells us a story generating certain responses. The lack of white, spacious background in a supermarket advertisement scattered with lists of prices and items does not generate the feelings of desired life-style and sophistication, whereas the advertisement of a lavish product with a great deal of white space in the background is often associated with images of social status and wealth. It seems

that we actually learn how to "read" the whiteness and the airiness of the advertisement as if it was a code.

Our eyes are directed by specific lines and shapes which move the gaze from one element to another in a logical manner. When looking at an illustration, the eyes tend to start the process in the upper left corner proceeding to the area around the picture as directed by particular lines and shapes. Especially in advertising direction is a commonly used means of guiding the viewer's gaze to either textual or pictorial information which is of central importance. (Berger 1989:47-50.) According to Wright et al. (1982:283), the optical centre of an advertisement can usually be found about two thirds from the bottom of the advertisement which makes the optical centre and its surroundings especially notable when positioning the constituents of the layout.

4.3 Representational Relations in an Advertisement

Any given image, both generally and in advertising, consists of certain representational and interactive relations which are linked to each other creating an integrated composition that can be deciphered as a meaningful whole. According to Kress and van Leeuwen (1996:183), there are three interrelated systems, which represent various elements of the composition and are related to the representational and interactive meanings of an illustration. Firstly, *information value* refers to the placement of elements, i.e. various 'zones' of the illustration - top and bottom, left and right, centre and margin - carry certain informational values in relation to each other and to the viewer. Secondly, *salience* makes references to the constituents that are used to catch the viewer's attention such as the foreground-background contrast, tonal colour differences, relative size etc. Thirdly, *framing* is defined as either the presence or absence of such elements that form dividing lines or frame lines indicating whether the

elements are connected or intentionally meant to be perceived separately to varying degrees.

It is of great importance to realise that the previously mentioned principles should not be applied to mere imagery but also to such visuals that combine textual constituents with illustrations, be it a page or a commercial. The question remains whether to analyse the meaning of the elements as the sum of the meanings of the parts, or whether the elements should be seen in intercation within the framework of the integrated whole in which they have an effect on each other. Kress and van Leeuwen (1996) seek to give higher value neither to the textual elements nor the pictorial material but their objective for the analysis is to overcome disciplinary boundaries and treat the whole page as an *integrated* text which communicates a message via both means. Therefore, the principles of information value, salience and framing are applicable, for instance, to layouts.

Moreover, in double-page spreads the information value of left and right generally differ from each other. By and large, the elements positioned on the left side can be perceived as already given whereas the elements on the right side are presented as new. The given elements refer to the familiar and agreed-upon points and, in contrast, the new ones are regarded as something not yet known which the viewer is supposed to pay particular attention to. In other words, the meaning of the given is self-evident to the culture and seems commonsensical whereas the new is the actual issue, the contestable information. This ideology may, of course, be falsely perceived by the viewer or the consumer but the idea is that the layout is, in fact, shown as though it possessed the intended values for the reader. (Kress and van Leeuwen 1996:187.)

Kress and van Leeuwen (1996:193-194) also examine the information value of top and bottom in a visual composition can also be analysed in the following

manner. It seems that the elements positioned on the top part of the picture space or the page are presented as the ideal and the ones at the bottom as the real. The ideal includes some generalised and idealised information being the essence and the most salient element of the layout. The real, on the other hand, has more specific and detailed information and is mainly practical rather than ideological as for the information content. Consequently, the ideal-real structure provides meaning to the text-image relations which means that, be it a textual element or an illustration, the upper part has the leading role and the lower a subservient role although it is still significant in elaborating on the element presented above.

Additionally, the opposition between the centre and the margin operates very similarly in a visual composition. If something is presented as a centre it can be concluded that this element represents the nucleus of the information, making all the other constituents of the composition somewhat subordinate and subservient. This subordination is, in fact, the status of the margin, although its role is not merely marginal but the blending of the two can also take place. The marginality of the margin is directly connected to the salience of the centre. (Kress and van Leeuwen 1996:206-207.)

Kress and van Leeuwen (1996) base their work on the analysis of visual semiotics as perceived in Western cultures. It is natural that cultures with differing reading directions do not associate the same values with these positions which means that they might be deeply embedded in a person's cultural value system. However, all cultures rely on directionality as a semiotic resource and, thus, every culture gives meaning to the factors such as margin and centre, top and bottom, left and right although these spatial dimensions may be valued differently transculturally. Yet, their usage has a relation of homology when comparing varying cultural systems, whatever the reason.

4.4 Typography

The claim "the eye is a creature of habit" becomes relevant when discussing the typography concerning advertising (Batra et al. 1996:508). Wright et al. (1982:303) define typography as "the art of selecting and arranging type in order to deliver a printed message effectively." When considering typography more broadly, it can also be perceived as the use of a selection of types in varying graphic designs to reach certain effects. Typefaces become particularly significant in advertising due to their evocative power. (Berger 1989:129.)

Thus, good typography helps to convey a message, whereas bad typography may, in fact, prevent the consumer from reading the advertisement. The selected type style must attract attention, be suitable to the message, and be easily readable. Elements such as paragraphs, lines, words, and spacing along with the type size and style affect readability of the message. (Wright et al. 1982:303, see also Gottschall 1989:10.) Apt typographical choices can make displayed information more appealing, more noticed and increase its readability, legibility, comprehension and retention. At present, typography is an essential element in creating more convincing and more effective print communications. The key factor is appropriateness even though there are no universal rules for the creation of efficient print communications. (Gottschall 1989:1, 10.)

Moreover, Gottschall (1989) continues to view graphic design, in a broader sense, and identifies it to include such aspects as clarity (legibility, readability, order, emphasis), vitality (influenced by size, colour, shape position), craftmanship (composed of letter spacing, word spacing, line spacing, character alignment etc.) and symbolism along with appropriateness. The fact is that if a message is appropriately "clothed" in a typographical sense it reaches more people and works more effectively.

Berger (1989:130) states that typefaces can be classified in a number of ways. Text typefaces are meant for various texts in books, journals, newspapers etc. and designed to be easily readable. Display typefaces, on the other hand, aim at generating ideas through graphical means and make an attempt to catch our attention with the help of a more unique and suggestive use of typefaces. Furthermore, typefaces can be classified into the general category of either those of serif or sans serif. Serif faces were initially used in stone-cut Roman capitals when the stroke was finished off and they still have a short cross-line at the end of each letter. Sans serifs, however, lack serifs and tend to look more contemporary and clean whereas serif faces are more simple to read, according to some typographers, due to the fact that serifs aid the formation of the word by tying letters together.

In Berger's (1989:138-139) opinion, the use of typefaces is of major importance in the process of transmitting information because the way this information is presented plays a relevant role in advertising. Typographers are eager to claim that typography should go unnoticed by the reader, i.e. it ought not to attract attention to itself, but to the conveyed message since the aim is to create material that, in fact, becomes read. The coordination between pictorial as well as textual elements is vital and, thus, the used typeface should be as good a match as possible with the image of the advertised product.

5 METHODS IN ADVERTISING RESEARCH

Interest towards signs, systems of signs and signalling has clearly grown in the past years. The study of signs and their meaning in the exchange of information is referred to as semiotics. The increasingly complicated world of signs and media

seems to require multidimensional studying along with a more solid and combined use of different disciplines and sectors of life. Since there has been an increase of different schools and views of semiotics, no simple definition can be found when describing this field of study. (Kuusamo 1990:43-44, cf. also Hodge and Kress 1988:1-6.)

In the sixties, Umberto Eco among others emphasised communication and language: semiotics was a science that studied all cultural phenomena as communicational processes. Furthermore, the purpose of semiotics was to prove that culture is based on systems. A more recent view on semiotics, in terms of marketing and advertising, can be found in the Macmillan Dictionary of Marketing and Advertising (1990) in which this field of study is considered "a philosophical concept applied in marketing to the theory of conveying meaning through packaging, promotional signs, symbols, logos, slogans, songs, humour, cartoon and caricature".

Another approach to defining semiotics is to describe it as a study of those ways in which the cultural meanings are organised — either based on agreements that are publicly expressed or unexpressed. Therefore, at its best semiotic analysis can penetrate through different segments of culture. It enables us to see the invisible links between cultural phenomena that can be qualitatively very different. All those issues that seem coincidental might be the direct outcome of unnoticeable agreements, i.e. conventions of culture and matters that seem spontaneous can result from carefully constructed thoughts. Accordingly, certain everyday issues might conceal a number of subconscious codes. Hence, factors that might seem separate or independent are actually closely linked to other issues that are culturally meaningful. Consequently, semiotics aims to reveal those unexpressed rules that control the way signs are combined. (Kuusamo 1990:43-44, see also Dyer 1982:114-117 and Saint-Martin 1990:183-185.) Kuusamo (1990:47)

suggests that one important function of semiotics has been the attempt to shed more light on how each system of signs produces itself, creates and defines its borders and the conditions of meaning. Each media has naturally its own ways of expressing meaning.

The concept of sign is the most fundamental element of semiotic research. Signs can be seen as entities that exist on behalf of something else. A picture might represent some object and, therefore, it is a sign of it, just as a single element of a picture can function as a sign, as much as the whole picture. Deciphering a sign requires an interpreter and, consequently, signs tempt the interpreter to make a difference between the idea and the actual object, as Kuusamo (1990:45) explains. The concept of sign is guaranteed to be usable because of its flexible nature and the way it includes embedded structures of meaning.

Similarly to linguistic semantics, denotation and connotation are central terms in semiotic analysis and are connected with the relationship between the sign and the meaning it communicates. Denotation is the obvious meaning of a sign, i.e. the sign itself, whereas connotation refers to the meaning an individual decoder perceives. Denotative level equals the fundamental understanding of the representation in which, for instance, a rose is a flower. Connotative level is linked to the wider culture, its themes, concepts, images and combinations. One connotation of a rose in a romantic context could be passion. (see e.g. Dyer 1982:128, Lester 1995:64, Vestergaard and Schrøder 1985:43.) Hence, advertisements denote a literal image and simultaneously connote an ideological meaning (Sinclair 1987:46).

As stated by Hietala (1993:32), a semiotic tradition was initiated by C.S. Peirce in the end of the 19th century but seriously "discovered" in the 1930s. His classification of three major types of signs: iconic, indexical and symbolic, is

especially useful in the interpretation of visual material. An icon is a sign which can be identified by its looks or resemblance in relation to what it represents and it tends to be easily interpretable. An indexical sign is logically related to what it stands for in terms of contiguity or causality as in smoke indicating fire. The meaning of indexical signs can be figured out through everyday experiences. A symbol and its interpretation, in turn, are based on conventional meaning without any logical connection between the meaning and the actual symbol. Symbolic signs are learned since neither resemblance nor causality guide the deciphering process. (see also Hodge and Kress 1988:21-22; Meyers 1988:28-29.)

According to Williamson (1978:17-20), a sign is a combination of a thing, which can be a concrete object, a word or a picture, and a meaning related to it. It is never the thing or the meaning by itself, but always the two combined. This meaning might only be clear to one person or a small group of people, yet it has to be there before anything can be referred to as a sign. In semiotics, the thing is called *signifier* and its meaning *signified*. This division of a sign was introduced by a Swiss linguist de Saussure at the turn of the 20th century (see also Hodge and Kress 1988:14-15 and Meyers 1988:30). In practice, a sign is the totality in which a thing (a word) and a meaning (a concept) are interchangeably joined together. In reality, there is a referent, the actual thing, which a word or a concept denotes. (see also Cook 1992:61-62.)

According to Barthes (1977), advertising is clearly calculated and deliberate form of signification. As a system of signification, advertisements are composed of the intertwined meanings between the product and its image. These composed connections are governed by frames, i.e. a specific moment in time or a setting is captured within those frames that defines the context. Hence, to be able to study the organisation of meanings in advertisements, this framing system must be taken into consideration. Meanings are always context-bound and relational which is to

say that every single meaning and activity exist in a framed social context. It is typical of the advertisers to isolate a certain context, place it within the advertising framework and finalise the new intended meaning by recontextualising the changed moment and its meaning. Goldman (1992:5) accurately claims that the images and illustrations in an advertisement are always framed, as that is in fact the only way they are operational within the discourse of advertising. Berger (1972:29), accordingly, states that the meaning of an illustration, for instance, is deciphered and changed according to what constituents the viewer sees in the immediate vicinity of it. To conclude, advertising is an apparatus capable of organising and rearranging meanings into signs which thus create additional meaning systems with transferable values (Goldman 1992:5).

From the semiotic point of view, Williamson (1978:11-13) separates two different functions of advertising: the first is to sell us something and the second is to create structures of meaning. She sees this second function to have taken, to some degree, the conventional function of art or religion. Advertising is not only about how to persuade people to buy, but how to convey other layers of messages as well. Advertisements must convince the readers of the obvious qualities of the product, but also the connotations and symbolism that are combined in it. Along with the product information come certain meanings that are connected to it and its users. By taking advantage of this, advertisers can efficiently persuade customer behaviour. For instance, a product quality such as environment friendliness is likely to be connected with its user as his personal quality. Therefore, in the advertisement this quality has been transformed into a human statement, which means that it has received exchange-value in humanly symbolic terms. Eventually people and advertised objects become interrelated in a way that either the objects possess human like communicative skills or the people are associated with the objects.

It is important to emphasise that the previously mentioned value system does not exist in an abstract vacuum but requires active use by advertisers, i.e. values do not exist *in* the commodity but they are conveyed in the transference of meaning and are present in exchanges. Williamson (1978:42-43.) stresses the fact that things possess certain meanings only because the customer creates these linkages of meaning basing the creative process on an irrational mental leap which is initiated by the format of the advertisement. Therefore, values cannot be regarded as fixed and inherent but a sign constantly evolves since it is taken over by other meanings and, thus, regenerates new meanings. According to Vestergaard and Schrøder (1985:153-154), the forms of assumed values, objective correlatives, are revealed in the transference of meaning in which the signified is turned into signifier in terms of values. When the customer has created the structures of meaning and value linkages concerning the advertised product, the second phase of the meaning transfer can take place as a natural consequence, i.e. the customer assumes that the values of the commodity will be transferred to him via purchasing the product. Therefore, possession of the good finalises the meaning transfer.

