

Creation of Cultural Values in Communication as a Challenge for Czech Beer Brands

[Vytváření kulturních hodnot v komunikaci jako výzva pro české pивní značky]

Hanne-Lore Bobáková¹, Janusz Karpeta²

¹ Silesian University, School of Business Administration, Univerzitní nám. 1934/3, 733 40 Karviná
Email:bobakova@opf.slu.cz

² Silesian University, School of Business Administration, Univerzitní nám. 1934/3, 733 40 Karviná
Email:karpeta@opf.slu.cz

Abstract: The article deals with a research investigation focused on marketing communication. Within this research investigation, the article focuses on the sub-dimensions of marketing communication with respect to cultural aspects. The subject of the research, which was carried out in the period 2018, are advertising spots for Czech beer brands Pilsner Urquell, Staropramen and Radegast. In our research investigation, we rely on theoretical backgrounds in the field of branding, connotation and cultural stereotypes. The methodology of the research is based on a qualitative approach to the issue under study, taking into account the linguistic and extra-linguistic components of selected advertisements of the Pilsner Urquell, Staropramen and Radegast brands. On this basis, we try to show the creation of cultural stereotypes, which are crucial for the creation of a brand image in the context of communication with consumers. In our research investigation, we take into account the method of analysis, synthesis and description. The output of the investigation is a set of stereotypes typical for addressing the Czech consumer.

Keywords: brand, communication, connotation, cultural stereotype.

JEL classification: Z13

Received: 31.8.2022; Reviewed: 6.11.2022; 11.12.2022; Accepted: 17.5.2023

Introduction

Nowadays, marketing communication is faced with the difficult task of captivating its potential customer enough to buy the relevant product, since today's customer is confronted with an incredible number of different products from domestic and foreign companies and, thanks to the development of digital technologies, is literally at every step addressed by advertising messages from various brands and through various communication channels.

The development of advertising has caused the concept of advertising theory to be replaced in scientific terms by the concept of communication theory (Kjaer-Hansen 2013, p.26). Increasingly, attention has been paid to psychological and sociological research on advertising communication. Let us consider, for instance, a selection by Vysekalova (2011, 2012, 2014), Golonka (2009) and many others.

In classical economic research on advertising, the mediation of sales was at the forefront of interest; in modern research on advertising communication, customer behaviour is already at the forefront (Kjaer-Hansen 2013, p.27). Thus, it can be assumed that in the future, research on advertising communication will continue to contribute in a quite fundamental way to the improvement of communication and thus to its greater effectiveness.

In our paper, we will focus on the creativity of advertising communication in advertising spots and slogans of the Czech beer brands Pilsner Urquell, Staropramen and Radegast and we will

examine the cultural dimension of advertising messages concerning the creation of cultural stereotypes as a way of influencing potential customers.

1 Literature review

In our examination of a sample of advertising spots and advertising slogans, we take into account aspects of communication based on meanings rooted in culture Eco (1996). Culturally conditioned habits of action and cognition (e.g., habitual chains of association) are important factors that influence communication options and thus the ability to persuade the receiver of a message to do something. Importantly, everything depicted in advertising spots finds its reference in the sphere of meanings embedded in the cultural system. Without reference to this system, the messages contained in the advertisements would not be intelligible and therefore effective. The messages in question are the result of the overall perception of the message, which includes verbal as well as non-verbal, visual and auditory aspects.

The whole process of reading meanings, as Horodecká (2002) argues, is based on connotation, which is the essence of an advertising message, since its effectiveness is not so much determined by the recipient's logical reasoning as by his/her emotions.

Another key aspect in the context of creating cultural values in the selected sample of Czech beer brands is the brand itself. Other approaches to understanding the role of the brand in modern society can be found in the literature. We can mention here works focused on managing a strong brand (Keller 2008), corporate branding (Schultz 2005), brand selling (Mitchell 2002), reputation management (Fombrun and Rindova 2007) and the use of the brand for creating one's strategy, culture, and cultural identity. Polak (2015) states that the modern consumer world places considerable emphasis on the role of the brand. Brands play the role of landmarks in a cluttered world of offered goods. Importantly, brands are given new and specific meanings in marketing activities, which are continuously imposed on the modern consumer.

