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*The “Hidden Pleasures” in Seagram’s advertisements:  
The art of Persuasion*

Caroline V Katemba<sup>1</sup> , Joshua H.L. Tobing<sup>2</sup>

<sup>1</sup> Universitas Advent Indonesia., Bandung Indonesia, Correspondence author E-mail: [linakatemba@gmail.com](mailto:linakatemba@gmail.com)

<sup>2</sup> Universitas Advent Indonesia, Bandung-Indonesia

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CORRESPONDENCE

E-mail: [ctobing@unai.edu](mailto:ctobing@unai.edu)

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ABSTRACT

Advertisement is an art that persuade people to look at it and to get engage as well as be a part of them. There are hidden pleasures in the advertisement that fails to be identified by the costumers that will attract them as they are not aware of it. The purpose of this study is to identify the ‘hidden pleasures’ in the Seagram’s advertisement as it aims to seek an answer to these questions: (1). What are the ‘hidden pleasures’(as written) in the Seagram’s advertisement by using semiotic analysis/approach (2). How can these advertisements persuade the viewer? (3). To what group of people does this ad aims at? (target at socio-economic level). Findings are discuss in the paper.

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INTRODUCTION

Caroline was enjoying a day in the beach in Bali Indonesia with her family. As she sat in a folding chair, lost in a good book, she could hear the cries of seagulls overhead and the pounding of the surf. Nothing was bothering her. She was obvious to the world around her. Or so she thought. As she reflected more on the situation, however, she became aware that she was being bombarded by persuasive messages on all sides. A boom box was playing a few yards

away. During the commercial breaks, various ads tried to convince her to buy a perfume, a cellular phone, and to try a new, 777 Es-teller that is Indonesian dessert ( or in the Philippines it’s called halo-halo but of course with different ingredients). At the lifeguard tower a red flag was flying, warning her and others of dangerous riptide conditions. A nearby sign warned that no alcohol, glass objects, or fires were permitted on the beach. The plastic bag in which her son had brought his beach toys advertised LEGO on its side.

And those were just the overt persuasive messages. A few yards away a woman was applying sun block to her neck and shoulders. Caroline decided to do the same. Had the woman nonverbally persuaded her to do likewise? Nearby a young couple was soaking up the sun. Both were wearing Ray-Ban sunglasses, the style popularized by the movie *Men in Black*. Were they “advertising” that brand?

Persuasion is an important part of the daily life of every human being. What we eat, what we wear, whom we listen to, what music we prefer, what church we go to, and whom we will vote for are all affected by persuasive communication or when we are exposed to it.

Persuasion is a central feature of every sphere of human communication. Persuasion is found wherever you find people communicating. We can't avoid it. We can't make it go away. Like the smog hanging over Metro Manila, persuasion is an indispensable ingredient in a number of professions. In this regard, Simons (1986) has observed, “the so-called people professions-politics, law, social work, counseling, business management, advertising, sales, public relations, the ministry-might as well be called persuasion professions”. Persuasion is part and parcel of such occupations. Among all of these the most familiar kinds of persuasive messages are commercials and political campaigns which we experienced during the presidential election in every country.

## **Statement of the Problem**

This paper aims to determine the hidden pleasure in Seagram's advertisement.

Specifically, this study sought to answer the following questions:

1. What are the ‘hidden pleasures’(as written) in the Seagram's advertisement by using semiotic analysis/approach.
2. How can these advertisements persuade the viewer?
3. To what group of people does this ad aims at? (target at socio-economic level)

## **Definition of Persuasion**

The random House Dictionary says that persuasion implies “.... Influencing someone's thoughts or actions.” Andersen (1971) says that: “Persuasion is a communication process in which the communicator seeks to elicit a desired response. Scheidel 1967), in writing about persuasive speaking, says that it is “...that activity in which speaker and listener are conjoined and in which the speaker consciously attempts to influence the behavior of the listener by transmitting audible and visible symbolic cues. Bostrom (1983) defines persuasion as ‘...communicative behavior that has as its purpose the changing, modification, or shaping of the responses ( attitudes or behavior) of the receivers’. Each of these definitions emphasizes that persuasion involves a conscious effort at influencing the thoughts or actions of a receiver. Persuasion is the co-creation of a state of identification between a source and a receiver