In order to go deeper into the meaning of an advertisement one must discover *how* it means and study all the elements that make it function. An advertisement rarely says only what is actually written in it. It hardly ever is simply the message informer it claims to be. (Williamson 1978:17.) An advertisement has numerous functions and goals. One is to provide an image for the product in question. This image is essential for the product to be differentiated from others in the same product group. The process of fitting meanings to goods is achieved by splitting the meaning into signifiers and signifieds so that the differentiated commodity-sign could be created (Goldman 1992:6). Differentiation becomes vital in product groups such as washing detergents or others where the products are essentially the same, yet, in order for them to sell well, they must be noted from a large

group of similar products. (Williamson 1978:24-25.) For this reason, symbols and signs become very helpful as they help to create the image that is often connected to something or somebody that does not necessarily have a specific relevance in the 'world' of the commodity and the advertisement. In print advertising, for example, Omega watches are portrayed with celebrities such as Michael Schumacher, Cindy Crawford and Pierce Brosnan, representing several professions.

Distinctive images and, thus, distinctive meanings are given to the commodity when advertisers position the product (Goldman 1992:81). Advertisers seek to establish correlations between stylised moments and meanings of a particular product and, ideally, the positioning concept and the advertised good become interchangeable in terms of signifier and signified. Once again, the point is to frame desirable social relations in disconnected instants by means of organising photography and textual constituents to redefine meanings in relation to the product of the advertiser. (Goldman 1992:82, Williamson 1978:13, 31.)

To sum up, Williamson (1978:13) claims that "advertisements are selling us something else besides consumer goods: in providing us with a structure in which we, and those goods, are interchangeable, they are selling us ourselves". This leads to the conclusion that in a productive and material society people are taught to identify themselves according to the products they consume instead of the goods they produce.

5.1 Typology of Visual Propositions

There are typical conceptual connections when certain advertising images are chosen to be included in a composition of an advertisement. The following four categories listed by Messaris (1997) describe these connections rather broadly: a)

causal connections b) contrasts c) analogies and d) generalisations. This categorisation can be seen as a semiotic analysis to some extent because it seeks to define meanings and identify relationships within a composition of an advertisement. It must be noted that none of the categories is exclusive due to the fact that one image can be deciphered with a wide range of meanings and have deliberately created multiple linkages.

Leiss, Kline and Jhally (1990) have provided an accurate representation of visual syntax in their categorisation of the basic formats of commercial advertising in which an attempt is made to link a product with someone or something else. No matter what the actual advertisement encompasses, all the formats have a common element of causality. Juxtaposing a product with a person, an image or a setting results in the interpretation of causal connections between the product and a particular outcome connected to the portrayal.

Messaris (1997:186-187) points out that contrast as an advertising device is less frequently used means of advertising compared to the cause-effect device. Visual contrast is, however, a widely applied feature when comparing products and juxtaposing before-and-after situations. Often the interpretation of visual imagery is guided by the written text reifying the shown evidence as a proof of, for example, dieting or stain-removing. Thus, the viewer is, in fact, explicitly informed about the reasons for differences in juxtaposed imagery.

The use of analogy in visual persuasion is one of the standard techniques especially in commercial and political advertising. The popularity of analogy can be explained by the fact that often the image of a product can send a more powerful message to the viewer than the actual picture of the product. Advertisements related to cars are famous for using strongly arresting images such as lions (Toyota) and tigers (Exxon) in an analogical juxtaposition with the

product. These images act as partial substitutes for descriptive words such as dynamic and powerful which have no direct counterparts in visual imagery. Showing the two adjacent to each other increases the likelyhood that the viewer makes the intended associations. (Messaris 1997:191-196.)

Messaris (1997:196-202) continues the categorisation with a syntactic device of generalisation, which is very popular in both print and television advertising. These advertisements often consist of a montage of various activities, people or lifestyles forming a generalised representation either textually or pictorially. Universality can be conveyed by showing, for example, specific sights around the globe such as London's Big Ben, Paris's Eiffel Tower etc. which has been the case in Johnny Walker's whisky advertisements. They imply that people drink Johnny Walker everywhere in the world and this indication is presented both textually and pictorially. The landmarks chosen for these advertisements may also make allusions to internationalism, cosmopolitanism and sophistication. As visual syntax often lacks explicit meanings, the viewer's ability to decipher the conveyed message plays a major role.

It is important to point out that due to the complexity of visual imagery, syntactic categories are used in various combinations and advertisements frequently stray relatively far from any of the reviewed categories. Messaris (1997:202-203), additionally, argues that all four categories, in fact, originate from two basic syntactic operations: causal connections and comparison. It seems that if an attempt is made to compare something in a positive light, the result is an analogy whereas if the comparison is viewed negatively, the final outcome is a contrast. Moreover, when a comparison is continuously positive, the used syntactic device is a generalisation. Hence, the interpretation of visual syntax of advertising entails complicated nuances of meaning. This is to say that the reviewed frameworks operate only as the basis of the interpretation, not as the final goal.

The verbal message consists of textual elements, which can be studied from three different perspectives. Firstly, the text is context bound and, thus, connected to a certain communication situation. Secondly, it can be considered a structured unit with a texture, which unites its parts into a whole. Thirdly, the text conveys a meaning. (Vestergaard and Schrøder 1985:15.) Cook (1992:1) artificially separates text as a linguistic form from context so that they can be looked upon individually in the analysis. The following set of factors as quoted from Cook (1992:1) are enclosed in the term 'context':

1) *substance*: the physical material which carries or relays text

2) music and pictures

3) *paralanguage*: meaningful behaviour accompanying language, such as voice quality, gestures, facial expressions and touch (in speech), and choice of typeface and letter sizes (in writing)

4) *situation*: the properties and relations of objects and people in the vicinity of the text, as perceived by the participants

5) *co-text*: text which precedes or follows that under analysis, and which participants judge to belong to the same discourse

6) *intertext*: text which the participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation

7) *participants*: their intentions and interpretations, knowledge and beliefs, interpersonal attitudes, affiliations and feelings. Each participant is simultaneously a part of the context and an observer of it. Participants are usually described as *senders, addressers, addressees* and *receivers.*

8) *function*: what the text is intended to do by the senders and addressers, or perceived to do by the receivers and addressees

Text and context function together forming a *discourse* and this interaction is meaningful for the participants since they are a part of the context, simultaneously observing it. As for participants, the sender is not necessarily the same as the addresser since a celebrity, for instance, can deliver the message in a commercial and function as an addresser while the a sender is the company or the advertising agency which has originated the advertising message. Accordingly, the addressee is a specific target audience whereas the receiver can be anybody who comes into contact with the advertisement.

Language has the capacity to perform a great number of functions in a communication situation. Out of several possible categorisations of language functions, the following descriptions are defined by Vestergaard and Schrøder (1985:16-18). When language operates as an expresser of the addresser's emotions and desires, i.e. the addresser asserts himself as an individual, the *expressive* language function is used as a communicative act. *Directive* function, in turn, focuses on the addressee and makes an attempt to influence him by means of persuading, advising, ordering, warning and so forth. In the *informational* function, language is oriented towards the meaning, which is to say that it conveys information to the interlocuter by, for instance, reporting, requesting, describing and declaring the message. Moreover, the *metalingual* function deals with the code. In this case, a subject is talked about using language as a tool for communicating about language. This function is used when, for example, giving instructions about how to pronounce language. Additionally, the *interactional* function is relevant as for the channel since, in this case, language is used to initiate, maintain and bring the contact into a conclusion especially when the interlocuters have no visual contact. The *contextual* function focuses on the context, which means that language is used either to create or cancel a context such as an utterance in a courtroom "The court in now is session". The *poetic* function differs from the other functions in the sense that it focuses on both the

code and the meaning at the same time. The code communicates a specific meaning that cannot be communicated by any other means as in poetry where devices such as rhyme, rhythm, and metaphor are taken advantage of. Advertising uses these language functions to a great extent both implicitly and explicitly trying to influence the consumer with the content.

Dyer (1982:139-144) points out that language used in advertising is loaded language. Thereupon, its main goal is to aim at attracting the attention and catching the imagination of the consumer, simultaneously supporting memory and recollection. Ideally, this language is memorable and easily repeatable creating favourable associations towards an advertised good or a service. To ensure the intended interpretation of the message, words are used to narrow down the ambiguity of the visual content and, as Barthes (1977:38-41) proposes, "words and pictures provide 'anchorage' of the message's meaning in the mind of the viewer".

It is clear that the language of advertising is distinctive due to the frequent use of word play, bizarre and controversial claims as well as simplified sentence structures. To conclude, short and simply constructed sentences, imperative clauses, informality and colloquialism are typical features of advertising language. These means of language manipulation can distort the everyday meaning of words and hence, succeed in making the advertisement appealing to the public. (Dyer 1982:139.)

Words do not only name objects, persons or situations but more importantly, communicate feelings and associations, as Dyer (1982:140-141) suggests. They have an impact on beliefs and attitudes and, thus, they have the capacity to initiate ideas in people's minds. This is to say that feelings and attitudes are an essential part of meaning in general. For instance, colloquial language or typographical

techniques can be used to connote ideas that distinguish the product from others. Especially brand names label the product while at the same time communicating associations both denotatively and connotatively. The aim is not only to identify the good but simultaneously conjure up positive associations, which eventually sell the product.

Furthermore, Dyer (1982:149) discusses the use of certain vocabulary in advertising and claims that be it a commercial or an advertisement, a consumer is always subjected to a wide variety of appealing adverbs and adjectives. They are, in fact, in a key position and function as trigger words that evoke certain desires and stimulate feelings. These words are more likely to be opinion-based rather than rely on any tangibly factual information, which can be checked upon preferring emotive vocabulary as opposed to accurate descriptions.

International magazine advertising must conquer many obstacles when sending information across boundaries produced by diverse languages and social patterns. Language reflects cultural characteristics and is the means of acquiring cultural insight. The role of verbal communication is usually the basic element of advertising and it becomes even more relevant in international advertising. As Sherry (1987:447) suggests, advertising can be identified as a cultural system, which is displayed in individual advertisements. "Because language is the device most often used to convert private thoughts into public expressions, it has the potential to play a crucial role in the development of our understanding of any market segment" (Corey and Williams 1994:207).

Cheney and Tompkins's (1988, as quoted by Corey and Williams 1994:213) theory indicates that the text forms our understanding of social reality. Textual form is also used in expressing that understanding. Both a person's individual and social identity partly originates from the adoption and adaptation of text, and

although we may perceive reality visually, the actual expression derived from it, its images and associations are eventually in textual form. This theory could be applied into practice, for instance, when examining different market segments and how their members perceive the actual buying situations and what motivates them to act.

International magazine advertising uses a range of communicative strategies where language is used in opposing ways. Caudle (1994:119-121) lists basic techniques concerning language applied in international advertising. One possibility is to entirely disregard language barriers on purpose. In practice, this could mean that a campaign launched in Finland would be written in English. In order to ensure a profitable outcome and to create the intended associations, the pictorial material tends to be more prominent and the use of verbal components is usually very limited. The extreme case would be to maximise pictorial and other non-verbal elements and use only a few words. This technique is widely used by perfume and clothing advertisers. Furthermore, the language of the target country can be used together with the language of the country where the product originally comes from. The advertisers can also use the system of parallel texts to attract attention. Segmented texts of two separate languages call special attention to the national boundaries and to the fact that the product is imported.

5.3 Image as a Means of Persuasion

Although language is a significant tool in persuasive communication such as advertising, we live in a world pervaded by an increasing number of images, which affect the interpreted message. According to Lehtonen (1989), we tend to construct our world view on the basis of images more frequently than in the past and it seems, in fact, that the creation of images and how they can be influenced is becoming an increasingly important form of persuasion. An image can be defined

as a person's subjective view of something or somebody based on his knowledge, experience, attitudes and feelings (Rope and Vahvaselkä 1992:63). Image is, however, not just a 'picture' of an object in a person's head, but is formed by an interaction between a person's self-image, group identity and information concerning the actual object. For a consumer, for instance, an image is more than just a 'picture' or an association of the object; it is the object itself. (Lehtonen 1996.)

Images affect the way people perceive reality, remember objects and help to analyse these perceptions, emotional reactions and choices of behaviour which concern the object. Hence, images do not merely originate from any 'objective' information content but are greatly dependent on a person's values, attitudes and expectations. (Lehtonen 1996.) They also affect people's emotions very powerfully (Berger 1989:41).

According to Berger (1989:38-39), images can be described as mental representations people have of something. He claims that images are frequently mediated, i.e. delivered by the mass media and linked with people's knowledge, values, attitudes, ideas and beliefs. This is to say that an image is a collection of signs and symbols that create meanings which we have learnt to decipher. Each image has multiple levels of meaning and these meanings, additionally, interact with each other. Although the main aim of an advertiser is to sell an object, this is accomplished by positioning the meaningfulness of the object in regards to the meaningful images in a system of social relations (Goldman 1992:81). On the basis of the factors above, the image seems to outweigh the original product and takes over becoming the original.

Meyers (1988:6-7) ascertains that advertisements are built in relation to the typical weaknesses and psychological needs of each societal level. Advertisers

make an attempt to magically transform their products into solutions to people's problems and aim their brands at the right cluster of people who will gratefully purchase the 'cure'. This system has been referred to as the psycho-sell which has managed to attract many loyal customers with their images.

McDonald's and Coke, among others, have managed to achieve the attention of lonely people by stressing warm family unity and human connection in their campaigns. Cigarette brands like Marlboro and Camel have made allusions to strong masculinity and toughness gaining popularity especially among young people who have been in the process of searching for an identity. This goes to show that the feelings of the customer towards the product seem to matter more than the performance of the product, i.e. the brand personality outweighs the brand performance. (Meyers 1988: 6-7, 14.) The significance of image can be clearly detected in the following statement by Charles Revson, the founder of Revlon Cosmetics: "In our factory, we make lipstick; In our advertising, we sell hope". (as quoted by Meyers 1988).

Goldman (1992:171) argues that in advertising the core idea is to differentiate signs, i.e. the look of one's advertisement should be distinguishable from those of others by mainly visual means such as the style, for instance. It seems that the presence of the whole advertising campaign presently almost equals the overall sign of the advertised product. According to Ogilvy (1983:14), image is equivalent to personality. Products, just the same as people, possess personalities which either make them successes or failures in the market place. The personality of a product is a combination of several factors: name, price, packaging and naturally the style of its advertising campaign. The most relevant component of personality is, however, the nature of the actual advertised product.