Advertisers or brand creators sometimes even try to make potential customers feel guilty that they do not own the brand they have chosen. It is about creating desire, demand and willingness to buy a particular brand or product. Danesi (2006) in his book focusing on brand aspects explains other key concepts such as denotation and connotation. He argues that denotations and connotations are what differentiate products from brands. A brand transports a tangible product into the realm of ideas and dreams. Hence the importance of semiotics for the study of the functioning of the brand, which is an integral part of the construction of the consumer's imagery. Denotation allows the consumer to communicate what the sign refers to. Connotation, on the other hand, allows the sign to be re-read in the context of accompanying meanings that have become established in the culture, such as strength, national cohesion, endurance, etc.

Cultural branding is often encountered in the literature (Holt 2004). In this case, a recognisable cultural icon (celebrity) is used - usually in the role of the consumer of the brand being promoted - with whom the brand is to be associated.

2 Methodology and data

Our research investigation is based on the method of empirical research on the communication of advertising spots. For the purposes of this article, a relatively smaller sample of advertising spots was selected from the original larger research sample, which included not only Czech advertising spots but also advertising spots for Polish beer brands.

Thus, the total sample consisted of 60 advertising spots, of which 23 were Czech and 37 were Polish. We are aware that the sample we worked with for the purposes of our paper is relatively smaller, but in terms of intention, it provided us with enough space to clarify the key aspects of the issue under study. At the same time, this approach offers us the possibility of using the research results in further investigations and analyses.

For this specific partial research, we chose a research sample of advertising spots for three well-known Czech beer brands Pilsner Urquell, Staropramen and Radegast. For that reason, these brands are the most significant and popular in Czech society, and at the same time, they provide significant material for further research. The advertising spots were collected in the period 2018. In total, there were 13 spots. These spots were subject to qualitative content analysis and subsequent categorisation. The source of the data research was the website www.youtube.com. In our investigation, we take into account theoretical sources when examining denotations, connotations and stereotypes. We applied inductive-deductive research methods to analyze the advertising communication of the spots, which allowed us to determine the cultural stereotypes typical of the beer brand.

In the methodology, we use the terminology and methods of cognitive linguistics, especially the concepts of denotation, connotation and stereotype. We focus on the pragmatic component of meaning. We start from the general assumption that language and its use are one of the cognitive activities of the human mind. Language allows us to recognize processes in the mind that are otherwise unobservable.

In our research, we have adopted an anthropocentric approach in which language focuses on the person as part of a community, and the language they use influences what kind of "world picture" is formed. In this way, the cognitive meaning of a word and its connotations are created. Connotation is a secondary, associative meaning component of an expression, alongside the basic conceptual meaning (denotation). The research aims to find out, on the basis of the analysis of denotative and connotative indicators of communications, which types of stereotypes are used in the selected sample of commercials, which are the most frequent, and which stereotypes occur in all three selected brands.

In order to establish the working hypothesis, we suppose that stereotypes work by a person adopting an explicit or implicit view (in the sense of a simplified and value-based representation of certain phenomena in the world) without questioning its validity. (Walas 1995). On this basis, we establish the following hypothesis. Stereotypes are contained in advertising spots.

3 Empirical results

In this section, we will specify the empirical results of our research focused on the advertising spots and slogans of the beer brands Pilsner Urquell, Staropramen and Radegast in the area of creating cultural values and related cultural stereotypes. For this reason, we concentrate on the key carriers of cultural values in each commercial and highlight the characteristics that contribute to the creation of cultural values. We summarize the results of our investigation in three tables, and for better illustration, we report all the features examined in Table 4, which summarizes the stereotypes found in the advertising spots of the beer brands we studied. On the basis of Table 4, we have arrived at the identification of the common stereotypes that are omnipresent in all the beer brand samples examined.

3.1 Advertising spots and slogans of the Pilsner Urquell brand

In the selected sample, we first focused on the denotative component of the advertising slogan contained in the advertising spot. In the second part, we analyzed the connotative component based on authentic spots of individual beer brands.