that results from the use of symbols. (Charles Larsen ,1998). Once you identify with the kind of world a huckster wants you to like-say, Marlboro Country- persuasion has occurred. You may never smoke, but you have been changed. The world of Marlboro country has become attractive to you. Maybe you'll respond to the appeal of the attitude and begin to value ruggedness and individualism, or perhaps you'll try to emulate the Marlboro Man's dress and demeanor, or perhaps you'll vote for a candidate who projects a "Marlboro" image. The idea of **co-creation** means that what is inside the receiver is just as important as the source's intent or the content of messages. In one sense, all persuasion is **self-persuasion**- we are rarely persuaded unless we participate in the process. Persuasion is the result of the combined efforts of source and receiver (Gass & Saiter, 1999)

### **The Art of Persuasion**

At present, persuasion is still as much an "art" as it is a "science". Art can be controversial. It can challenge the existing social order. It can make people angry. At the same time it can heighten people's awareness. It can change the way they see things. And in so doing, it can persuade. Human nature is still complicated, and our understanding of persuasion too limited, to predict in advance whether a given influence attempt will succeed. Think how often you flip the channel when a commercial costing millions of dollars to produce and air appears on television. Think how many candidates for

public office have spent a fortune campaigning only to lose the election. We have experienced this last on the last presidential election, or think how difficult it is for the federal government to convince people to stop smoking, practice safe sex, or obey the speed limit.

The science of persuasion is still in its infancy. Despite P.T. Barnum's (1983) axiom that "There's a sucker born every minute!!! People are uncannily perceptive at times. The old saying that" you can fool some of the people all of the time, etc." is easier to recite than accomplish. Yet much is known about persuasion. Persuasion has been scientifically studied since 1940's. Written text on persuasion date back to ancient Greece. A number of strategies and techniques have been identified and their effectiveness or ineffectiveness documented. Persuaders are a long way from achieving an Orwellian nightmare of thought control, but a good deal is know about how to capture the hearts and minds of individuals (Srivastava, 2020). other studies report there is a direct effect (e.g., Wei, Fischer, & Main, 2008; Paul & Bhakar, 2018; Srivastava, 2020). The following theories will be the anchor of this paper in analyzing The" Hidden Pleasure" in Seagram's Extra Dry Gin.

### **Principles of Persuasion**

"Higher involvement with a publication leads to more favorable perceptions of embedded ads, and higher levels of advertising persuasion" (Tipps 2000; Srivastava, 2020). Every day,

consumers are exposed to no less than 1000 commercial messages (Meyers-Levy & Malaviya 1999). Of all the different techniques and strategies that try to make an advertisement most effective there is an underlying principle & persuasion. The whole point of any marketing ploy is to get the audiences attention and then change the mind to believe that their product or service is the best. There are a variety of different mediums in which consumers are exposed to advertisements: television, radio, magazines, newspapers, billboards, and public transportation. In all types of media, persuasion is used; yet there is not one theory that can establish a single hypothesis as to the direct route a message takes to make a favorable judgment. In order to have a holistic knowledge about the psychology behind persuasion, several theories of persuasion will be examined.

The *Cognitive-Response Model* explains that the persuasion process takes place when a person reflects on the content of the message and has cognitive responses to the message. Cognitive responses are thoughts that develop while the process of elaborating on the message occur.

Cognitive responses can be relating the message, to other messages previously exposed to or already existing knowledge of that product of service that is trying to be sold (Meyers-Levy & Malaviya 1999). This suggests then that persuasion happens when cognitive responses are favorable to the message.

The proposition of the *Dual-Process Model* is that there is more than one means to persuade the mind. Commonly known as the Elaboration Likelihood Method, this theory states that there are two routes to persuasion; the central route and the peripheral route (Gresko, Kennedy & Lesniak 2000). The central route to persuasion is demonstrated when an active and conscious process is made to determine the merit of a claim. Either favorable or unfavorable thoughts towards the argument are made to establish the decision of whether it has any value. The peripheral route, however, does not analyze the messages because an audience is exposed to an enormous amount of messages a day, too many to actively process.

The *Resource-Matching Theory* asserts that in order for persuasion to be successful, the demand for cognitive responses and the supply of cognitive responses to a message must be comparable (Anand & Sternthal 1989).