Advertisements have a tendency to capture our attention and invite us to their own 'space' in which we have a chance to experience the social self we may achieve by purchasing the product and, thus, wear the product image (Goldman 1992:3). This is to say that when creating advertisements, each of the creations should be perceived as a contribution to the brand image of the product. Therefore, advertising ought to maintain and project the same image with as much consistency as possible. Marlboro is an excellent example of consistent brand image maintenance with its cowboy campaign. Marlboro appeared from obscurity to one of the most successful sellers of cigarettes with a cowboy image initiated by Leo Burnett about 25 years ago still continuing the same campaign. (Ogilvy 1983:14-16.)

Marlboro as an example of successful advertising proves that the image of quality is essential. Whenever possible it is advisable to focus on the product itself and turn it into the hero of your advertising. (Ogilvy 1983:14.) Ogilvy's partner Joel Raphaelson feels that it may not be necessary to convince consumers that your product is better than those of competitor's but it is of extreme importance to make them perceive your product as positively good. This is often achieved by telling truthfully good characteristics of your product more clearly, more honestly and more informatively than your competitors do. The fact is that the more trustworthy you are believed to be the more consumers buy from you (Ogilvy 1983:18, 149.)

5.4 Basic Advertising Formats

The analysis of a mere image of an advertisement is obviously not enough but it is necessary to examine the levels of linguistic and social claims as well as assumptions of an advertisement to decipher the specific meanings conveyed by it (Goldman 1992:2). According to Berger and Mohr (1982:117), 'in every act of

looking' at a pictorial constituent of an advertisement, viewers anticipate to discover meaning. The interpretation of meaning is flexible in nature, as both linguistic and social claims mean different things to different people. Goldman (1992:79, 82) points out that viewers, however, do not expect to find fractional meanings but are encouraged to interpret an advertisement guided by verbal captions as if the pictorial elements were in their natural context. This is to say that viewers seek for potentially meaningful relationships when comparing the product in question to the product-mediated characteristics. Advertisements are designed to convey 'preferred' interpretations and, for this reason, the choice of format is a central means to limit and frame the meanings so they would privilege a specific interpretation over another.

Leiss et al. (1990) provide an interpretative framework presenting prototypical, basic advertising formats within the person-product relationship. They bring up the concept of product-information format, in which the advertisement focuses on the product providing information about its characteristics, performance and structure. The user of the product is not extensively referred to and is given a secondary role as opposed to the rational argumentation for the product via descriptive linguistic or pictorially illustrative means. Leiss et al. (1990:244) remark that product-information format was in a dominating position at the turn of the century but has since been taken over by other formats in popularity.

Other advertising forms in which another object or situation is in juxtaposition with the product can be separated from product-information format. Images, people and lifestyles, in particular, can be connected to the advertised product in the previously mentioned manner. Firstly, in product-image format there is a symbolical linkage between the product and some abstract element beyond product's mere benefits and utility. Thus, advertisements containing product-image format consist of a system of double coding in a single message, a product

code and a setting code. The associations are not necessarily based on the logic of causality but still create linkages by juxtaposing the abstract value system with the product in question. At present, the use of highly developed photography is on the increase, encouraging and allowing the use of symbolical linkages and quality transfer whereas the utilitarian settings are becoming less popular in advertising. (Leiss et al. 1990:244-246.)

Secondly, the personalised format makes a connection between the product and either its typical user or other human personality, e.g. a celebrity, a model or some other representative of the product. Leiss et al. (1990:246-258) view that in a personalised format the person is, in fact, transferred into the world of the product resonating with the qualities of the product which means that the representative of the product is associated with the product and vice versa. The earlier versions of the personalised format concentrated on the characteristics of the product such as its utility or effectiveness, but the modernised versions prioritise the visual elements of the advertisement focusing on the emotional experience, i.e. how a consumer responds to the product and how content a person is with it. It can be concluded that the underlying idea in this framework is to abandon the autonomous object and replace it with the "personalised" product image.

Thirdly, lifestyle format is a combination between the product-image and personalised format emphasising either the setting or the social context and relying often on the presentation of stereotypical behaviour. The notion of social identity is frequently the core of the advertisement and although there may be references to the person code, e.g. people or groups displayed in an advertisement, these people are left undefined as the lifestyle format synthesises certain activity or occasion with the product either textually or pictorially. Lifestyle format implies that the consumption style or activity referring to the

advertised product is more accurately depicted around appropriate occasions rather than connoted by mere satisfaction when consuming the product. (Leiss et al. 1990:259-262.)

It is evident that previously mentioned advertising formats as well as the representation of different elements used in advertisements have changed considerably over the years. Leiss et al. (1990) have researched and documented these changes from the early 20th century to the 1980s. Elemental codes such as person, product and setting have been used to varying degrees, product and person code having been the most popular choice till the 1940s during which its rapid decline began. The first decades of the century can be characterised by the use of product code mainly in isolation relying on the product-information format but a transition period towards the presentation of the wider context took place in the 1920s. The continuing decline of the product-person code in the 1960s meant the regained importance of the product-person-setting promoting the lifestyle format along with the autonomous use of the product. At present, advertising combines all elemental codes and formats demonstrating a somewhat balanced ratio.

6 DATA AND METHODS

The central purpose of the present pro gradu thesis is to examine the contents of the Nokia 9000 Communicator advertisements analysing both the textual and visual parts of the whole composition. Furthermore, a secondary purpose of the study is to view Nokia's advertising approach in terms of standardisation and localisation in the Nokia 9000 Communicator advertisements. In relation to the advertising approach, possible cultural differences between international and Finnish national advertisements will also be looked into.

The data for this study was collected solely from the print media excluding electronic advertising channels, which Nokia also uses extensively. We were recommended by the advertising department at Nokia Mobile Phones to observe the following newspapers and magazines: *Time, Newsweek, The Economist, Fortune* and *The International Herald Tribune*, because Nokia uses these papers and magazines most frequently in its international advertising. For this project, only magazine advertisements were included from the first three magazines mentioned above, from August 1996, when Nokia 9000 Communicator was introduced to the market, to November 1997, when the initial stages of the present study took place. Data was also collected from *Suomen Kuvalehti* and *Talouselämä*, which enabled the analysis of possible cultural differences between advertisements aimed at Finnish and international target audiences.

All the magazines included in our data are published weekly. These magazines offer reporting, commentary and analysis on world politics, global business, finance and economics, science and technology and the arts. *The Economist*, however, is specialised in the fields of business, finances and economics to a greater extent than the other two international news magazines. *Time, Newsweek* and *The Economist* are all widely published, their circulation covering the entire globe. *The Economist*, for example, is read in more than 180 countries around the world, with a circulation in excess of 600,000 issues (10.4.1997, http://www.europe.com/econ.html). *Time* and *Newsweek* originate in the United States distributing both a national and an international issue, whereas *The Economist* is British with one international issue. *Suomen Kuvalehti* and *Talouselämä* are Finnish magazines, which also discuss current world affairs as well as national topics. Of the wide selection of Finnish weekly magazines *Suomen Kuvalehti* and *Talouselämä* seemed to be the closest equivalents to the international magazines in the research material.

Firstly, the purpose of this study is to examine the contents of the selected Nokia 9000 Communicator advertisements both textually and visually. The data is analysed qualitatively applying analysis to various elements, which create the structure of the advertisement. The analysis, which takes an advantage of the theories that examine the contents of advertisements, makes an attempt to define meanings and reveal relationships between different constituents in the composition of the advertisements by viewing the elements both separately and as a unity. Secondly, cultural aspects of international advertising are also viewed to detect how Nokia takes cultural differences into consideration in its advertising approach. In addition, general themes and images brought about by the content and structural analysis are also looked into to define the messages Nokia 9000 Communicator advertisements convey.

The present study approaches the form and the content of the advertisements with the help of a semiotic analysis to describe various segments of meaning that are either explicitly or implicitly expressed in the combination of signs in the advertisements. The aim is to find out both the denotative and connotative level of the advertisements to understand linkages between the signifier and the signified, i.e. what the literal images denote and what is simultaneously connoted ideologically. The areas of interest are divided in the following manner. Firstly, all the elements which the advertisements are composed of are examined. Secondly, the overall impression the advertisements create is reviewed. Thirdly, various techniques used in creating that impression are explored. The visual material, both textual and pictorial parts, of the advertisements is approached as follows: the items present in the advertisements are listed and, furthermore, the links and relationships between other elements and layers of the advertisement are viewed. It is important to acknowledge the essential connection between description and interpretation.

The present research takes advantage of three different theories in the analysis of the contents. The theory concerning representational relations in an advertisement by Kress and van Leeuwen (cf. p. 31 above) is used to analyse various elements of the entire composition in relation to information value, salience and framing. The idea is to examine the placement of the elements, name the constituents that are used to catch the gaze of the viewer and study the lines and frames indicating the elements that are either connected or not. Additionally, the data is analysed with the help of the typology of visual propositions by Messaris (cf. p. 41) to find out relevant causal connections, contrasts, analogies and generalisations, which define meanings and identify relationships. Moreover, the interpretative framework by Leiss, Kline and Jhally (cf. p. 53) is used to study prototypical advertising formats presented in the data.

7 ANALYSIS OF DATA AND RESULTS

The data for this study consists of the Nokia 9000 Communicator advertisements. The advertised good is the first GSM-based (abbreviated from Global System for Mobile Communications) communicator product developed by Nokia Mobile Phones. The product offers an extensive variety of mobile communication services along with the personal organiser functions, i.e. a calculator, a calendar and an address book. Nokia 9000 Communicator combines applications such as fax, e-mail, short messaging and Internet with GSM networks. Jeff Brown, CEO of Data Critical Corporation, which is a close collaborator of the Nokia Mobile Phones, summarises the basic ideas of the Nokia 9000 Communicator in the following manner: "The Nokia 9000 is the Swiss Army knife of intelligent Communicators incorporating voice, data, fax and the Internet in single flexible device". (2.4.1997, http://www.nokia.com/news/news_htmls/nmp_960916.html)

According to the Macmillan Dictionary of Marketing and Advertising (1990), "goods which may be used time and time again; technically consumer goods which have a life expectancy of more than three years are classified as durable". Consequently, Nokia 9000 falls into this category. As an advertising type, the Nokia 9000 Communicator advertisements are clearly commercial. Additionally, the advertisements are compound as they include both commodity information, i.e. they display the picture of the product and facts describing it and noncommodity information such as symbolic linkages between the illustrations and the textual content.

There were a total of seven different Nokia 9000 advertisements in the international magazines and a total of two in the national magazines. Advertising frequency and the use of certain advertisements varied considerably (for more detailed information see appendix 1). In general, every advertisement was used only for a certain period of time being replaced by the next one with some minor overlaps in frequency.

7.1 General Description of the Data

In *Time, Newsweek* and *The Economist* the magazine advertising campaign for Nokia 9000 Communicator started in September 1996. The first advertisement, headlined "Get together.", which started this campaign (see appendix 2) was used in *Time* and *Newsweek* for only a short period of time and was soon replaced by the second advertisement with a headline "Everything. Everywhere." (see appendix 3). Generally, Nokia used one-page advertisements with the exception of the first two advertisements' infrequent two-page spreads. The second advertisement came out as a slightly modified version in the third advertisement. All the elements were identical and still

present, yet the layout differed to some degree as it was transformed into a one-page advertisement (see appendix 4). This was the first Nokia 9000 advertisement in *The Economist* and simultaneously the most frequently found advertisement in the data.

In the summer of 1997, three new advertisements headlined "Call or fax.", "Everywhere, everyone's talking." and "All together now." were published in *Time, Newsweek* and *The Economist* with the exception of "Call or fax." advertisement, which did not appear in *The Economist* (see appendices 5-7). In the autumn of 1997 the last English advertisement "Pocket Phone. Pocket Fax." was published in *Time* and *Newsweek* (see appendix 8).

The number of Finnish Nokia 9000 advertisements was substantially smaller than the English equivalents, amounting to two different advertisements. The first Finnish advertisement headlined "Tässä kaikki." (see appendix 9) appeared both in *Suomen Kuvalehti* and *Talouselämä* closely resembling the English version "Everything. Everywhere." apart from obvious differences in language. Another Finnish advertisement headlined "Soita tai faxaa." (see appendix 10) also equals the English version "Call or fax." differing only in language use. Nokia 9000 was also a part of the advertisement headlined "Miljoona.", in which nearly all the other Nokia mobile phones were also pictorially presented. The previously mentioned advertisement with a headline "Miljoona." announces that Nokia had sold a million mobile phones by August 1997, and thus values its customers and collaborators. Since "Miljoona." was not a typical Nokia 9000 advertisement it was excluded from the data, although it followed the Nokia advertising format and the Nokia 9000 device was visually present in the advertisement.

7.2 Elements in the Nokia 9000 Communicator Advertisements

The first advertisement consists of two full pages forming a spread. On the left side there is a full-page photograph of people's hands piled up on top of each other on a table with a possible indication of teamwork and co-operation. The right page of the advertisement clarifies the purpose and the meaning of the picture as the right page could be interpreted by itself, whereas the left page is totally dependent on the right page to be fully comprehended. The headline of the first advertisement is "Get together." Under the headline there is a very small-scale picture of the Nokia 9000, which is slightly open. Below the picture is the signature line consisting of Nokia's logo with the three Arrows. Nokia's slogan "Connecting People" is placed under the company logo, and as Nokia and the Arrows logo along with the slogan are always presented together, the slogan can be regarded as an essential part of the logo. The body copy, which is composed of detailed information about the product and some other additional information, is placed in the lower part of the page.

There is also a very distinctive Nokia feature, the blue colour stripe at the very top of the page and a green equivalent at the bottom part of the page. The length of these coloured lines is approximately one third of the breadth of the page. The lines are positioned in the middle of the top and bottom borders of the advertisement. On the left side of the advertisement, there is a short legal notice of the registered trademarks of Nokia Corporation written in fairly small font.

Furthermore, in the left corner at the bottom, one can find the Internet address of Nokia. Additionally, in the advertisements that were published before October 14th in 1996, there is a mention of the Nokia 9000 Communicator presentation stands that were located at some European airports between September 16th and

October 14th in 1996. This additional piece of information is presented directly above the green line. The overall background of the advertisement is white.

In the second and the third advertisements, the headlines claim "Everything. Everywhere.", in the second two-page advertisement in the middle of the right page and in the third close to the left side, under the picture. The picture, i.e. the Nokia 9000 presented from three different angles in three different sizes, governs the entire advertisement in both cases taking up more than half of the space. Underneath the headline, there is a subheadline, i.e. a brand name abbreviated to Nokia 9000, followed by the body copy. Moreover, the use of green and blue coloured stripes is identical in both cases. The signature line of the third advertisement is precisely above the green line. The legal notice can be found adjacent to the left edge of the page vertically written, whereas the Internet address is in the left bottom corner in the second advertisement and in the right bottom corner in the third advertisement. The mention of the Nokia 9000 stands at various airports is found above the picture, underneath the blue line; in the two-page spread, however, on the top of the right page. The background of the advertisements is white as in the first one.