In our examination, we will first look at a research sample of advertising spots for the Pilsner Urquell brand.

In the first slogan, *The best of us* forms the denotative component "ideals", e.g. *If you have ideals in your life, you cannot do otherwise*. Ideals are identified with the characteristics of a typical Czech, whose ideals help him/her to achieve his/her own life goals.

Another slogan, *Pilsner Urquell - 175 years part of our culture*, recalls the most significant moments in the history of the Czech nation in the past years, decades or centuries, which expresses: *But we have always been able to stick together and fight for each other*. In this case, the denotative component convinces the consumer of a sense of belonging to the Czech nation.

Another keyword appears in the following slogans: *Christmas*. The slogan *The real Christmas* is based on a play of two meanings - a traditional holiday and a time of joy, because in ordinary language Christmas can figuratively mean ecstatic joy. The brand is thus presented in the context of the values of Christmas spent with loved ones, which is accompanied by the denotative component contained in the slogan: *Traditions matter, The real Christmas*.

The slogan *Time to join forces* refers to the promotion of a national spirit based on unity and common struggle, which ultimately leads the Czechs to victory and success, which is confirmed by the following denotative elements, such as *We can come together every time, and go together for victory, Pilsner Urquell, together for gold*.

In the second, connotative level, we will now focus on the specific connotations and images that individual advertising spots contain.

Advertising spot 1 *The best of us – Firefighter*

The advertising spot depicts a situation where firefighters arrive at a burning house and rescue everyone during the fire. One of them goes back inside to rescue a dog. The narrator talks about common ideals and emphasizes that they make us do what we feel. The connotative component creates an image in which the consumer identifies with the qualities of the brand of Pilsner Urquell, which is emphasized by the slogan "*The real original*". The fireman figuratively becomes a symbol of these best human qualities such as courage, solidarity, strong will, dedication, helping, and caring for others.

Figure 1: The best of us – Firefighter



Source: https://www.youtube.com/watch?time_continue=1&v=KIXuxG_96QE

Advertising spot 2 *The best of us – Coach*

The advertising spot shows a basketball coach and a team of disabled athletes. The narrator emphasizes that his team will not attract large masses of fans and supporters, but thanks to his deep belief in the meaning of his work, he manages to motivate the team and subsequently lead them to win the game. The brand is thus associated with a value that lies in the belief in the ability to overcome life's obstacles. The coach is an image of support and promotion of humanity and the need to help a loved one. He figuratively shows his charges a direction in a difficult life situation. In addition, it is a symbol of faith, motivation, help, support and leadership to win.

Figure 2: The best of us – Coach

Source: https://www.youtube.com/watch?time_continue=13&v=tOdeCFSMRMc

Advertising spot 3 *The best of us – Scientist*

The advertising spot shows the challenging work of a scientist conducting medical research to make a discovery that will benefit future generations, emphasizing the importance of ideals and faith in the desire to help humanity. The connotative components create a brand image as representing nobility, concern for the health of future generations, belief in research and achievement, humanity helping, concern for the fate of other people and humanity as a whole.

Figure 3: The best of us – Scientist

Source: https://www.youtube.com/watch?time_continue=2&v=WMItdUlrSQI

Advertising spot 4 *Pilsner Urquell – 175 years part of our culture*

This advertising spot shows in pictures the most important historical moments through which the Czech inn passes. The bartender conveys a colourful picture of key events in the history of the Czech nation, featuring prominent figures of the Czech past, such as the Austro-Hungarian Emperor Ferdinand, followed by the traveller Emil Holub, then Bedřich Smetana and firefighters extinguishing the burning National Theatre. The year 1968, associated with the date of the invasion by Warsaw Pact troops, is symbolic for consumers of this brand. The connotative component conveys an image of the world emphasising Czech-Slovak unity, the strength of the nation and its resilience, and the symbolic significance of the victory in the legendary hockey match against the Soviet team. The created brand image is thus associated with national pride, strength and resilience in difficult times and the ability to unite and fight together for Czech national values.