The Influence of Alternative Types of Elaboration on Persuasion hypothesizes that during message processing, elaboration can consist of two types called item-specific and relational. Item-specific elaboration centers on the specific product and/or brand and the unique features that are presented in the message. Relational elaboration, however, focuses on finding similarities that categorize or connect individual concepts. It is found that a person will only make favorable judgments towards the unique features if both types of elaboration are

considered while processing the message (Meyers-Levy & Malaviya 1999).

We now turn our attention to another important aspect of attitudes and persuasion, that of *psychological consistency*. People like to be consistent. They like to avoid the appearance of being inconsistent. These simple principles form the basis for a whole host of theories, variously known as “attitude change” or “**cognitive consistency**” theories (Festinger, 1957; Heider, 1958; Newcomb, 1953; Osgood, & Tannenbaum, 1955). Originally, it was thought that consistency was an internal “drive,” like the desire to feel safe and secure; a drive that an individual had to obey. More current thinking suggests that consistency is also socially motivated and is as much an attempt to manage face and project a favorable self-image to others as it is an internal force (Greenwald & Ronis, 1978; Scher & Cooper, 1989). Although the individual theories differ somewhat in their approaches, we’ve integrated the tenets of several theories here to present a more coherent perspective. Though this principle is fairly basic, the recognition that most people strive to remain consistent in their thoughts, words, and deeds reveals a good deal about processes of social influence.

**The Inner Peace of consistency** – In the 1994 motion picture *It Could Happen to You*, Nicolas Cage plays a New York City cop who promises a waitress half of his possible lottery ticket winnings in lieu of a tip. As it turns out, he wins \$4 million in the lottery. His wife pressures him

to lie to the waitress and keep all the money. Cage’s character is torn between being an honest person who made a promise and his desire to keep all the money. He tries to lie at first, but the psychological turmoil is too much for him to bear. He agrees to share the money with the waitress. When there are inconsistencies in what we think, say, or do, however, we tend to be like Nicolas cage’s character: we experience psychological discomfort (Gass & Setire, 1999). A classic example is that: for smokers, the knowledge that they smoke and that smoking causes cancer, is psychologically uncomfortable.

The amount of psychological discomfort that results from holding incompatible attitudes is not the same in all situations. How much discomfort a person experiences depends on the centrality of the attitudes involved. If the issue is relatively minor the amount of psychological discomfort will be small. If the issue is major, as when attitudes involve core beliefs or values, then the psychological consequences can be enormous.

In relation to advertisement, the ads encourage us to switch brands. They realize consumers can be set in their ways. These advertisers try to create psychological inconsistency. They want us to have second thought about the products and services on which we’ve been relying unquestioningly, year after year. They may make “special introductory offers” or provide other incentives to try out their goods and services. Consider the following advertising slogans:

“ Think different” (Apple Computers), “What it Means to you if you’re a little bit jaded with your present drink” (Seagram’s V.O.Canadian), “ Order It Instead of Your Usual Whisky, Just Once ”(Seagram’s V.O. Canadian), “It takes a Little Courage to Order a Different Kind of Whisky”(Seagram’s V.O. Canadian), “ I could have had a V8!” (V8 vegetable juice), etc. Such slogans are based on the recognition that consumers can be set in their ways and seek to overcome this inertia by encouraging *brand-switching*. Many other types of advertising campaigns are based on creating a state of psychological inconsistency.

One of the most important explanations of the process by which people are persuaded was presented by Muzafer sheriff, Carolyn Sherif, and Robert Nebergall (Sherif & Sherif, 1967: Sherif, Sherif & Nebergall, 1965) and is known as **Social judgment theory**. It is present here because it focuses on receivers and his particularly relevant to a psychological characteristic known as *ego-involvement*. According to the theory, on any topic, whether it be about abortion, an advertised product, or a favorite movie, there are a range of possible opinions that a person can hold (preferred position called an anchor).

*Social judgment theory* makes several important predictions about the process of persuasion. First, because people judge everything according to their anchor position, it is difficult, if not impossible, to persuade them to accept a position too far away. In fact, the theory

argues that when a message falls too far away from a person’s anchor position, the person perceives the message to be further away from the anchor than it really is. This is known as the *contrast effect*. On the other hand, the *assimilation effect* occurs when a message that falls within a person’s latitude of acceptance is perceived to be closer to the anchor position than it really is. Thus, while contrast leads to the rejection of a message, assimilation leads to successful persuasion. The best things about social judgment theory is how it suggests that persuasion is not a “one shot deal”( Gass & Seitr,1999). The theory does a good job of illustrating that persuasion may have to occur over time.