The structure of the fourth advertisement "Call or fax." equals the third one. There are only three major differences in the elements of these two advertisements: textual content of the headline and the body copy along with the illustration on the screen in the picture of the opened Communicator. In the second and the third advertisements, the screen of the opened Nokia 9000 shows one of the fax menus, whereas in the screen of the fourth advertisement there is a picture of a faxed hand-drawn map.

The fifth advertisement titled "Everywhere, everyone's talking." follows the same structural lines as the previous ones. The illustration is identical to the third

advertisement, but the headline "Everywhere, everyone's talking." is above the photograph on the right side compared to the third and the fourth advertisements, in which the headline is situated below the photograph on the left side. Once again the subheadline, Nokia 9000, is above the body copy which is followed by five different symbols referring to awards and achievements Nokia has received and accomplished in 1996 and 1997 (see appendix 6).

Nokia's legal notice seems to appear either in the left or right side of the page, yet, always vertically positioned similarly to the company's Internet address, which is always at the bottom of the page either on the left or the right side. In the fifth advertisement, the Internet address is found on the left and the legal notice on the right. At this point Nokia has altered its logo leaving out the three arrows, which has also had implications concerning the legal notice. Previously it stated: "Nokia and the Arrows logo are registered trademark of Nokia Corporation", whereas now the notice states either: "Copyright © 1997. Nokia Mobile Phones. All rights reserved". or "Nokia is a registered trademark of Nokia Corporation, Finland". Not only have the arrows been left out but also the colour of the whole signature line has changed from black to blue. Similarly, the subheadline is now blue instead of black.

The sixth advertisement stating "All together now." resembles the first "Get together." advertisement even though it differs from all the others in the respect that approximately half of the one-page advertisement is taken up by a picture of a rowing team (see appendix 7). The actual photograph of the Communicator is the same as in the first advertisement. The bottom half of the page follows the typical Nokia advertising format with the blue and green stripes, the headline, the illustration, signature line and the body copy.

"Pocket Phone. Pocket Fax." is the headline of the seventh advertisement being partly embedded in the illustration of two Communicators. The first part of the headline "Pocket Phone." is positioned at the top of the page followed by a photograph of a Communicator. Below it there is the second part of the headline "Pocket Fax.", "Pocket" written on the white background in between the two pictures and "Fax." displayed on the screen of the lower picture of the open Communicator. The bottom half of the page is governed by the subheadline, Nokia 9000, the body copy and the signature line as well as the legal notice and the Internet address (see appendix 8).

The first Nokia 9000 advertisement headlined "Tässä kaikki." (see appendix 9) in *Suomen Kuvalehti* and *Talouselämä* is very similar to the third advertisement in the international magazines. The fundamental difference lies in the use of the Finnish language in the headline, the body copy, and the legal notice. The positioning of all the elements of the Finnish version is identical with the third international advertisement, excluding the information about the airport stands.

The second advertisement in Finnish "Soita tai faxaa." (see appendix 10) is once again, in practice, a translated version of the English equivalent, i.e. the fourth English advertisement. However, there is one typically Finnish element, missing in the English advertisements. Below the body copy on the left side there is a small blue and green symbol of the authorised Nokia dealer.

7.3 Layout and Representational Relations in the Data

The first Nokia 9000 advertisement, headlined "Get together." is a two-page-spread in which the pages are visually processed separately. The entire left page is governed by a picture of hands piled up on top of each other and the right page is the indicator of the product information with the typical features of Nokia

advertising. The centre of the spread functions as a framing device dividing the advertisement equally. As a whole, the left page of the advertisement is heavier than the right one since the colour illustration takes over the whole page attracting the viewer's attention in the initial stage of reading the advertisement. One could claim that it is the most noticeable element of the advertisement as the illustration of the Communicator is fairly small in size. The left page of the spread appears to be the central constituent and the most salient one, not only because of its size but also because of the salience of its contents, the hands, which increase the symbolic information value of the advertisement.

The pages are seemingly separate sections which are reserved for different kinds of meaning, one for the symbolic promise of the advertised device, team effort and accomplishment, and the other for the more down-to-earth information about the product and its pragmatic functions. The promise of the product is emphasised both in the pictorial representation and in the body copy but the symbolic significance of the pile of hands seems to be the nucleus of the information making the other elements in the advertisement seem subservient.

The right page by itself is symmetrically balanced. Coloured lines, headline, illustration and signature line are all centred along with the justified margins of the body copy. As a means of contrast the size of the font becomes smaller when proceeding downwards from the headline written in the largest font. Blue and green coloured lines also create an element of contrast and, thus, attract attention. They may also be used as pictorial framing devices since the advertisement lacks them, in general. Previously mentioned lack of concrete framing devices means that the constituents are supposed to be perceived in a visually connected form. The choice of continuous white background supports this interpretation.

In this advertisement, the headline is situated in the optical centre of the right page and carries the viewer's gaze from more noticeable elements to the visually less capturing elements. The space is proportioned into four main units. The left page could be seen as the first unit and the right page could be divided into three units; the area around the headline, the middle area with the device, logo and slogan and the body copy, which all approximately correspond in size, standing out separately as individual units.

The theory of representational and interactive relations in a composition of an illustration by Kress and van Leeuwen (1996), as presented on page 31, can be applied to this Nokia advertisement in the following manner. Kress and van Leeuwen claim that the elements positioned on the left side of the advertisement are perceived as already given, whereas the constituents of the right side are regarded as new. In Nokia's case, the illustration of the left page is given and should be considered self-evident and commonsensical to the consumer. Hence, it is presumed that the hands represent something familiar and meaningful to the viewer, whereas the Communicator along with the textual elements on the right page should be regarded as something not yet known, thus, attracting particular attention to itself.

Kress and van Leeuwen's (1996) distinction between the ideal and real is also applicable to the Nokia advertisement. The headline with the illustration of the Communicator is seen as ideal, whereas the body copy is supposed to carry detailed and practical information and represents the real. Moreover, the upper part of the advertisement is, thus, in a leading role making the lower part subservient. The contrast between 'what is', i.e. the illustration of the Communicator and 'what might be', i.e. team accomplishment is clearly present in the advertisement.

The second and the third advertisement, both headlined "Everything. Everywhere." are, in principle, very similar with identical elements only varying in size and layout, i.e. the third advertisement is a compressed version of the second one. In both advertisements, the product is displayed in three different sizes and positions, becoming bigger in perspective, which could be interpreted as a means of contrast since the use of perspective and dissimilar sizes and shapes make the advertised product to stand out. The illustration of the Communicator is the largest, simplest element in the advertisements, in sharp focus gaining the most central and the most salient role and carrying the most significant information value. It also receives the greatest amount of space in contrast to the other constituents. In fact, this is the case in all the other advertisements of the data excluding the sixth one in which the illustration of the rowers changes the layout.

The second advertisement, similarly to the first, is a two-page spread but it is visually perceived as a unified composition unlike the first advertisement. In the second advertisement, the distribution of the elements is slightly heavier on the left page, from which the darkly coloured illustration extends towards the middle of the spread. Thus, the picture of the left page outweighs the other elements in salience and information value. Previously mentioned pictorial element receives stronger 'stress' also due to the fact that there are no other constituents in its immediate vicinity, solely the white background. However, the overall layout of the advertisement is rather balanced because the headline on the right page is distinctively noticeable and functions as an eye-catcher. The whole structure of the layout carries the gaze logically from one major component to another and forms a functional, unified composition.

The illustration of the Communicator device on the left page can be perceived as given, i.e. it is the familiar and agreed-upon factor whereas the headline represents the new, the contestable information on the right with emotive appeal. As for top-

bottom distinction, the headline can be seen as the idealised information whereas the body copy represents the real with its practical information content. All the other advertisements of the data follow the same guidelines in the sense that the body copy is always positioned in the lower part of the advertisement, i.e. it has a subservient role representing the real. The Communicator device has the leading role and is ideologically foregrounded and the body copy elaborates on it. Only in the seventh advertisement, the blending of the illustrations and the headline takes place since the headline is either embedded in the illustrations or closely adjacent to them. Therefore, both the headline and the pictures of the Nokia 9000 function as ideal, thus, possessing the leading and salient role.

In the third advertisement, the division of elements is harmoniously balanced because the illustration is heavier on the right side whereas the headline is aligned with the left border, so the overall impression seems symmetrical. The picture of the device is situated in the optical centre functioning as an eye-catcher and making the advertisement more distinctive in the top part, because the body copy, in this case, can be categorised as a less visible element at the bottom part of the page. The fourth advertisement, titled "Call or fax.", follows identical layout to the third one with the exception of the illustration and the headline being bigger in size. The body copy is longer compared to those in the second and the third advertisement, but despite that the fourth advertisement is still top-heavy. The given-new distinction is not as clear as in the previous advertisements since the larger headline seems more closely attached to the illustrations as opposed to the third advertisement, for instance.

The fifth advertisement, headlined "Everywhere, everyone's talking.", follows similar layout to the third and fourth advertisement, yet there are some additional elements under the body copy. The coloured symbols referring to various awards and achievements are evenly distributed in a horizontal line above the logo

creating a less harmonious and more scattered overall impression, as they cover more of the space and the white background, hence, reducing airiness and lightness characteristic to the previous advertisements. As stated earlier, the body copy represents the real in the overall data but, in this advertisement, the real includes not only the body copy but also the symbols which provide detailed information about the awards. The body copy is also a few lines longer taking up more space and making the lower part of the advertisement heavier as the symbols are there, too. Although there are more elements in the advertisement, it does not necessarily attract more attention, the main focus still remaining in the optical centre in which the illustration of the Communicator is positioned. The distribution of different elements seems balanced despite the more crowded look and reduction of lightness.

The composition of the elements in the sixth advertisement, titled "All together now." is structured differently from all the other advertisements in the data. The layout of the sixth advertisement could be seen as a compact version of the first one condensed into just one page. In this advertisement, the illustration also takes up approximately half of the space being situated on the top half of the page. The overall outlook is symmetrically balanced with centred components between the coloured lines under the illustration. The page is composed of two visually separate units, the illustration of the rowers functioning as a major eye-catcher along with the noticeable headline. The top section is the most salient constituent of the advertisement making the lower part visually subservient. Therefore, previously mentioned sections are drastically dissimilar and, hence, create a distinctive contrast guiding the motion of the gaze from the upper part of the advertisement to the constituents in the lower half. As a whole, the choices concerning the layout of the advertisement form a uniformly stable and calm entity.

Once again, some alterations of the layout have been made in the seventh advertisement, headlined "Pocket Phone. Pocket Fax.". The intertwined headline and the two-part illustration of the device take up two thirds of this one-page advertisement. The combination of the headline and the pictures outweigh the lower third of the advertisement as to visuality and salience, making the upper part heavier, still maintaining agreeable and balanced distribution. The viewer's gaze is captured by the pictures of the Communicator and after that guided to the body copy and the other elements at the bottom part of the page. The division of elements is very tangible as for the headline and the illustrations whereas the lower two thirds of the advertisement seem to almost blend into the background although the subheadline and the logo are coloured and printed in a somewhat large font. The distribution of the elements is centred all through the advertisement creating an evenly balanced look and a unified composition.

The first Finnish advertisement, the eighth in the overall data, headlined "Tässä kaikki." equals the third one in all elements of the layout. The Finnish version of the body copy is slightly longer, but does not alter the look of the advertisement considerably. In other words, the analysis of the third advertisement, titled "Everything. Everywhere." is identical to this eighth one in terms of the distribution of the elements and the impression conveyed by it. Similarly, the ninth advertisement, headlined "Soita tai faxaa." is equivalent to the fourth one, titled "Call or fax.".

As a conclusion, certain typical Nokia features can be detected in all advertisements of the data such as the blue and green coloured lines, systematic reduction of font size from the headline to the other textual components, white background and an illustration of the Communicator device. All the advertisements are similarly balanced between the coloured lines and the contrast is also achieved by similar means. By and large, the illustrations function as an

Situation as a sub-category of context refers to the properties and relations of objects and people adjacent to the text as deciphered by the participants. Situation, in the present study, includes both the advertising discourse and the selected media, i.e. three international and two national magazines. The meaning of the substance of an advertisement is intertwined with the meaning of the situation which function together and create their own unified meanings. It makes a huge difference in perception and interpretation if a message appears on a t-shirt as opposed to an article in a magazine. These situational meanings may either enhance or hinder the intended meaning of the advertiser.

Additionally, co-text, the variety of textual elements which either precede or follow the analysed text and are perceived to belong to the same discourse, as Cook (1992) states, is an essential part of the Nokia advertisements. Every advertisement of the data is composed of a headline, a subheadline apart from the first and the sixth advertisements and a signature line enclosing a logo and a slogan, which all are additional textual constituents to the body copy but still represent a fundamental part of the advertising discourse.

Intertext, the textual constituent which belongs to some other discourse but is associated with the text under analysis, can only be detected in the fifth advertisement which displays both textually and with small symbols the awards and honours received by Nokia on account of the Communicator. The body copy in this advertisement could be perceived as belonging to the discourse of news reporting or possibly regarded as part of an article in a newspaper or a magazine due to its matter-of-fact and informational nature. Only the latter part of the body copy has a similar content to the other advertisements in the data. However, since the 'reporting' part is essentially a constituent of the body copy and can be visually perceived as one, the addressee as well as the receiver decipher it as a vital part of the advertisement and, thus, this factor has an impact on their interpretation.

As for participants in the data of the present study, the sender is obviously Nokia Mobile Phones, who has created the advertisements with the help of SEK & GREY advertising agency. There is no separate addresser since Nokia does not use, for example, a celebrity or a model to actually deliver the message in the advertisements. Additionally, the receiver can be anybody who sees the advertisement but the addressee requires a more thorough examination. Huopio (1996) suggests that the Communicator device with its multiple applications has been targeted to the managerial level in which people are compelled to be mobile but still operational in diverse situations both in and out of the office. The device is meant to be a part of their everyday business transactions. SEK & GREY (1996), on the other hand, claims that the main target group for the portable phones, in general, has been 18-45 year olds representing upper socio-economic classes. This group has been further divided into the following sub-categories: opinion leaders and top business decision makers, today's end users and younger consumers who have been classified as the potential user group. To conclude, the target group, especially for the Communicator, has been an educated and affluent 'up-market' audience which is able to benefit from the numerous applications of the advertised product.