Figure 4: 175 years part of our culture

Source: https://www.youtube.com/watch?time_continue=1&v=Ujp2OGVpKb8)

Advertising spot 5 *The real Christmas*

The advertising spot shows the Christmas atmosphere and family members spending time at Christmas dinner. Music by Czech artists Hapka and Bílá plays in the background. The grandfather prepares a speech, but instead of reading it, he makes a toast and drinks Pilsner Urquell beer with the whole family. The connotation created by the Christmas atmosphere connects the brand with the value of the Christmas Eve tradition as a symbol of family unity, common bond and good family relations. The brand is thus linked to the Christmas symbolism that makes Pilsner Urquell part of the Christmas tradition.

Figure 5: The real Christmas

Source: https://www.youtube.com/watch?time_continue=2&v=Crgu7lzwSVM

Advertising spot 6 *The real Christmas – Traditions matter*

The advertising spot shows a father returning home during the Christmas holidays. As he walks around the house, he reminisces about Christmas traditions and looks at a family photo, memories of years gone by come to mind. The son and his family enter the house with a bottle of Pilsner Urquell beer and everyone greets each other joyfully. The Pilsner Urquell spot skillfully conveys the image of Christmas Eve tradition, festive gatherings of loved ones and family relationships through metonymy. A symbol of unity, security and trust comes to the fore.

Figure 6: The real Christmas – Traditions matter

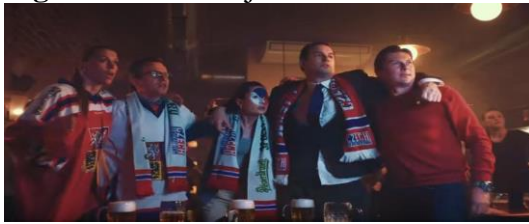
Source: <https://www.youtube.com/watch?v=Crgu7lzwSVM&t=2s>

Advertising spot 7 *Time to join forces*

The advertising spot shows fans at a hockey match, who are a symbol of the communality and unity of the Czech nation, giving them the strength and courage to fight for victory. The hockey team is presented as a symbol of the strength, resilience, fortified character of the

Czech nation, and the ability to unite and fight together not only in sport but also in the political and social spheres.

Figure 7: Time to join forces



Source: <https://www.youtube.com/watch?v=I0mOhpa7LcI>

Below is a table summarising the main connotative meanings associated with the Pilsner Urquell brand:

Table 1: Brand beer - Pilsner Urquell

Pilsner Urquell Brand	
Connotative component	
Firefighter	A true hero, brave, in solidarity, humane
Coach	Fulfilling and realizing ideals, helping the handicapped, humane, sensitive, selfless
Scientist	Concern for the future, desire to help future generations
Czechs	A great nation where beer is brewed, a nation of explorers, travellers, great composers, artists, actors, unity, strength, resilience, a nation of champions, hockey players
Christmas	Love, care, kindness, joy, emotions, family, harmony, communality
Ice hockey	National heroism and pride, victory, success, unity

Source: own processing

From the first sample analysed, the following cultural stereotypes emerge to help consumers categorise the key values that the Pilsner Urquell brand creates in its advertising spots. These include the cultural stereotype emphasising the hero, the man who is good-hearted, sociable, musical, loves sport and especially ice hockey, victory, and his own family and nation.

3.2 Advertising spots and slogans of the Staropramen brand

The advertising spot for Staropramen, the traditional brand of the Czech beer producer, suggests to the consumer the brand's connection to the strength, unity and togetherness of the Czech nation, which is evident in the advertising slogan *Staropramen always sticks together*. The symbolic message of the whole ad is summed up by the statement of Hynek Čermák (a famous Czech actor): *Smíchov, has always stood by its people, hard, hard-working, honest guys who do things right, and they always stick together, just like the Smíchov brewery*.

The strength of the national spirit during the Nazi period is also evidenced by another advertising spot, called *Staropramen bricking up the brewhouse*, which emphasizes the protective function of the Czech nation towards its national heritage (beer vats as a symbol of Czech brewing): *But even in the toughest of times, there are guys who muster up the courage to unite against the odds, take action, and no matter the danger, stand together for a good cause and save something that unites them*.