### **Analysis through Semiotic- The Hidden Pleasure**

Advertisements bombard every minute of our lives. The advertising industry has penetrated into every aspect of our society. The advertising industry, a prominent and powerful industry, engages in deceptive subliminal advertising which most of us are unaware of. By bypassing our unconscious mind using subliminal techniques, advertisers tap into the vulnerabilities surrounding our unconscious mind, manipulating and controlling us in many ways ( Lechnar,1998). Since the 1940’s subliminal advertising blossomed until now, when you can find subliminals in every major advertisement and magazine cover. Legislation against the advertisers has had no effect in

curbing the use of subliminals (Lecnar,1998). In this Information Age, it seems people are no longer in control of the people. The ones in control are the ones with knowledge (as usual). In this case, the advertisers have it: you don't. Until now.

Subliminal appeals are a highly controversial topic (Phillips & Goodkin, 1983). Why should this topic stir up so much controversy? Probably because it runs counter to the idea that human beings are by nature logical, not emotional, and are certainly not totally preoccupied by sex.

The interest in subliminal persuasion dates back to the late 1950's, when James Vicary, the owner of a failing research business, claimed that he had increased Coca-Cola and popcorn sales at a local theater by flashing the words "Drink Coke" and "Eat popcorn" for brief instants on the movie screen during a film. He claimed that the messages bypassed the conscious mind but were embedded in the unconscious mind. Sales of Coke and popcorn supposedly increased by over 50 percent. However, his results could not be replicated. Nevertheless, the technique seemed to be so powerful that it was barred from use in the radio and television industry following pressure from the Federal Communication Commission.

In the mid 1970s a researcher and professor of advertising, Wilson Bryan Key, popularized the issue in three books: Subliminal cues- usually erotic ones- were "embedded" in magazine ads that appealed to subconscious and

repressed sex drives. These messages usually occurred in ads for liquor and cigarettes, he claimed. These "embeds," as he called them, were faintly airbrushed into ads in the final stages of production and were subconsciously "remembered" some time later when cued by a chance to buy the product or brand.

Advertisers know that basic human needs are the most motivating and that themes of sex and combat are central in most people's fantasy worlds. Key tested his hypothesis by studying a Gilby's gin ad; he found what seemed to be the word "sex" airbrushed into the ice cubes, and he thought he detected phallic symbols, reflection that depicted various stages in seduction, and so on. 62% of the respondent reported that the ads made them feel "sensual," "aroused," "romantic", "sexy," and even "horny" in several cases. It is possible that this finding was accidental, but Key reports having replicated the test with several ads with similar results.

Key's hypothesis that symbolic embeds (usually sexually oriented) affect audiences. Key advises us to become critical receivers by looking beyond the surface message in any ad and searching for elements in the background, in the lighting, in the potential symbolic messages. This will alert you to an ad's hidden meaning and may train you as an "embed spotter." He says that the ad copy, layout, and characters should tip you off to any potential embeds. Whether or not you see the embedded sex symbols, you can get cued to possible subliminal persuasion by looking at

ads more critically and by trying to determine what they suggest without saying.

As I was browsing for some materials in the library, I came across this advertisement which attracted my attention, especially on the word

“Can You Find the Hidden Pleasure?” I am not a drinker, but as I was involved in the activity on searching for the “hidden pleasure” unconsciously the word ‘seagram’s’ was stored in my unconscious memory/mind (as Dr. Realubit mentioned in her language and cognition class, 2000). Let’s look at the advertisements. These advertisements are possible candidates for using subliminal or near-subliminal persuasion (by looking at the signs, symbols thru semiotic analysis). Their appeals seem to promise sexual success, prowess, and contentment in life, is the “pleasure”.

Now may I have your attention to picture 1, 2, and 3. They are part of an ongoing series of ads on behalf of Seagram’s Gin called the “Hidden Pleasure” campaign. The ads use embeds, but instead of hiding them, the folks at Seagram’s point them out to you. They are, in a sense, spoofing Wilson Bryan Key’s claims. The appeals in them are not directly sexual but rather are only benignly romantic. If you notice, the ads used the young vibrant and energetic couple. So by interpretation no doubt, that this ‘seagram’s’ gin is addressed to the young generation and may be also to the middle aged. As the young people are still strong and actively performing exercises (e.g. playing tennis, swimming).