Furthermore, the function of the advertisements seems quite obvious. Nokia aims at spreading information about the Communicator device in order to promote the sales and marketing of the product by creating symbolic links and favourable associations in its advertising. Apart from trying to convey a message that sells, Nokia also seeks to maintain the already created unified brand, product and corporate image and, thus, makes an attempt to increase the advertising appeal so that the consumer is more likely to purchase the commodity in question.

To sum up, substance, situation, pictures, paralanguage, co-text, intertext, participants and function are contained in the notion of context. Text as a linguistic form can be separated from context only artificially, for example, for the purposes of analysis, but it is of vital importance to recognise the fact that text and context are interlinked to a great extent and this must be noted in the analysis.

7.5 Typographical Choices in the Nokia Advertisements

As mentioned earlier, the main aim of typographical choices is to aid the communication of information and ideas so that the intended recipient notices, reads, understands and remembers the conveyed message. One of Nokia's typographical choices is to use sans serif typeface called Futura in its advertising. At present, sans serif typestyles can be divided into two *pure* categories: the ones that imitate the patterns of the late-nineteenth-century letterforms (Helvetica, Univers) and those that are formed on the basis of simple geometric shapes (Futura, Avant Garde). Moreover, there are combinations which have certain design characteristics from both categories. These variations are possible due to the simplicity of the original designs. Additionally, Futura, created by Paul Renner, represents a widely used subclass of geometric sans serif typeface family which also has the appearance of strict monolines and character shapes that are constructed from perfect geometric forms. (Gottschall 1989:84-85, Usvamaa-Routila 1992:22-23.)

Nokia's choice of typeface seems understandable, as the actual product is very contemporary representing high technology. Sans serif faces look current due to their monotone stroke weight and the lack of serifs even though they may be more difficult to read compared to typefaces with serifs as Ogilvy (1983:96) claims. The constituents in Nokia's advertisements are organised for easy and simple eye-flow as the sans serif typeface emphasises basic and unadorned letter

shapes stripped of serifs and any other additional frills. Furthermore, Futura family gives an impression of no-nonsense and matter-of-fact advertising approach where form follows the actual function.

The font style used by Nokia is consistent throughout the data although the size of the font and the line spacing may vary slightly in relation to the length of the body copy and the general outlook of the advertisement. The headline is systematically written in the biggest font, the size of the font reducing consistently from body copy to minor elements such as the additional information. Logo, slogan and subheadline are positioned between the headline as to the font size the body copy always maintains the general look of the Nokia format. In addition to the textual elements varying in size, Nokia also uses another means of typographical distinction. The body copies, in the fourth, sixth, seventh, eight and ninth advertisements are typographically marked into sections with a small, black ball which provides the body copies with an additional sense of rhythm.

The headlines in Nokia's advertisements are written in lower case. Batra et al. (1996:508, see also Albers 1979:14-15) claim that capitals slow down the reading process, for they lack ascenders or descenders, which assist the viewer in the visualisation of the text. According to perceptual psychology, one does not read words letter by letter, but, in fact, perceives a word as a unit, i.e. the word forms a "picture". The reading process becomes easier with the use of clearly distinguishable lettering. Thus, Nokia's choice is justified in the typography of the headline as well as body copy. In our view, all the typographical decisions create an effective and functional advertisement in Nokia's case.

7.6 Pictorial Material and Coloured Lines

An essential part of the composition of an advertisement is the appropriate use of illustrations and colour. Pictures can be categorised in various ways on the basis of their characteristics, and Bergquist and Lidman (1983, as quoted by Niskanen 1996), for instance, divide pictures into art and informative pictures. The latter ones can be further divided into photographs, naturalistic art pictures, analysing drawings, maps, diagrams, tree diagrams and combination pictures. In all of the Nokia's advertisements, photographs of the Nokia 9000 constitute the illustration with two additional pictures of piled hands in the first advertisement and the rowing team in the sixth advertisement. They are highly precise and definite with no grain. Berger (1984:37) suggests that photographs that have the above mentioned qualities are often associated with mechanisation, science, and technology. All these factors are extremely relevant and closely related to Nokia´s product in question, which justifies the pictorial choice. Additionally, Ogilvy (1983:16) suggests that often it is advisable to display the product with utmost simplicity but this approach could be risky, as it may not seem creative enough for the audience. Nokia's Communicator advertisements are a good example of simplistic representation of the product since most advertisements in the data have only a photograph of the device as an illustration without any props or a setting which would add to the meaning of the product as Dyer (1982:105) points out.

There are several valid arguments for the constant growth in the use of pictorial material in advertisements. Pictures strongly support the textual information, attract attention, arise interest and provide dimensionality and perspective. They also direct the gaze and the thoughts of the viewer, thus, creating association and encouraging certain behavioural patterns. The use of perspective, for instance,

when displaying the device is one of the main methods in creation of an effective photograph in most Nokia 9000 advertisement. Another means of attracting attention in terms of pictorial choice has been used in the first and the sixth advertisements in which the actual photograph of the Communicator is distinctively small in relation to other advertisements of the data. However, both previously mentioned advertisements use additional illustrations which do not seem to have any apparent causal or logical linkage to the device, but refer to it only symbolically and, thus, increase the salience of the advertisement. The pictorial representation of the Communicator in the seventh advertisement differs from the others since the device is displayed both closed and open with the headline partially overlapping the photograph of the open device. To conclude, Nokia's product advertising concept is predominantly based on the presentations of the Communicator which are close-ups in most cases and, hence, provide the consumer with a realistic impression of the advertised good.

Colours, in turn, are also of paramount importance in advertising. In addition to such benefits as enhanced attention value, realism, stature, emphasis, and brand or trademark identification, colours carry certain symbolic meanings, which are a relevant part of the communication process (Wright et al. 1982:295). According to Lester (1995:15-16), the general anthropological view of the first function of colour was that colours existed to early humans in order to signal whether a plant was useful or harmful. Naturally, as time has passed the importance of colour has become immensely diversified. Colour can be thought as a fusion of the light that an eye has received and a brain has refined into a sentiment. All the forms of light that can be sensed as colour add tremendously to the joy and contentment in all human perception. Colour has the ability to draw attention more effectively to a specific element than any other visual feature. It is obvious that Nokia has made an attempt to enhance attention value and realism with its choices of colour in the Communicator advertisements. The choice of visual features in the

advertisements draws attention to the intended message and makes the brand identification easier for the consumer as the whole visual outlook along with colours are systematic to a great extent in all the advertisements.

As for advertising, the use of colours can be rationalised in numerous ways. Colours can be used as symbols, informative signals, guides to objective or emotional comparisons, clarifier of perceptions, reminders and identifying marks. Moreover, they can function on behalf of absent nature (Rihlama 1997:106). Williamson (1978:24) sees the use of colour in pictorial advertising merely as a technique, which enables the spectator to make connections between the advertised product and the things that are considered desirable. Therefore, the use of colour is not important in itself, but the way colours help to create linkages justifies or makes the use of colours even necessary. Nokia's choice in using blue and green coloured lines in all the 9000 Communicator advertisements is supported by Williamson's theory as these two colours aid the consumer to create linkages to Nokia and, thus, function as reminders as well as informative signals in the perception process.

Different colours generate different emotions. Déribéré (1959, as presented by Rihlama 1997:107) has created a table, in which he lists several characteristics connected with colours. Chijiiwa (1987:12-19) has also explained different qualities that are closely related with colours. The green and blue coloured lines used by Nokia can be analysed in the following manner, on the basis of Déribéré's and Chijiiwa's ideas. Green colour is objectively associated with nature whereas blue colour is often linked with sky and water. Furthermore, psychologically green is calming and reassuring, blue being airy, clear and transparent. Additionally, green can symbolically be regarded as a representative of hope and truth. In the same context, blue is related with science and wisdom. However,

green has also negative connotations such as demoralisation, anxiety, and malevolence. (see also Bolen 1984:222.)

Correspondingly, blue also possesses a calming effect although it is simultaneously quite powerful because out of all the familiar colours it is the strongest after red. Light blue is linked with such adjectives as young and sporty, whereas royal and navy blue are associated with dignified and wealthy (Chijiiwa 1987:15). According to Rihlama (1997:109), the complete absence of blue, for example, in interior decorating, especially in space without windows, is comparable with the absence of the air we breath.

Chijiiwa (1987:26-43) separates nine different colour schemes according to how colours can be combined in order to create certain effects. He describes and illustrates how to design a colour scheme that is striking, tranquil, exciting, natural, warm, cold, young, feminine, or surprising. When applying Chijiiwa's categories to the research data Nokia's choice of using green and blue together would fall into the scheme of surprising. This is based on the notion that one of the factors that can make a colour scheme surprising is the conscious indifference to contrast: like blue with green and magenta with red. Yet, Chijiiwa (1987:42) calls attention to the fact that almost any given colour scheme will eventually start to look familiar and the secret is to be the first one to use it.

Chijiiwa (1987:42) also considers the choice of the background colour to be more important than the individually used colours. The subtlety of the background colour is an essential part of the design when aiming at creating an effective overall impression. Wright et al. (1982:285) also point out that a blank, white background can have a very important role as for the overall pattern. It can provide the product with the image of prestige and prominence as well as make it less complex to read. In general, light colours work better as background colours

than dark ones. Ogilvy (1983:146), in fact, claims that a body copy in black type written on white paper enhances readership. In Nokia's advertisements, the chosen colour of the background is white with black typefaces and this clearly aids the visual interpretation of different elements. Therefore, Nokia's choice for the clear white background seems to be well founded.

To conclude, when the above discussed colour theories are applied to Nokia's green and blue border lines and the white background, one could assume that Nokia intends to be convincing, effective, scientific, and truthful. Maybe Nokia also aims at emphasising the prevailing green values. If the green line is seen as grass and the blue line as sky, then for Nokia and the product perhaps only the sky is the limit as the headline "Everything. Everywhere." suggests. In principle, people perceive colours in the same way, although there may be slight differences depending on the person's origin, age, sex and psychological stage of development (Rihlama 1997:106). This is to say that there is cultural differences in colour symbolism and, thus, the interpretation of colours is always context bound and a complex process.

7.7 Body Copies in the Nokia Advertisements

The body copies of the advertisements in the data read as follows:

The first advertisement titled **Get together.**

> A team can accomplish far more than its individual members working separately. Get together and you can move mountains. Teamwork was our inspiration when we united a GSM phone, fax, short messages, Internet, e-mail, and organizer in a communicator the size of a cellular phone. Receive an e-mail message, edit it, fax, save it. Then call to discuss it. All with the Nokia 9000 Communicator, which you can carry in your jacket pocket. Get it all together and move mountains. You just don't have to drag mountains of office equipment around with you.

The second advertisement titled **Everything. Everywhere.**

> It's everything you need to communicate: GSM phone, fax, short messages, Internet, e-mail, organizer. All working together. So you can receive e-mail, edit it, save it, fax it. Then call to discuss it, handsfree. And the Nokia 9000 Communicator is so small you can put it in your pocket and carry it everywhere.

The third advertisement is identical to the previous advertisement.

The fourth advertisement titled **Call or fax.**

> Sometimes you can get all the facts you need by phone. But sometimes a picture - or a map or a diagram - is worth a thousand words. Then you need a fax in your pocket. • And sometimes data is worth a thousand pictures - and then you need e-mail in your pocket. • One Nokia 9000 Communicator supports all these ways to communicate. And more. Call, fax, send e-mail, log on to the Internet. Put the Nokia Communicator into your pocket and take it everywhere.

The fifth advertisement titled **Everywhere, everyone's talking.**

> In Britain, What Cellphone Magazine called the Nokia 9000 Communicator the Best Communication Innovation 1996. In Germany, BYTE Magazine gave it the Best of Show Award for CeBit '96. In Finland, MicroPC magazine named the Nokia 9000 Communicator the telecommunications product of the year, 1996. In the U.S.A. it received Design & Engineering Showcase Honors at the Innovations '97 Consumers Electronics Show. And in Cannes, France, it was granted the GSM World Award 1997 for innovation. Everywhere they're talking, they're also faxing, e-mailing, SMSing and cruising the Internet. With the Nokia 9000 Communicator.

The sixth advertisement titled **All together now.**

> A team can accomplish more than a group a people working separately. And a group of people becomes a team when they communicate and work together. • The Nokia Communicator, with a phone, fax, e-mail and the Internet, is not just a group of applications. It is a team. So you can receive e-mail, save it, edit it, forward it, fax it. • The Nokia Communicator. The team that works with your team.

The seventh advertisement titled **Pocket Phone. Pocket Fax.**

> When closed it looks like a portable phone. But open it and it's also a portable fax. And a diary and a memo pad. And e-mail and the internet. All in your pocket. The Nokia 9000 Communicator makes keeping in touch a lot simpler when you are out of the office - because it is an office in your pocket. • The Nokia 9000 Communicator. The fax at your fingertips - and the office in your pocket.

The eighth advertisement titled **Tässä kaikki.**

> Mitä viestintääsi tarvitsetkin, tässä se on. Fax ja GSM-puhelin, sähköposti ja Internet. Kalenteri ja osoitteisto, muistilehtiö ja tekstiviestipääte. Kaikki yhdessä. Ja niin pienessa koossa, että ne mahtuvat vaikka takkisi taskuun. • Voit esim. vastaanottaa sähköpostiviestin, muokata sitä ja faxata eteenpäin. Ja soittaa vielä perään, kädet vapaina. Miten sinua lähestytäänkin, yksi laite on kaikki.

The ninth advertisement titled **Soita tai faxaa.**

> Joskus kuva, esimerkiksi kartta, kertoo enemmän kuin tuhat sanaa. Silloin faxista on apua. Joskus taas tuhat kuvaakaan ei korvaa kirjoitettua viestiä. Silloin tarvitset sähköpostia. Nokia 9000 Communicator välittää kaikki viestisi tilanteen vaatimalla tavalla. • Soita, faxaa, lähetä sähköpostia tai käytä internetiä. Pistä Nokia 9000 Communicator taskuusi ja ota mukaan. Muuta et tarvitse, koska siinä on kaikki.

As stated in the theoretical part of the study on page 27, language, in this case, body copy provides a link between the illustration and the other elements of an advertisement such as additional textual constituents. This statement is also applicable to Nokia's advertising. Body copies in the data are partially composed of simple and incomplete sentence structures with an informal touch, which is very characteristic of advertising language, in general. For instance, the last but one sentence of the body copy in the fifth advertisement, exemplifies informality with its contracted verb forms "they're".