Czechs similarly defended their pride during communism, which is captured in another Staropramen advertising spot *Staropramen - does things right*. In this way, the brand conveys ideas about the qualities of Czech citizens. Smíchov, where Staropramen is brewed, embodies the best qualities that can be attributed to Staropramen beer and its inhabitants: *And they stand*

firm, so this is all Smíchov, which sometimes hurts but gives itself away, Staropramen, always sticks together.

Advertising spot 1 *Staropramen – always sticks together*

Hynek Čermák, as part of cultural branding, is part of Staropramen's advertising spots. The commercial depicts the historical part of Smíchov and the most important historical events that took place there. The advertising spot shows images of the Czech nation in difficult historical moments. The Staropramen beer brand is associated directly with the Czech nation, with its solidarity, fearlessness to defend itself against occupiers, and strength and determination to protect traditional Czech symbols.

Another connotative component contains images depicting the population of Smíchov with a hard, tough nature, fighting together against adversity and the ability to survive even in the most difficult living conditions. The advertisement associates the promoted brand with courage, strength, tenacity and the determination of the people to fight against the oppressor. At the same time, the brand is associated with the vision of a person who is guided by his reason and knows what is best at any given moment. Moreover, it is a vision of a man with a hardened spirit, facing difficult social and historical conditions.

Figure 8: Staropramen – always sticks together



Source: <https://www.youtube.com/watch?v=BLmnE9orAkY>

Advertising spot 2 *Staropramen – bricking up the brewhouse*

Hynek Čermák, through his narration, shows the courage and strength of the Czech people during the Second World War, when the inhabitants of Smíchov bricked up a beer vat to hide it from the fascists. The brand is associated with the strength and determination of a nation, a community that makes it possible to resist the invaders, with consistency, stubbornness and the will to fight.

Figure 9: Staropramen – bricking up the beer vat



Source: <https://www.youtube.com/watch?v=D-KklITYcYY>

Advertising spot 3 *Staropramen – does things right*

The narrator describes the grey communist times when it was impossible to meet freely, and yet the inhabitants of Smíchov secretly meet in the cellar and open a keg of Staropramen beer. They are motivated by solidarity and the strength to help each other and overcome difficult times. The brand is associated with a vision of unity, the cohesion of the Czech nation, an imaginative struggle against totalitarian power and resistance to everything that is undemocratic and restricts human rights. The brand is associated with the strong and

untainted will of the people and resistance against the establishment of an undemocratic regime.

Figure 10: Staropramen – does things right



Source: [https://www.youtube.com/watch?v= aTgCHnBCVA](https://www.youtube.com/watch?v=aTgCHnBCVA)

The following table summarises the meanings of this advertising brand as follows:

Table 2: Beer brand - Staropramen

Staropramen Brand	
Connotative component	
Smíchov, Staropramen	Hard work, honesty, perseverance and manly strength, reliability, tenacity, community, endurance, and national pride national pride, democratic ideals, pluralism

Source: own processing

The following cultural stereotypes emerge from the second sample analysed, which helps consumers to categorise the key values that the Staropramen brand creates in its advertising spots. These include cultural stereotypes emphasising courage, masculinity, toughness, national pride, democratic ideals and freedom.

3.3 Advertising spots and slogans of the the Radegast brand

In 2018, the Radegast brand introduced the slogan *Life is bitter. Thank goodness*, which connects the brand with the vision of overcoming life's difficulties, strength, determination and victory. The language of the advertising slogan *Under ice* symbolically suggests to the consumer the hidden strength they possess (e.g., bouncing back from the bottom, rising to a challenge) that he/she can use to reach the top and succeed, e.g., *A real man fights to the end*. The strength is also introduced to the viewer in another spot *Legacy*. The slogan of this advertising spot is *Life is bitter. Thank goodness*. It is a symbolic motto that emphasizes the hidden determination in a real man's life. The last spot, *The Bitter choice*, shows consumers the bitterness of life, but also the power and joy of overcoming an obstacle and gaining confidence: *"Only then you realize that all the obstacles are there just to find out what's really inside you."* Bitterness and bitter taste can thus bring pleasure.