In the ad in picture 1, the sign/key words turn out to be “Hidden Pleasures,” “Serve one,” and “It’s a hit” because embedded in the ice cubes and drops of moisture on the glasses are two tennis players, one male and one female. The one at the left has his racquet lifted as in serving a tennis ball. The one on the right has her racquet in the ready position. What does this mean, especially to the young couple? And can



**Figure 1.**

you see something else?? What about the breast of a mature woman that is shown in the ice cube? Glass that look like legs. What about the seagram’s bottle placed in between the two glasses, where the two glasses may represent legs of a woman. Could the bottle represent something else? Let’s say a penis? Because it is between the two cross glass that represents legs and so the bottle couldn’t be mistaken as a penis. All of these appeals to the viewer as the satisfaction in life. Here, the advertiser aimed at



a younger, more affluent target group, since it refers to the tennis player who are young and full of courage.

In Picture 2, the ad designers have once again given the reader a clue for finding the embed: The words “Hint. It’s as smooth as a moonlit waltz” are at the left of the goblet, and an arrow points to a waltzing couple emerging out of the air bubbles in the martini glass. The ads intentionally points or give the hints, to let the viewer minds dreaming of a most romantic, sensual, allure and gregarious moment with the love one by having ‘Seagram’s’ being a part of their life. Those who are carried by emotionally, will not let this most romantic evening, being impeccable, being memorable, and crystal, pass without the present of “Seagram’s gin’ to fulfill their dreams into a reality. So association is used to intensify the own-good aspect of the message. Composition is used to intensify in several ways.

In Picture 3, can you see a couple sitting next to one another?

They ‘re holding hands, embedded in the ice cube. The look in their faces reflect the most sensual unforgettable, romantic, and full of happiness in life, by sharing the time together in discovering the hidden pleasure in ‘Seagram’s gin’. The image is use to give the impression that the product is fun and will improve one’s sex life. As the word the ‘hidden pleasures’ are achieved thru the ‘Seagram’s Extra Dry Gin’. So it persuades the viewer to be a part of it, and discover the pleasure it offers.



Figure 2.

## DISCUSSION AND ANALYSIS

The most dominant, and perhaps the most effective, forms of persuasion in contemporary culture are print and electronic advertising. Although we may feel smug about not running out and buying every product we learn about from advertisements, product ads still have a dramatic impact on us. They shape not only our purchasing behavior but other behaviors as well (for example, becoming aware of a product’s existence, developing attitudes toward products, and even making changes in our values and preferred lifestyles).

The three advertisements of Seagram’s Extra Dry Gin give you the feeling of fresh, comfort, satisfy, cool with the presence of ice as the cooling stimulant. On top of the glass you can find the words written in capital letters:

HERE'S TO ANOTHER SUMMER OF  
*HIDDEN PLEASURES* FROM SEAGRAM'S  
GIN

CAN YOU FIND THE *HIDDEN PLEASURE*\*  
IN REFRESHING SEAGRAM'S GIN?

ONE PART SUNSET. ONE PART  
SEAGRAM'S GIN.

YES, YOU'LL FIND THE *HIDDEN  
PLEASURE*.

The "Hidden Pleasure" is the sign/key word that is found in all the Seagram's Extra Dry Gin advertisements. Which has been inserted in three different style of advertising/writing. On the right side of the glass you can find the bottle of the 'Seagram's Extra Dry Gin'. The bottle is very exclusive one. The bottle shows the uniqueness of the product, which is not accessible in the ordinary places or the product/drink is a quality drink. And it's an unaffordable to the lower class community. The bottle itself leaves a valuable mark on the viewer. The glasses in the picture are not the casual glass that we use everyday. But it's made of crystal and the style is classic which shows the glass belong to the upper class level. People were not shown in the advert, as it leaves the viewer focus their attention to the drink itself or the bottle, where you can find the 'Seagrams Gin' placed in it.