According to Myers (1994), it is also typical of advertising language to punctuate phrases, i.e. parts of sentences and use them as if they were complete sentences. This means of using incomplete sentences is made possible with the help of the illustrations which guide the interpretation of the relevance in the phrases. In the advertisements of the data, the body copies from the fourth to the eighth advertisement all include at least one sentence without a main verb such as:

And more.

The Nokia Communicator.

And a diary and a memo pad.

And e-mail and the internet.

Kaikki yhdessä.

The above listed sentences can be characterised as representatives of typical advertising language. Thus, explicit signals of the sentence structure are not necessarily needed for the intended meaning to be conveyed. The text manages to work through the consumer's interpretation of a particular situation, its participants and what is in fact said without complete sentence structures and verb forms on occasion.

Sentences are traditionally categorised regarding the way they function as statements, commands, questions or exclamations. Advertising has a tendency to use a full range of sentence types which, to some extent, gives information about who the addressee is supposed to be. Table 2 illustrates various sentence types used in the Nokia 9000 advertisements of present research data.

Table 2. Sentence types used in the body copies of the data

	Statement	Command	Question	Exclamation
Ad 1	4	4		
Ad 2	4	1		
Ad 3	4	1		
Ad 4	6	2		
Ad 5	7			
Ad 6	7			
Ad 7	7	1		
Ad 8	8			
Ad 9	6	2		

The function of the statement is to assert either true or false claims about the state of affairs in the world and it represents the most common type of sentence in written English. A statement lacks real interaction with the recipient compared to commands, questions or exclamations, which more directly concern themselves with the interlocuter and often demand a reaction more than a mere statement. The most frequently used sentence type in all the body copies of the data is a statement which makes an attempt to assert factual information about the Communicator by, for instance, listing its various applications.

Commands, on the other hand, try to initiate action in the recipient and as this is perceived to be the main function of advertising, they can be regarded as the most common sentence type in the discourse of advertising. Myers (1994), however, points out that advertisers do not use commands because they expect the consumer to do as he is told but they take advantage of commands in creation of a more personal effect for the advertisement, i.e. the sense of real interaction. Nokia also uses commands or imperative sentences in its Communicator advertising. The body copies urge the potential customer to get together as a

team - not necessarily physically as the device enables contact from a distance - open the product and use the numerous applications of the device and also tell the consumer to put the product into his pocket so that it could be carried everywhere. Regardless of the attempts to initiate the action of purchase, body copies are more frequently composed of incomplete and simple statements rather than actual commands (see Table 2).

Questions, similarly to commands, are directly addressed to the recipient and require an answer. In advertising language, they often contain presuppositions or are rhetorical making them impossible for the addressee or the receiver to discard. Additionally, exclamations which express the surprise of the speaker and suggest face to face contact, are frequently represented in advertising. Especially exclamation points tend to be very liberally sprinkled both in advertisements and on the covers of magazines. Nokia uses neither questions nor exclamations in the body copies of the present data.

Vestergaard and Schrøder (1985) have listed a variety of functions which language can perform in a communication situation, as presented on page 46. They are applicable in general communication situations as well as within the discourse of advertising. The following categorisation of the sentences in the body copies of the present data aims at clarifying the core function of each sentence. The chosen language functions in the body copies obviously have an effect on the way the message is interpreted which is a relevant question in examining the deciphering process. Thus, they provide the analysis with information as to the linguistic content of the body copies in addition to the categorisation of sentence types.

In the body copies of the Communicator advertisements, out of expressive, directive, informational, metalingual, interactional, contextual and poetic

functions of language, two language functions, i.e. directive and informational, are dominant and clearly stand out in the data. In fact, directive and informational language functions are the only ones used in all the body copies when the language functions were quantitatively analysed on the sentence level. Informational language function is more frequently used as three - fifth, sixth and eighth - out of nine advertisements lack the directive function, consisting only of informational language function. Directive language function in the data makes an attempt to appeal to consumer's beliefs, attitudes, emotions, and direct his behaviour. Imperative forms of verbs function as persuaders and advisors telling the consumer to initiate action. Moreover, the informational language function is also very strongly visible, in the advertisements of the research data. The body copies provide the consumer with information that may previously not have been in his possession by describing the advertised product and its applications. The body copies aim to confirm the effectiveness and the usefulness of the Nokia 9000 by emphasising multiform communication and teamwork, and listing its characteristics along with benefits which could be achieved by having the device. The fifth advertisement also informs the consumer about the received awards and achieved honours concerning the Communicator. Consequently, the informational language function of the advertisements operates both within the discourse of advertising and also outside it, as the body copy of the fifth advertisement can be perceived as belonging to the discourse of news reporting, for instance.

To sum up, Nokia seems to rely on very simplistic and reassuring matter-of-fact information and imperatives, i.e. directive and informational language functions totally outweigh other options. Statements are used more frequently than commands although the situation is often vice versa in advertising discourse. Additionally, body copies include a greater number of sentences with informational language function as opposed to those with directive function. However, e.g. the body copy of the first advertisement suggests as follows: "Get

together and you can move mountains". This is a clear metaphorical expression embedded in a sentence representing a directive language function which is used to influence the addressee, i.e. the potential customer. In other words, language functions and sentence types can include multilayered meanings open to wider and more thorough interpretation.

Furthermore, English and Finnish versions of the same advertisement, i.e. the first and the eighth as well as the fourth and the ninth are very similar thematically stating, by and large, the same issues but do not vary in relation to language functions. The translation process slightly modifies the order in which the issues are presented and allows some flexibility in choices of words, although the contents of the message remains very similar, as can be seen in the following example out of two partial body copies in the data.

Ad 4. Sometimes you can get all the facts you need by phone. But sometimes a picture - or a map or a diagram - is worth a thousand words. Then you need a fax in your pocket. And sometimes data is worth a thousand pictures - and then you need e-mail in your pocket.
Ad 9. Joskus kuva, esimerkiksi kartta, kertoo enemmän kuin tuhat sanaa. Silloin faxista on apua. Joskus taas tuhat kuvaakaan ei korvaa kirjoitettua viestiä. Silloin tarvitset sähköpostia.

It is unlikely that this would affect the way the advertisements are perceived as the differences take place on rare occasions and, as mentioned earlier, the major issues are still present although often displayed in somewhat varying order.

In addition to the analysis of the sentences in the body copies, it is necessary to examine the words and terms used in the Nokia 9000 advertisements. This enables the analysis of the points that are emphasised in the advertisements as

words are capable of evoking associations and ideas in the mind of the consumer. They can have a significant impact on attitudes and beliefs in a shifting system of meanings. Hence, advertisers typically choose certain terminology over others to carry the intended senses of the words so that the creation of the preferred image is maximised. Repetition of the chosen terminology is also a frequently used means of enhancing the recollection of the consumer. Table 3 illustrates the most frequently used English words and their corresponding Finnish alternatives, in the advertisements of the data, by listing them in order of popularity.

Table 3. The most frequently used words in the body copies of the Nokia 9000 advertisements.

	Ad 1	Ad 2	Ad 3	Ad 4	Ad 5	Ad 6	Ad 7	Ad 8	Ad 9	total
Fax	2	2	2	2	1	2	2	2	2	17
E-mail	2	2	2	2	1	2	1	2	2	16
Communicator	2	1	1	2	3	2	2		2	15
Pocket	1	1	1	3			3	1	1	11
GSM/-phone	2	1	1	1	1	1	1	1		9
Internet	1	1	1	1	1	1	1	1	1	9
Team/Teamwork	2					5				7
Call	1	1	1	1				1	1	6
Together	2	1	1			1		1		6
Work	1	1	1			3				6
Communicate		1	1	1		1		1		5
Edit	1	1	1			1		1		5
SMS/Short Messages	1	1	1		1			1		5

On the basis of the most frequently used words such as fax and e-mail, one can conclude that Nokia stresses the importance of factual information concerning the product, i.e. the most frequent words in the advertisements refer to the variety of applications provided by the device, the product name and its relatively small size and, thus, convenient portability. Togetherness, teamwork and communication are also given weight both in the context of the product name and in the communication situation. Out of the numerous applications of the product, fax

and e-mail are used more compared to other functional benefits such as editing or short messaging.

The official product name, the Nokia 9000 Communicator, is mentioned in all nine advertisements apart from the first advertisement, which initially addresses the product as a mere communicator without the initial identification of Nokia 9000. Additionally, the product name lacking the number 9000 is mentioned once in the body copy of the fourth advertisement and twice in the body copy of the sixth advertisement. In contrast, the body copy of the first Finnish advertisement does not, in fact, refer to the advertised product by its name but calls the good a "device". However, all the subheadlines are composed of the name of the device, Nokia 9000 without any additional vocabulary. It is apparent that the name of the advertised good is extensively stressed both in the body copies as well as in the subheadlines so that a potential customer would recall it with ease.

In the advertisements of the data, the use of adjectives and adverbs is rare, even though their liberal sprinkling is often a key part of the message in advertising language. Nokia uses words associated with business people, communication and accomplishment achieved by the means of effective communication such as 'team/teamwork', 'together' and 'fax' as trigger words. They are easy to remember and can be logically linked with the product and its pragmatic use with the clear aim to conjure up associations which make the consumer purchase the product. The product name, the Communicator as a term is also meant to connote ideas about the multiple applications of the device and their convenience and make the device positively distinguishable from similar products. Name brands can be regarded as efficient commodity signs, in which the corporate name also represents quality and stands for a particular status. Consequently, feelings are triggered and associations are communicated with the help of the chosen vocabulary. The message conveyed by Nokia appears to be convincing due to the

fact that the product is a relatively new and an exceptional invention with combined characteristics that have previously been unavailable to the general public. Thus, the listing of the characteristics of this advanced product may function as a convincing message on its own.

It seems that, in product advertising, long body copies manage to sell more than short ones. Advertisements which contain a relatively long body copy, give an impression that the advertiser actually has something significant to report even if the receiver does not bother to read it. Long body copies must be written well enough so that the potential customer will read them. Usually the initial paragraph should function as a grabber. (Ogilvy 1983:84.) In Nokia's case, the body copies seem relatively short but this is due to the small font size and the fact is that they contain a great deal of information about the advertised product regardless of the limited length.

7.8 Headlines in the Nokia Advertisements

Nokia uses the following headlines in the Communicator advertisements of the data:

◆ **Get together.**

◆ **Everything. Everywhere.** and the corresponding Finnish headline

◆ **Tässä kaikki.**

◆ **Call or fax.** and the Finnish equivalent **Soita tai faxaa.**

◆ **Everywhere, everyone's talking.**

◆ **All together now.**

◆ **Pocket Phone. Pocket Fax.**

Ogilvy (1983:71, 145) claims that in print advertising a headline is an immensely important element which is supposed to bring out the strongest and most distinct

characteristics and benefits of the advertised product. He adds that approximately five times as many recipients read the headlines as opposed to the body copies in the advertisements. Therefore, if the headline is not effective enough and does not have the capacity to sell the product, the advertiser has wasted up to 90 percent of his investment.

The headlines in the Communicator advertisements are succinct and to the point and, in the case of the second and the third advertisement, they consist of just one-word sentences with a full stop at the end which characterises all the headlines. According to Ogilvy (1983:96), it is not advisable to use a full stop at the end of the headlines as they interrupt the reading process and, hence, stop the potential consumer in his tracks. In Nokia's case, however, the headlines seem appropriate and effective partially due to the full stops and, in their concise form, appear rather memorable since the use of full stops in advertising headlines is a somewhat infrequent feature. Nokia uses full stops at the end of each headline no matter what it consists of, i.e. each word, for instance, may be followed by a full stop as in "Everything. Everywhere."

The general themes of the headlines are very similar to the body copies. They suggest that people would get together not necessarily physically but with the help of the Communicator which is capable of providing every relevant application everywhere in just one device. The headline of the fourth advertisement, for instance, advises the consumer to use two of the applications, either phone or fax, whereas the headline of the seventh advertisement covers the same information but stresses the fact that the device is easily portable and still includes an application such as fax.

Some of the headlines, e.g. "Get together." and "All together now." make obvious allusions to the pictorial material. "Get together." perhaps suggests that it

is advisable to unite forces and function together in a working context as the piled up hands indicating success imply. Similarly, the rowing team makes an effort to achieve a common goal together. Furthermore, the headline Pocket Phone. Pocket Fax. seems to represent the most literally interpretable message since its content makes a direct linkage to the pictorial material of the advertisement by stating two applications of the visually presented device. This is to say that some of the headlines require additional interpretation of symbolic meanings, whereas others appear more straightforward stating the obvious.

Furthermore, the headlines can be divided into following pairs on the basis of the idea behind them:

Get together. - All together now.
Everything. Everywhere. - Everywhere, everyone's talking.
Call or fax. - Pocket Phone. Pocket Fax.

The first pair clearly refers to Nokia's team achievement, which resulted in a creation of the Communicator as well as to team communication which can be accomplished by using the device. The first advertisement of the data is headlined "Get together.", whereas the sixth one is titled "All together now." creating a feeling of causality. Furthermore, the second pair includes omnipotent claims about everything being available everywhere, with an attempt to state that the Communicator is globally operational enabling the user to take limitless advantage of the numerous applications provided by the product. Interestingly enough, a headline can hardly ever promise greater benefits than everything and everywhere. Moreover, the third pair concentrates on two of the applications, phone and fax and is thus more specific compared to the other headlines of the data which approach the theme by means of generalisation.

7.9 The Message Conveyed through Advertising Formats

When examining the interpretative framework for prototypical advertising formats (cf. p. 52) in Nokia advertising, the most visible format is that of product-information as the Communicator device is the centre of attention and the main focus outweighing all the other elements. The brand name and the product name are also easily detectable in all advertisements and the body copy is, as a rule, used to give information about the utility, product benefits, traits and properties as well as performance concerning the Communicator. Nokia's advertisements give little other information apart from the fifth advertisement (see appendix 6), which does not emphasise the product characteristics but lists the achievements and awards received by the Communicator in various parts of Europe during the years 1996 and 1997.

Additionally, it is typical of the product-information format not to refer to either the context of the use or the user, which applies to Nokia in all other advertisements except the first and the sixth. In both advertisements, there is a tangible allusion to the separate workers who are given the opportunity to work as a team with the help of the advertised product. In other words, these advertisements mention both the user and the context of use in their body copies.