Advertising spot 1 Radegast – Under ice

The spot shows a hockey game in which one player is attacked by the other during the game, symbolically falling under the ice surface on which the game is being played. The player appears to meet a tragic end but suddenly summons all his strength, bounces off the bottom, returns to the ice and scores a goal. The oxymoron in the spot emphasizes that the man has a hard life while showing that this very fact makes him exceptionally strong and resilient in the face of life's toughest challenges. The promoted brand symbolises strong will, indomitability, the will to fight and the determination to win.

Figure 11: Under ice

Source: <https://www.youtube.com/watch?v=IMyzjJwoMVY>

Advertising spot 2 Radegast – Legacy

The spot shows a son inheriting an old cottage far away in the mountains. His task is to take good care of it and fulfil his father's wish. The son renovates the cottage and works around the clock. The hard work finally bears fruit, he manages to achieve his goal and fulfil his father's last wish. His success is crowned with a pint of excellent beer, metaphorically emphasizing the painstaking work whose fruits are based on the principle *Life is bitter*. The brand promoted is thus linked to the vision of a strong and determined man, whose life is guided by the principle that one must keep one's promise and never break one's word. A man must do whatever it takes to keep his commitment. Radegast beer is a symbolic reward for all the hard work and fulfils the premise *Life is bitter. Thank goodness*.

Figure 12: Legacy

Source: <https://www.youtube.com/watch?v=I54jB8lex8w>

Advertising spot 3 Radegast – Bitter choice

The spot shows a man reflecting on his past decisions and realizing that the obstacles in his life help him find the strength and determination to overcome them. The brand being promoted is associated with the vision of a strong, hardworking man who never backs down or shies away from work. His courage and strength presented in the face of bitter life lead to greater resilience and the ability to face more difficult challenges.

Figure 13: Bitter choice

Source: <https://www.youtube.com/watch?v=udFOPXn32VA>

The following cultural stereotypes emerge from the third sample analysed, which helps consumers to categorise the key values that the Radegast brand creates in its advertising spots. These include cultural stereotypes emphasising competitiveness, rivalry, the desire to win, success, overcoming life's obstacles, and loyalty to tradition and family.

Below we summarise the meanings with which the Radegast brand was associated in the advertising spots:

Table 3: Beer brand - Radegast

Radegast Brand	
Connotative component	
Ice hockey	Competition, rivalry, struggle, desire for victory, pain, joy, tears, success
Bitterness	Hard life, difficult life challenges, ability to overcome obstacles, great strength, power, energy, drive
Man	Tough, determined, physically strong, sensible, ready to face difficult duties, loyal to tradition, father, nature

Source: own processing

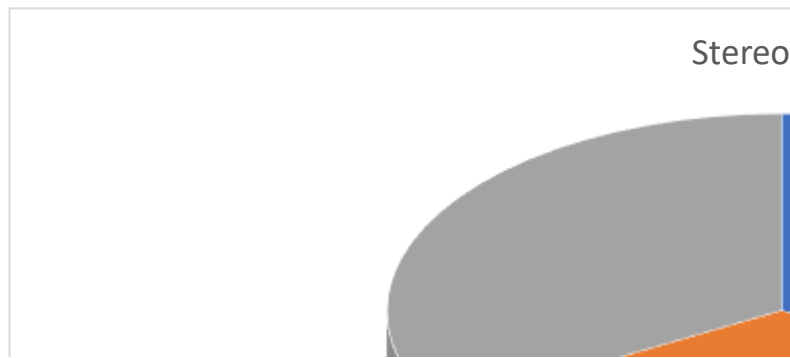
The following table shows the overall representation of the occurrence of individual stereotypes in the studied sample of advertising spots.