The advertisement wants you to think of the luxurious, vibrant, sensual, romantic, allure, and glamour life. They want you to imagine the '**Pleasure**' of life/satisfaction when you think of 'Seagram's Extra Dry Gin'. The whole point of

image oriented advertising is to link products with favorable attitudes, values, and life style. As Schudson (1984) emphasizes, advertising "does not claim to picture reality as it is but reality as it should be-life and lives worth imitating" (p.215). The advertisements of 'Seagram's' always depict people in pairs, socializing and having a good time (as in the picture when you pay a close attention to the bubbles you can see people playing tennis, swimming, cycling. Under the moonlit waltz/ they were dancing. On the other ads a couple is seating on the rocks-the man's hand was over the woman, while the woman herself is holding the bottle of the 'Seagram's Extra Dry Gin', another pair of people is on the boat, and other are walking). The people in the advertisements as I have mentioned earlier are vibrant, sexy, passionate, allure, and alive. What is the image or association the advertisements are projecting? **Seagram's Extra Dry**

**Gin = Pleasure (fun).** It is a simple formula. Drinking Seagram's Extra dry gin is equated with good time and camaraderie. The young couple mentioned, dance to a waltz tune once they get their 'Seagram's Extra Dry Gin'. The couple frolicking in the Rockies are depicted as having a wonderful time.

Even nonalcoholic Seagram's Extra Dry Gin designed with alcohol awareness in mind play on this theme. It matters not if one is the designated tennis player, swimmer and motor sport. But why does the designated tennis player need to drink a Seagram's Extra Dry Gin? Why can't the designated tennis player, swimmer,

motor sports have any of a number of alternatives to ‘Seagram’s Extra Dry Gin’, like fruit juice, tea, fruit shakes, a soft drink or an upscale brand of water? Because the image being portrayed is that if you aren’t drinking Seagram’s Extra dry Gin, you are losing the pleasure/satisfaction of life. That is the attitudinal association that is being made.

I personally think this is a very persuasive campaign. It disturbs the viewer by not following a standard for advertising, and leaves the viewer with a lot of questions to be answered. It uses the words ‘The Hidden Pleasure’ which is very bold and aggressive statement and adds the great associative power. The magazine ads have been more frequently published in magazines oriented to the general-public like Time, Business-Week, National Review, Forbes, Fortune, Jet, New-York, and even in a women’s- Sports-and – Fitness, instead of daily paper/newspaper.

### ***Stimulus – Response theory***

This behavioral theory is based on the classical conditioning response reinforcement model that attempts to modify the relationships between stimulus and responses. The magazines advertisements attempt to condition a new affect (feeling) like “Hidden Pleasure” with a brand: Seagram’s Extra Dry Gin. It tries to weaken the previous associations of Seagram’s Gin like non-compatibility, a minority user-base and software availability, and strengthen “having the hidden pleasure” with a desired response. This association is the first in the advertising strategy.

Getting a response from the viewer is the second step.

### ***Attribution Theory***

Attribution theory deals with why we attribute a motive, cause or reason for behavior. Recognize and valued “Hidden Pleasure” having fun by playing tennis, swimming, and rowing. Dancing under the moonlit waltz, having a romantic time together, etc. that changed the style of life (lifestyle), were able to do so, precisely because they have the “hidden pleasure” than their counterparts. They were considered even crazy by their peers in attempting to act according to their different view of the world, and not according to what was accepted at the time by the rest of the world. Attribution theory states that we always attempt to identify a person’s motives. The advertisement focuses on the dispositional attributions, that is, the personal factors that are believed to cause people to behave in a certain way. In this case, the people chosen for the advertisements are regarded as people with a great dose of energetic, sensual, allure, and geniality, but above all as having the ‘hidden pleasure’. They changed the world because they have the hidden pleasure in their hands. That was their motivation. It was their thought that changed the way they acted, which in turn changed other people’s lives.

### ***Social Judgment Theory***

Social judgment theory states that highly ego-involved people are difficult to persuade. However this advertisement is associating role

models of highly ego-involved famous wealthy, potential, exclusive, genial people with a group that other highly ego-involved persons can feel a part of. The advertisement addresses the people who feel the vibrant, pleasure of life, passionate, the rebels, the outcast. The campaign does not focus on the whole population, nor on the majority of the population, instead it focuses on the critical mass: the exclusive community/people.

### ***Consistency theories***

The consistency theories include the Balance Theory which assumes that individuals are uncomfortable with inconsistency and will work to reduce any discrepancies between new information and their attitudes, beliefs, and values.