Moreover, product-information format often presents visual elements which focus on the effectiveness of the product, calling attention to the benefits of the use, i.e. "rational" product information. The illustrations used by Nokia support the textual message, which means that Nokia relies on the textual parts of the advertisements to provide the rational product information rather than depend merely on the pictorial material. Although the combination of textual and pictorial elements is stressed in varying ways in Nokia advertisements, they both conjointly create a framework which enables the understanding of the device and emphasise

the originality of the product. In general, there are several ways to apply to product-information format, but Nokia's advertising format relies strongly on text, yet, at the same time giving prominent weight to the design and illustrations in order to accentuate the characteristics of the Communicator and its advantages.

Nokia does not solely concentrate on the product-information format, but also takes advantage of the product-image format to some extent in its advertising. Great visibility of the brand name, typical of the product-image format, is apparent in Nokia's advertising. In all advertisements of the data, the product-information format can be seen in the illustrations of the Communicator as well as in the body copies. However, in the first, fifth and sixth advertisements (see appendices 2, 6 and 7) the advertised product is symbolically linked to team work, cooperation, shared accomplishment and success with the help of additional pictorial elements or with the body copy of different nature as in the fifth advertisement.

Thus, Nokia gives the Communicator device special symbolic qualities via product-image format which means that Nokia's advertising takes advantage of somewhat abstract and commonly appreciated values, not just emphasising the pragmatic product qualities. In a way, these values and qualities are associated with the product user, i.e. the device as well as the consumer can similarly be associated with effectiveness, team work and cooperation with excellent communicative skills. To conclude, these linkages are not essentially based on causal or logical associations. In the first and the sixth advertisements, for instance, the hands piled up on top of each other and the rowing team in action can be interpreted as codes which do not refer to the locus of use but reflect product qualities on a symbolic level.

Personalised format in its most elementary form cannot be fully applied to Nokia although some of its typical features can be detected to some extent in the data. There is no tangible linkage to any specific user or personified model representative of the product, but Nokia's advertisements describe and make allusions to the world of the product and its utility, as is often done in the personalised advertising format. The notion of self-transformation can also be decoded from the body copies as the device apparently enables the consumer to consider and eventually make himself more effective and reachable through the use of the product. Thus, the advertised product is made into an elementary part in the social web of human interaction. Additionally, lifestyle format is not relevant in Nokia's advertising approach, as the product is not visually presented in any social setting or context even though the body copies refer to the context of use in terms of group work regardless of the location.

7.10 Typology of Visual Propositions in the Data

Messaris (1997), as presented on page 41, has examined typical conceptual connections in relation to chosen advertising illustrations in a composition of an advertisement. His list of categories includes the following connections: causal connections, contrasts, analogies and generalisations, some of which can be detected in the Communicator advertisements in the data. As the categories are broadly defined, none of them exclusive, there is room for differing interpretations.

Nokia juxtaposes the picture of the Communicator device with the other illustrations such as the rowing team and the hands. The symbols of achievements, i.e. the small logos of the received awards in the fifth advertisement are also presented in relation to the device, making allusions to prestige and credibility. The product and a symbolic outcome connected to it, are portrayed

together creating an imaginary causal connection. This is to say that the comparison can also be conceptualised as an analogy as the symbolic image of the product is used simultaneously with the actual photograph of the device. The use of an image of a product can often convey a more powerful and plausible message to the consumer than just the illustration of the product. Thus, images in the data operate as partial substitutes for descriptive words such as dynamic, effective, team effort, accomplishment, success, group work and so on. Although they do not necessarily have direct and unanimously perceived counterparts in visual imagery of the Communicator advertisements, the adjacency of the illustrations increases the likelihood that they are portrayed as symbolically equal and understood so in the mind of the consumer.

There are no tangible contrasts as a means of decoding the message such as before-after juxtapositions of imagery in the illustrative material in the data. The most apparent conceptual connection appears to take place in the symbolic transfer of visual imagery by means of causality and analogy. The use of analogy verifies the fact that the comparison of the illustrations has been displayed in a positive light, whereas a negative comparison would be deciphered as a contrast.

The comparison of the device to the rowers, hands and the award logos is continuously positive, which leads to the possible association of generalisation. This can also be seen in the body copies as they make allusions to the symbolic image of the product along with providing relevant factual information, in which semantically the same terminology - team, work etc. - is taken advantage of as in the symbolic image. The generalised message can be interpreted as follows: If you purchase the product, you can be more effective, achieve mutual goals as a member of a team and communicate fast and efficiently with one device across the globe. All this is supposed to take place when you are carrying the advertised product with you so that you are not compelled to stay in the office, while taking

advantage of the product's various applications. You connect yourself with other people, thus you get together symbolically no matter where you are. The headlines of the advertisements are very visual also generalising the key themes such as togetherness and the efficiency of the numerous applications. After the final act of purchasing, you supposedly end up wearing the product image with its positive values.

7.11 The 'Created Personality' of the Communicator

The actual product, in the advertisements of the data, is a representative of the Nokia brand, whereas the core product is composed of the following multilayered benefits. Functional benefit, in the case of the Communicator, can be gained when purchasing the product which offers applications such as phone, fax, e-mail and Internet among others. Social benefit, on the other hand, can be seen in the communication situations enabled by the device. The consumer who has purchased the product can now be a part of a group spirit and team effort with a sense of belonging and committing oneself to goal-oriented teamwork. Moreover, economic benefit comes from the fact that there is no need for separate devices as this single device offers all relevant office applications in one portable commodity which can, thus, save time and money.

Williamson (1978:36) notes that "the product is always a sign within the ad: as long as you are not in possession of it or consuming it, it remains a sign and a *potential* referent". Nokia uses certain culturally meaningful signs and codes in its advertising and it is, in fact, impossible not to use them. These signs and codes are always framed with meanings which thus construct ideas in the head of the consumer. It is of vital importance to realise that an interpreter is always required to define meaning in these advertisements. In the case of the present study, the deciphering process has been the responsibility of the researchers but usually the

consumer makes these linkages. The analysis of the Nokia advertisements comprises the significance of the object along with the idea behind it. In other words, interpretation includes embedded structures of meaning which are decoded by the interpreter on the basis of his own attitudes, ideas and value system. The interpreter is always bound by his cultural background which is to say that signs are, therefore, flexible to decipher and difficult to define. It is impossible to conclude anything on the basis of the data without a certain level of subjectivity and cultural bias.

The most significant denotative part of the Nokia advertisements is the literal image of the phone as an object for purchasing. Connotations, however, make linkages to wider culture and its themes, concepts, images and their combinations. Thus, the ideological meaning of the product is multiform ranging from effective communication to successful teamwork. All the symbolic signs are learned as there is no resemblance or tangible causality to the device although the interpreter sees causalities and is meant to do so. The Nokia 9000 is the signifier whereas the illustration of the rowers and the hands function as signifieds, indicating effortless cooperation by means of symbolic transfer (cf. p. 37-38). This is to say that as a system of signification, the device and its image are intertwined and framed into a social context. This recontextualisation from the device, the signifier, to the rowers and hands, the signifieds, is symbolic and seems to refer to successful teamwork as an intended meaning.

The meaning of the illustration of the Nokia 9000 is rearranged with the help of the additional pictorial material to create the value transfer. The immediate vicinity of the rowing team and the hands has an effect on the interpretation of the Communicator providing it with additional signs and, consequently, new meanings. Therefore, the message is layered comprising both the obvious characteristics of the product along with the connotations and symbolism

associated with it. The Communicator has received positive exchange-value in humanly symbolic terms of success, cooperation, teamwork and communication. The concept of interrelation is now relevant as the product is presented to possess humanlike communication skills and in relation to the rowers and the hands of the people are associated with the device. The values are, thus, not in the commodity but the advertisements make an attempt to transfer them into the good by conveying particular transferences of meaning. The mental leap intended by Nokia does not seem too irrational as the customer may logically connect the rowers, the hands and the device with successful coexistence in a team and cooperation along with unified effort and lucrative communication to achieve it. Hence, disconnected instants of the illustration frame desirable social relations into a context which is meant to be perceived as appealing. This leads to the notion of interchangeable relations, i.e. the consumer in our society is guided to identify himself according to the product that is advertised and consumed instead of the good he may have produced. To sum up, the signified has eventually turned into the signifier in terms of values appreciated by the consumer.

Nokia's created value linkages keep evolving in the process of interpretation and may be taken over by either other meanings or possible new regenerated meanings. Consequently, the deciphering process is always very subjective and often results from somewhat irrational mental leaps. The process of fitting meanings to goods has become an essential part of the mobile phone marketing among others so that the differentiated commodity-sign would function optimally and, thus, be noted from a large group of other seemingly similar devices in the mind of the customer. This means that the product image is of vital importance in advertising as it often outweighs the original product and, in fact, becomes the original in the mind of the consumer. The Communicator and its created image are equivalent to its personality, i.e. the nature of the product. The Nokia advertisements invite the consumer to advertisement's 'own space' and purchasing

the Nokia 9000 enables the customer to identify himself with the product image. In 1996, Nokia had the advantage over other mobile phone marketers since, at that time, others were not able to offer any mobile phones equalling the applications of the Communicator. Therefore, the Nokia 9000 was the initial product launch in the 'world' of that particular commodity.

7.12 Standardisation in the Nokia 9000 Advertisements

The changed and intensified competition setting, constantly widening markets and new advertising opportunities have had an impact on Nokia's advertising. As stated by SEK & GREY (1996), at the beginning of the 1990s, Nokia Mobile Phones made a decision to create and launch a global brand to survive in competition which was rapidly expanding on an international level. Although Nokia Mobile Phones was already the leading manufacturer of portable phones in Europe, there was a clear need for the development of a global Nokia brand since nobody else had not managed to do so yet. The objective was to successfully raise awareness of the Nokia brand and provide mobile phones for customers, both business users and increasing number of private users, all over the world by the means of a strong global brand.

Print advertising by Nokia concentrated on product advertising maintaining visually similar outlook and emphasising the product with close-up photographs of the device, as the design of the Nokia phones has proven successful and the device itself has been interesting to consumers. According to the data of the present study, this is still the case. The renewed campaign within Europe resulted in growing awareness, rising market shares, widening media coverage and the adoption of the same advertising concept in expanding market areas such as South Africa, Hong Kong and Australia (SEK & GREY 1996:14).

Based on the evidence gathered from the data, it can be concluded that Nokia has primarily a standardised advertising approach as for the Nokia 9000 Communicator. It appears that Nokia uses similar selling and promotional means internationally. Nokia has a global, unified brand marketing which has managed to maintain the created brand image. Consequently, it seems that Nokia relies on consumers to have corresponding, basic needs and desires, on a global scale, concerning their device. It is, in fact, true that customer needs, as for the product in question, extend across borders and it should be noted that, for instance, GSM phones of Finnish Sonera are operational in more than sixty countries, at present.

Although the advertisements in Finnish magazines are thematically similar and partially direct translations, it does not mean that the advertising approach as a whole could be perceived as localised. Cultural differences besides language are ignored to a great extent in the data of the present study, which means that Nokia clearly seems to assume that consumer needs concerning the device are globally unified. It appears on the basis of the data that in international print advertising contexts Nokia relies on English language to convey the intended message.

Standardised approach tends to save costs, and thus this may have been one of the additional motivational factors for Nokia in choosing this method of advertising. Dyer (1982:91) claims that when advertising expensive consumer durables, the selling point is not so much the product as the image formed by the combination of illustration and commentary. Standardisation usually improves the quality of the advertisement and helps to maintain the created and achieved image which, according to Barthes (1977), always has the last word. High technology commodities tend to be very well suited for global campaigns which the Communicator represents and the fact that Nokia 9000 is not a necessity but rather an indulgence product also supports the standardised approach in advertising. Nokia has managed to create and maintain a uniform corporate image

along with the uniform product image by means of standardisation since the advertising of the company has been, by and large, applicable worldwide with analogous audiences.

Not only has Nokia standardised its advertising approach but it seems that the company has also internationalised its corporate design. One of the brand dimensions in Nokia's brand strategy, according to SEK & GREY (1996:5), was of Finnish origin but research results indicated that it lacked positive communications value. In contrast, Kulmala (1997:19) claims that the knowledge about the Finnish origin has, in fact, increased the attractiveness of the message and attached positive associations to it. Regardless of the contradictory information, the country of origin is mentioned in the data in minute print only in the sixth advertisement in connection with the legal notice and, hence, a consumer outside Finland cannot easily detect this information on the basis of the advertisements.

Nokia also has a clearly standardised brand name and the whole advertising theme with product positioning. The main advertising strategies are created in Finland but slight local modifications in nuances and emphasis are touched upon in each country where the local expertise has the best knowledge of the cultural variations (Kulmala 1997:18). The content of the ideas such as ease of use and human touch can apparently be transferred very similarly from one culture to another. Nokia relies on the intended symbolic transfer from teamwork, success and accomplishment to the Nokia 9000 and vice versa to work without major cultural clashes. Although behavioural patterns are culture bound, activities such as rowing in a team and piling up one's hands as a symbol of work well done are indicators of successful teamwork in several countries. Symbolic achievements in the illustrations are supposed to be linked to the device so the photographs of the activities make the consumer in various countries attach positive association to

them and possibly transfer them so that the consumer eventually values and thinks favourably of the advertised Communicator.

Prioritising one's needs differs transculturally but Nokia has been able to appeal to many people with its standardised approach. As a matter of fact, Nokia seems to guide existing cultural values of the consumer by stating that the Communicator is easy to use and makes you effective. As a consequence, if you buy the product you will turn into a person whom you already value as you must think highly of successful, hard-working and effective people who have cooperated via group work in a lucrative manner. It is apparent that this approach has worked, as the campaign has been a huge success.

In order to create a memorable image, the advertiser must possess cultural knowledge of the intended target audience as well as ensure the correct interpretation of the symbols used in the image (Lester 1995:124). All commodities have both functional and cultural values in today's consumer society (Fiske 1989:27). Standardised approach must generalise these values in order to create an internationally effective message to as vast a target audience as possible. Nokia's advertising group cannot have ignored these factors when designing their advertisements and we conclude that this was, in fact, their principle intention. According to Huopio (1996), The Communicator along with other mobile phones manufactured by Nokia have turned into a universally identifiable concept in several countries across the globe, and this has taken place, at least partially, due to successful and globally operational brand marketing and advertising both nationally and internationally.