Table 4: Stereotypes

Stereotypes		
Pilsner Urquell	Staropramen	Radegast
nation	nation	
kindness		
communality		
connection with music		
sport (ice hockey), sports disposition	sport spirit	sport (ice hockey)
sports victory		victory
patriotism		
family	family	family
	courage	
	masculinity	
	tenacity	the ability to overcome life's obstacles
	democratic ideals	
	freedom	
		competitiveness
		rivalry
		success
tradition	tradition	tradition

Source: own processing

Of the above, the three key stereotypes that show the greatest agreement are sport, family, tradition. These are captured in the graph below. Furthermore, the table shows that patriotism was not equally evident for all of them, so we did not include it in the selection of three typical cultural stereotypes in the final Figure 4.

Figure 14: Stereotypes

Source: own processing

Connotation is thus the most frequently used tool of marketing communication because it can simplify reality according to the expectations and wishes of its bearer. In agreement with Kajfosz (2009), we believe that connotation serves for natural categorization of the world, which does not define the world, but simplifies and immobilizes it at the level of spontaneous perception, at the pre-reflective level. The communication implemented in advertising spots actively uses such elements of the message that are based on associations and presents the beer consumer in a simple and comprehensible way with a certain arrangement of the world and the path contained therein leading to the desired values. According to the advertising rationale, the consumer should regard the image presented to him/her as his/her own or available at his/her fingertips. Bartmiński (1998) also talks about the fact that stereotypes are an integral part of the culture, they are maintained and transmitted in every community and their carrier and expresser is language and the accompanying systems of meanings that make up culture.

We conclude that advertising spots and slogans effectively use the habitus of social role association to reach a defined audience. Beer drinking culture in the Czech Republic is exclusively associated with established male roles, which are regularly emphasized in the research sample we examined. Such spots usually show male society in informal gatherings over a beer, in a pub somewhere or other situations associated with shared leisure activities. The images presented here associate the male figure with a well-performed profession, which includes various jobs, especially physical ones, e.g. fireman, lumberjack, carpenter, etc. An advertisement spot depicting beer drinking during sporting events reinforces the association of a particular brand with physical fitness and at the same time with patriotism (national and local) understood as a sense of pride in belonging to a community (one's own), e.g. during a victorious hockey match.

The stereotype is also very closely linked to the above connotation and habitus. The functioning of a stereotype consists in accepting in advance a certain explicit or implicit opinion (in the sense of a simplified and value-based picture of particular phenomena in the world) without thinking about its validity because it is guaranteed by other opinions operating in one's environment (Walas 1995). In general, one does not have detailed knowledge of everything that exists around one, one has only certain ideas, e.g. about other human communities, nations, cultures and other imaginary abstracts. On the basis of certain cognitive templates, he or she forms his or her idea of the rules of the world, including a picture of people hierarchized on the basis of this or that real or assumed common feature. Stereotypes are an integral part of the culture, they are maintained and transmitted in every community, and their carrier and expresser is language and the accompanying systems of meanings that constitute culture (Bartmiński 1998).

Conclusion

It has been shown that one of the key tools for stereotyping nowadays is the so-called new media, whose main feature is interactivity. The messages they contain - competing for the attention of potential consumers - must be based to a greater or lesser extent on proven methods of persuasive and manipulative communication and must present the recipient with a relatively simplified view of the world. To reach the recipient, senders often use stereotypes and create, among other things, images with which the consumer most strongly identifies.

Based on the analysis of denotative and connotative indicators of communications, we found that in the case of the Pilsner Urquell brand, the following stereotypes of a typical Czech emerged, which are characterized by patriotic feelings, goodness, togetherness, conviviality, connection to music, sports (ice hockey), sportsmanship, desire to win, strong ties to family and friends, and respect for tradition.

In the case of the Staropramen brand, we observed the following types of stereotypes of a typical Czech: patriotic feelings, sporting spirit, family, courage, masculinity, tenacity, democratic ideals and freedom and tradition.

For the last Radegast brand, the following types of stereotypes of a Czech prevailed: sport, victory, family, ability to overcome life's obstacles, competitiveness, rivalry, success and tradition.

From the above, it is evident that our hypothesis could be confirmed, given that some types of stereotypes were identical for our sample of three beer brands, namely the stereotype of a Czech who clings to traditions, sport and family.