The advertisement highlights that if you have the “hidden pleasure” you ought to purchase a Seagram’s Extra Dry Gin instead of other gin or vodka, because then you will make a statement of possessing the hidden pleasure. This is the last step in the campaign.

It also reinforces the loyalty of Seagram’s Gin drinkers. It communicates reason to continue to be loyal to a brand which is owned by a minority of “elite”. It tells the Seagram’s gin drinkers to keep drinking, not to give up or to switch brand, to continue to have happiness, because they were the only one who was able to identify the ‘hidden pleasure’ by purchasing it.

Inconsistency does not always produce the desired behavioral change. This advertisement can also lead to the reasoning;

“I’m not the upper class level. I’m a normal human being. Therefore, I need just beer or soft-drinks like anybody else. I feel comfortable being a part of the majority, of the mainstream.” This reasoning, however, acknowledges the fact that people that own/drink a Seagram’s gin, are not people that are low-profile, stupid or just stubborn: they own it because they are exclusive drinkers of a quality drink and valued the pleasures of life.

### **CONCLUSION**

The “hidden pleasure” in these ads is one tricks/ tactics used by the advertisers to attract the attention of the viewer to stare a moment at the ads. It arouses the curiosity of the viewer to look for the ‘hidden pleasure’. As the viewer discovers the ‘hidden pleasures’, he feels the joy that he’s competent enough to be able to identify the ‘hidden pleasure’ which emerges in the bubbles of the drinks. Being unaware the brand name ‘Seagram’s’ is being stored unconsciously in the memory of the viewer/consumer. So if the viewer is a liquors drinker, then this will be an alternative drink for them. But, though the viewer is a non-alcohol drinker, the image, of this Seagram’s which is placed in an attractive glass will be an alternative choice in the future of buying maybe the same style of crystal glass to have the feeling of owning the ‘pleasure’ which is the feeling of satisfaction.

If you are now more alert to the possible ways you are being manipulated, you are well on your way to becoming a critical receiver. You are ready to arm yourself with some of the tools of

analysis that make wise consumers, and there is a bonus for learning them. In learning how you are persuaded and in exploring the tactics that other persuaders use, you can become a more skillful persuader yourself. Seeing what works, in what circumstances, with what kinds of people, will be useful as you prepare to become a persuader.

As Schudson (1984) emphasizes, advertising “does not claim to picture reality as it is but reality as it should be- life and lives worth imitating”(p.215).

So, in conclusion, I think the campaign has been persuasive for potential gin buyers, for personal drink or special occasion, explained by the behavioral theories presented above. And this ads appeals to give impression that the product is fun and will improve ones sex life, by meeting basic needs (sex, hunger, safety) as we associated it as the ‘hidden pleasure’ in life.

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## APPENDIX

**Additional Information of Seagram's**

Worldwide alcohol consumption is won, but the liquor industry foresees a decade of *solid earnings growth*. Most of the global brands and many of the leading national brands are owned by four companies: International distillers and Vintners, United Distillers, **Seagramm**, and Hiram Walker Group. Each of the big liquor companies brought in *record profits in 1993*. For example, Seagram's operating profits in its namesake business *rose to \$612 million on sales of \$ 4.8 billion –a 27 percent increase*. The industry's success, which is based on the universal message that drinking better is part of living better, is based on the universal message that drinking better is part of living better, is evidence that global brands can be sold to both developing and industrialized countries. The industry's strategy in mature markets has been to accept that consumers are drinking less and to focus on persuading them to drink better brands. (Source: CD academica abstract, Main library UP-Diliman).

Edgar Bronfman, Jr., the new head of Seagram company, North America's largest liquor company, has impressed industry insiders with his shrewd marketing sense. Bronfman's strategy for growth includes increasing sales of Seagram's traditional fresh-juice markets. Previous year the company purchased Tropicana Products and saw Tropicana Pure Premium sales increase 20 percent. Tropicana Products and saw blend, has been introduced, and Bronfman is hoping to expand sales for Soho Natural Soda, a company that Seagram recently purchased. In the liquor market, Bronfman plans to concentrate on high-quality brands such as 7 Crown, VO blended whiskies, and Chivas Regal scotch. The company will heavily promote a Polish vodka called Wyborowa, and it recently purchased Martell, a maker of French cognac. (Source: CD Academica Main Library, UP-Diliman)