9 CONCLUSIONS

The central aim of the present pro gradu thesis was to study the contents of the first GSM-based communicator product, Nokia 9000 Communicator advertisements in an international context. The secondary aim of the research was to examine the advertising approach used by Nokia in relation to either standardisation or localisation based on the contents of the advertisements. This line of research aimed at revealing whether cultural variation and differences were taken into consideration and to what extent.

The research data were collected solely from the print media, i.e. from both international - Time, Newsweek, The Economist - and Finnish national - Suomen Kuvalehti, Talouselämä - magazines from August 1996 to November 1997, when the study was initiated. The international set of advertisements was compared to the Finnish national ones to detect variation and differing features in regards to the contents. The principal idea was to analyse the contents of the advertisements separating various constituents, defining their meanings and identifying relationships between different elements of the whole composition both separately and as a unity. Thus, both textual and pictorial material was analysed to reveal denotative and connotative linkages and possible ways to interpret their meanings.

On the basis of the results, we can conclude that all the Nokia 9000 Communicator advertisements in the data possess certain typical Nokia features. These features include such factors as a picture of the advertised device, white background, coloured lines, similarly balanced illustrations functioning as primary eye-catchers and systematic use of the type faces and font sizes. Illustrations and textual elements make obvious allusions to successful teamwork, lucrative

communication and convenience of the portable office applications offered by the device, connoting positive exchange-value such as effectiveness and cooperation.

We were also able to detect certain consistency in the textual elements of the advertisements. The most frequently used sentence type was that of statement and informational language function was the most common textual means of conveying the message to the consumer. Moreover, the product-information format outweighed the other basic advertising formats in frequency, whereas the most commonly used words in the body copies included such terms as 'fax' and 'e-mail'. Previously mentioned findings indicate that Nokia uses a matter-of-fact style and stresses factual information concerning the product and its versatile communication tools since the advertised product is a GSM phone, messaging device, access terminal and a palmtop organiser in one compact package. The data lead us to believe that Nokia relies strongly on the factual appeal of the advertised product giving secondary emphasis on other possible associations and linkages.

The advertising approach of the Nokia 9000 advertisements is primarily standardised with the same features and uniform outlook both pictorially and textually. The same distinctive design principles are consistent throughout the data enhancing attention value and making the brand identification easier for the consumer in a national as well as international context. This policy also enables the maintenance of the uniform brand image which, in turn, has been given a firm basis due to successful product development. The data indicates that the advertisements are transcultural in the sense that there are no specific cultural references. The assumption is that the device serves a similar function as well as connotes uniform values despite the target culture. Regardless of the slight modifications of the creative concept in relation to the target audience and the change in language, the design principles remain unified giving weight to inspired

technology with a human touch along with enduring quality. The brand dimension of human touch is also supported by the slogan of the whole Nokia group - Connecting People.

On the basis of the data, we conclude that Nokia has been able to create a clear and effective standardised approach in its international advertising. The Nokia 9000 advertisements are consistent not only within the framework of the entire set of advertisements but also with the advertised product and the corporate image. The whole outlook of these advertisements appears to be plausible, thus creating connotations of trustworthiness and credibility. Standardisation works effectively because the Communicator is current and international and, additionally, targeted at analogous audiences with uniform consumption patterns. It seems that in Nokia's case standardised approach is a valid choice, for the Nokia 9000 Communicator as a highly advanced technological product arouses similar connotations and homogenised needs on an international level and, furthermore, out of different marketing activities the brand name and the advertising theme are relatively easy to standardise.

It is clear that advertising should not be regarded only as a business expenditure that ensures the causal relationship of supply and demand in the global marketplace, but rather as an integral part of modern culture. Its creations, as can be claimed on the basis of the present research, transform a great variety of symbols and ideas, recontextualise cultural models and references to them via the networks of social interactions. The entire discourse of advertising functions around objects, which are either tangibly or symbolically bonded together with images of persons, products, and well-being. The recognition scores are influenced, for instance, by size, use of colour, pictorial content, attractiveness, meaningfulness, the generated interest level and the actual product in the advertisement. The consumer is ultimately left with the

image of the advertisement, which conveys the suggestions and associations. The fact remains that the idea and the image behind the product often outweigh the original merchandise.

In general, the success of advertising depends on the kind of fantasies it offers rather than on its logical propositions. The illustrations of the hands and the rowers in the data have no causal or logical linkage to the product. However, it is worth noting that consumers, in general, have learned to decipher these relations and expect them, since they are accustomed to reproduce commodity relations both in a material and ideological context. Hence, advertising helps us to make sense of the offered goods and validate them with personal and social meanings. This became evident on a personal level also in the present research process as we are consumers ourselves.

We want to argue that the 'real' meaning of the advertisements cannot be detected with 'accurate' interpretations of the contents. The fundamental meaning depends on the ways according to which the advertisement operates and means ideologically both within the discourse of advertising as well as in relation to consumption and social, legal and economic relations. Therefore, advertisements are structures of signs combining inner mechanisms with outward manifestations, so there are no evident, overt meanings open to objective interpretation. The most significant problem of the present research and its methodology is thus the fact that all interpretations of the data are bound by our own cultural background and value system. This is to say that the analysis of the data is based on our subjective views and ideas concerning the themes and, as a matter of fact, this notion of subjectivity is an acknowledged problem in semiotic research of meanings as the deciphering process tends to lack objectivity. Moreover, the sample of the present research is rather small which may affect validity and

reliability of the findings even though the contents were very similar and the design principles seemed consistent throughout the data.

Nokia mobile phones have become a concept in numerous countries across the globe. This state of affairs has been achieved not only by the excellence of the product but has, more importantly, required wide media coverage and successful advertising. One suggestion for further study could therefore be the analysis of the entire Nokia 9000 Communicator campaign more extensively to find out how effective it has been both in a wider international context as well as in greater number of national contexts. An increased number of quantitative data would shed more light to possible further research, clarifying the results and presenting the effectiveness of the campaign in a more tangible manner. The implications of the present research prove that the outward manifestation of an advertisement consists of multiform, embedded structures that cannot be detected when examining the meaning at face value. Regardless of the small sample, we were able to discover the fundamental principles regarding the creation of quality advertisements out of which the fact that there are no random elements within any advertising composition is perhaps the most obvious one.

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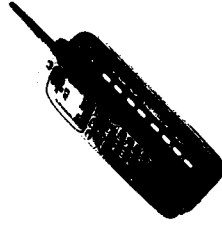
Appendix 1 ADVERTISING FREQUENCY AND THE USE OF NOKIA 9000 COMMUNICATOR ADVERTISEMENTS IN THE PRIMARY SOURCES.

	TIME	NEWSWEEK	ECONOMIST	SUOMEN KUVALEHTI	TALOUS-ELÄMÄ
Get together. (2-page-spread)	Sept. 23, 1996	Sept. 23, 1996			
Everything. Everywhere. (2-page-spread)	Sept. 30, 1996 Oct. 7, 1996	Sept. 30, 1996			
Everything. Everywhere. (1 page)	Oct. 14, 1996 Oct. 21, 1996 Nov. 4, 1996 Nov. 11, 1996 March 3, 1997	Oct. 7, 1996 Oct. 21, 1996 Nov. 4, 1996 Nov. 18, 1996	Sept. 21-27, 1996 Oct. 5-11, 1996 Oct. 19-25, 1996 Nov. 2-8, 1996		
Call or fax.	July 14, 1997 July 21, 1997	June 16, 1997			
Everywhere, everyone's talking.	June 23, 1997 Oct. 20, 1997	July 7, 1997	June 28 -July 4, 1997		
All together now.	Oct. 6, 1997	July 28, 1997 Nov. 3, 1997	July 19-25, 1997 Sept. 13-19, 1997		
Pocket Phone. Pocket Fax.	Nov. 17, 1997	Oct. 6, 1997			
Tässä kaikki.				Dec. 20, 1996	Nov. 15, 1996 Dec. 13, 1996
Soita tai faxaa.					May 30, 1997

Get together.

NOKIA
CONNECTING PEOPLE

A team can accomplish far more than its individual members working separately. Get together and you can move mountains.Teamwork was our inspiration when we united a GSM phone, fax, short messages, Internet, e-mail, and organizer in a communicator the size of a cellular phone. Receive an e-mail message, edit it, fax it, save it. Then call to discuss it. All with the Nokia 9000 Communicator, which you can carry in your jacket pocket. Get it all together and move mountains. You just don't have to drag mountains of office equipment around with you.

Try everything once. Look for the Nokia 9000 Communicator stand at Arlanda, Fornebu, Frankfurt, Heathrow and Kastrup airports. Sept. 16 - Oct. 14, 1996.

Nokia and the Arrows logo are registered trademarks of Nokia Corporation.

Everything.
Everywhere.

NOKIA 9000

It's everything you need to communicate: GSM phone, fax, short messages, Internet, e-mail, organizer. All working together. So you can receive e-mail, edit it, save it, fax it. Then call to discuss it, handsfree. And the Nokia 9000 Communicator is so small you can put it in your pocket and carry it everywhere.

NOKIA
CONNECTING PEOPLE

Try everything once: Look for the Nokia 9000 Communicator stand at Arlanda, Fornebu, Frankfurt, Heathrow and Kastrup airports. Sept. 16 - Oct. 14, 1996.

Everything.
Everywhere.

NOKIA
9000

It's everything you need to communicate: GSM phone, fax, short messages, Internet, e-mail, organizer. All working together. So you can receive e-mail, edit it, save it, fax it. Then call to discuss it, handsfree. And the Nokia 9000 Communicator is so small you can put it in your pocket and carry it everywhere.

NOKIA
CONNECTING PEOPLE

http://www.nokia.com/

Call
or fax.

NOKIA
9000

Sometimes you can get all the facts you need by phone. But sometimes a picture - or a map or a diagram - is worth a thousand words. Then you need a fax in your pocket. • And sometimes data is worth a thousand pictures - and then you need e-mail in your pocket. • One Nokia 9000 Communicator supports all these ways to communicate. And more. Call, fax, send e-mail, log on to the Internet. Put the Nokia Communicator into your pocket and take it everywhere.

NOKIA
CONNECTING PEOPLE

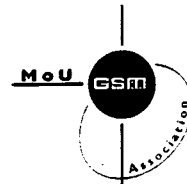www.nokia.com

Everywhere, everyone's talking.

NOKIA
9000

In Britain, What Cellphone Magazine called the Nokia 9000 Communicator the Best Communication Innovation 1996. In Germany, BYTE Magazine gave it the Best of Show Award for CeBIT '96. In Finland, MicroPC magazine named the Nokia 9000 Communicator the telecommunications product of the year, 1996. In the U.S.A. it received Design & Engineering Showcase Honors at the Innovations '97 Consumers Electronics Show. And in Cannes, France, it was granted the GSM World Award 1997 for innovation. Everywhere they're talking, they're also faxing, e-mailing, SMSing and cruising the Internet. With the Nokia 9000 Communicator.

MIKRO*PC*
◆ □
VUODEN
TUOTE 96

BYTE
CeBIT '96
Winner

INNOVATIONS

MoU GSm
Association

NOKIA
CONNECTING PEOPLE

www.nokia.com

All together now.

NOKIA
CONNECTING PEOPLE

A team can accomplish more than a group of people working separately. And a group of people becomes a team when they communicate and work together. • The Nokia Communicator, with a phone, fax, e-mail and the Internet, is not just a group of applications. It is a team. So you can receive e-mail, save it, edit it, forward it, fax it. • The Nokia Communicator. The team that works with your team.
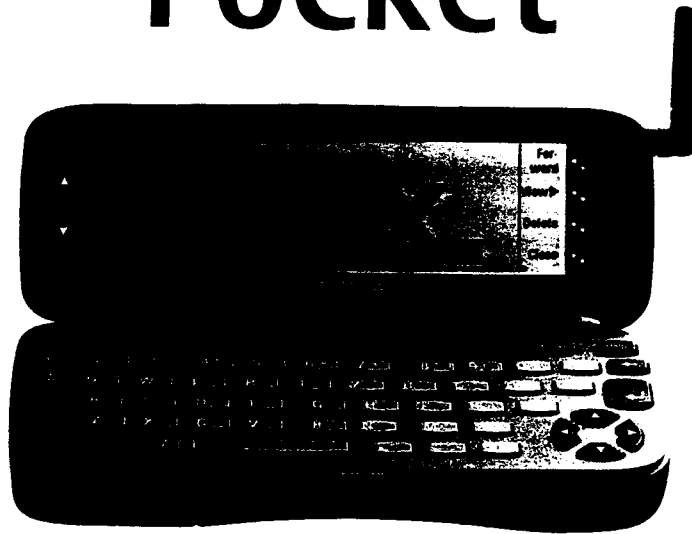
www.nokia.com

Pocket Phone.

Pocket

NOKIA 9000

When closed it looks like a portable phone. But open it and it's also a portable fax. And a diary and a memo pad. And e-mail and the internet. All in your pocket. The Nokia 9000 Communicator makes keeping in touch a lot simpler when you are out of the office - because it is an office in your pocket. • The Nokia 9000 Communicator. The fax at your fingertips - and the office in your pocket.

NOKIA
CONNECTING PEOPLE

www.nokia.com

Tässä kaikki.

NOKIA
9000

Mitä viestintääsi tarvitsetkin, tässä se on. Fax ja GSM-puhelin, sähköposti ja Internet. Kalenteri ja osoitteisto, muistilehtiö ja tekstiviestipääte. Kaikki yhdessä. Ja niin pienessä koossa, että ne mahtuvat vaikka takkisi taskuun.

• Voit esim. vastaanottaa sähköpostiviestin, muokata sitä ja faxata eteenpäin. Ja soittaa vielä perään, kädet vapaina. Miten sinua lähestytäänkin, yksi laite on kaikki.

NOKIA
CONNECTING PEOPLE

http://www.nokia.com /

Soita
tai faxaa.

NOKIA
9000

Joskus kuva, esimerkiksi kartta, kertoo enemmän kuin tuhat sanaa. Silloin faxista on apua. Joskus taas tuhat kuvaakaan ei korvaa kirjoitettua viestiä. Silloin tarvitset sähköpostia. Nokia 9000 Communicator välittää kaikki viestisi tilanteen vaatimalla tavalla. • Soita, faxaa, lähetä sähköpostia tai käytä internetiä. Pistä Nokia 9000 Communicator taskuusi ja ota mukaan. Muuta et tarvitse, koska siinä on kaikki.

Sinua palvelee:

Valtuutettu ™
NOKIA
Kauppias

NOKIA
CONNECTING PEOPLE