The results of the investigation can be summarized as follows. Beer brand advertising spots appeal to consumers in a way that ideally aligns the consumer's thinking with the visions of the world that the advertising spots suggest. The beer consumer who watches the material contained in a beer brand's advertising spot is often subject to subconscious persuasion, particularly because the speed of the alternation of perceptions is not conducive to distance, reflection and critical thinking that would allow the juxtaposition of images presented to be considered random, unjustified or even absurd.

We are aware that our research was limited to a selection of the three most famous brands Pilsner Urquell, Staropramen and Radegast. However, the quantitative limitation gives room for further research of the same or similar type or cross-cultural research, which we would like to pay attention to in the future.

References

- [1] BARTMIŃSKI, J., 1998. Definicja kognitywna jako narzędzie opisu konotacji słowa. In: J. BARTMIŃSKI, *Konotacja*. Lublin: UMCS, pp. 169-170.
- [2] ECO, U., 1996. *Nieobecna struktura*. Warszawa: Wydawnictwo KR.
- [3] DANESI, M., 2006. *Brands*. London: Routledge. ISBN 978-0-415-27998-7.
- [4] HOLT, D., 2004. *How Brands Become Icons: The Principles of Cultural Branding*. Boston: Harvard Business Press. ISBN 978-1-422-16332-0.
- [5] HORODECKA, A., 2002. *Mitologiczny świat reklam*. Kraków: Allegro.

- [6] KAJFOSZ, J., 2009. *Magia w potocznej narracji*. Katowice: Wydawnictwo Uniwersytetu Śląskiego, pp. 117-133.
- [7] KELLER, K. L. 2008. *Strategic Brand Management*. Upper Saddle River, NJ: Prentice-Hall, 3rd edition. ISBN 100131888595.
- [8] KJAER-HANSEN, M., 2013. Heutige Bedeutung der Werbung. In: BEHRENS, Ch., *Handbuch der Werbung mit programmierten Fragen und praktischen Beispielen von Werbefeldzügen*. 2nd ed. Wiesbaden: Springer Verlag. ISBN 978-3-409-99302-9.
- [9] FOMBRUN, C. and V. RINDOVA, 2007. The road to transparency: Reputation management at the Royal Dutch/Shell. In: Schultz, M., Hatch, M.J. and Larsen, M.H. (eds.), *The Expressive Organisation*. Oxford: Oxford University Press, pp.76-96. ISBN 978-1-47-395-369-7.
- [10] GOLONKA, J., 2009. *Werbung und Werte*. Wiesbaden: VS Verlag für Sozialwissenschaften. ISBN 978-3-531-91223-3.
- [11] MITCHELL, C., 2002. Selling the brand inside. *Harvard Business Review*, **20**(5), January: pp.99-105. ISSN 1757-5818.
- [12] POLAK, K., 2015. Kiedy produkt staje się marką. *Marketing w Praktyce* [online]. **2**(15) [cit. 1st June 2018]. Accessible from: <http://semiotyka.com/branding-kulturowy.html>. ISSN 1425-8315.
- [13] SCHULTZ, M., 2005. Cross-disciplinary perspective on corporate branding In: SCHULTZ, M., ANTORINI, Y.M. and CSABA, F.F. (eds), *Corporate Branding: Purpose/People/Process*, Copenhagen: Copenhagen Business School Press, pp.23-55. ISBN 978-8763001403.
- [14] VYSEKALOVÁ, J., 2011. *Chování zákazníka: jak odkrýt tajemství "černé skříňky"*. 1. vyd. Praha: Grada, p.356. ISBN 978-80-247-3528-3.
- [15] VYSEKALOVÁ, J., 2012. *Psychologie reklamy*. 4., rozš. a aktualiz. vyd. Praha: Grada. ISBN 978-80-247-4005-8.
- [16] VYSEKALOVÁ, J., 2014. *Emoce v marketingu: jak oslovit srdce zákazníka*. 1. vyd. Praha: Grada. ISBN 978-80-247-4843-6.
- [17] WALAS, T., 1995. *Narody i stereotypy*. Kraków: Międzynarodowe centrum kultury. p.25. ISBN 83-85739-15-7.