



National College of Art and Design

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**Can Logos Travelling at the Speed of 300km/h in
Formula One Create an Impact?**

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I declare that this **Critical Cultures Research Project** is all my own work and that all sources have been fully acknowledged.

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Introduction

Formula One is the pinnacle of motorsport. It consists of the world's top 20 drivers racing with expensive, sophisticated and high-tech cars at circuits around the world. Formula One generates widespread media coverage along with a worldwide audience interest and substantial funding from large corporations who adorn the cars and drivers with their logos (Sturm, 2014). The large global audience attracts the advertising spend of many companies that are searching for relationships that will enhance their own brand awareness. (Beck-Burridge M. and Walton J., 2001, p. 26).

The overall aim of this research essay is to enhance the understanding of the impact of logos that are omnipresent throughout Formula One. The objective of this essay is to reflect on the overview of Formula One as a sport, explore the impact of logos travelling at speed as well as discussing the reasoning as to why brands, such as Marlboro, invest their brand identity and go to great lengths to be associated with Formula One.

This topic was chosen from a personal admiration and passion for the sport of Formula One. Having watched numerous seasons of the Grand Prix's and being lucky enough to attend the Italian Grand Prix in the 2021, this admiration and passion has advanced significantly to choose this my research topic.

Section one of this research essay explores the success of Formula One as a sport. It identifies what consists of a race weekend, the luxury of the sport as well as the exposure of these logos to a global audience. Section two provides an analysis that investigates Philip Morris International. From being a primary sponsor of Formula One and facing a challenge of a tobacco advertising ban, this essay will investigate and describe how Philip Morris International found an intriguing design solution to remain a key sponsor within Formula

One. Section three, will investigate the main sponsors of the 2021 season and how these sponsors deliver highly aspirational appeal to consumers.

Section One

A Sport for the Elite

Introduction to Formula One

Formula One, also known as F1, was founded in 1947 from European Grand Prix racing. The first FIA (Fédération Internationale de l'Automobile, or International Automobile Federation, FIA 2008) world championship race was held in 1950 (Hayhoe and Holland, 2006), where the first official World Championship for drivers was held at the Silverstone Circuit in England. The name Formula One refers to a set of technical regulations for a single-seater racing car which are published annually by the FIA, the administering body of motorsport. These cars are built according to these sets of regulations and compete against other Formula One cars in races which are also known as Grand Prix's (Bekker and Lotz, 2009).

A Race Weekend

In Formula One, there are three days involved in a race weekend. All three days are broadcast throughout television or as highlights that are shown throughout platforms such as YouTube, Tiktok and Instagram. This creates an extended and valuable period of exposure for brands over the course of a three day race weekend. On Friday, there are two “free” practice sessions that take place. The term “free” received its name, as a result of timing and scoring that is displayed at the end of these sessions but is not valuable in terms of points (Serapiglia, 2018). However, the data the team analyses and feedback they receive on track conditions and how the car performs on track is crucial, in order to have the car and driver prepared for qualifying. The teams are “freed” from the regulations during these sessions and are allowed to test new parts, and sometimes test new drivers (Serapiglia, 2018).

Qualifying takes place on a Saturday, a few hours after free practice. It provides an entertaining race for fans and consists of three separate sessions, Q1, Q2, and Q3. The

purpose of qualifying is to organise the grid positioning of the cars for Sunday's race. Q1 takes place first where drivers have 18 minutes to make the top 15 fastest cars on the circuit to qualify through to Q2. After a short break where teams analyse data and track conditions Q2 then takes place where drivers again have 15 minutes to make the top 10 of the fastest drivers on track to qualify in Q3. The fastest driver in Q3 gains pole position which means they will begin Sunday's race in the first position in row 1 (Serapiglia, 2018).

Throughout a race, many in-race events can occur, particularly at the beginning of a race where accidents can occur due to the speed and mixing of cars all fighting for top position in the grid. The cars are lined up at the start in a two-row configuration named the starting grid. Once the lights go out and the race commences, drivers that are lower down the grid immediately attempt to pass drivers that are further up the grid (Beckker, Lotz, 2009). From the driving skill, reaction time and the launch control capability of the car, the order in which the drivers start in the race is rearranged very quickly. Every circuit is unique by lap length, corners, chicanes, banking and overall length of the races. Most Formula One races are around 90 minutes long and must be at a minimum of 305km in distance (Formula 1, n.d).

A Global Audience

At the end of every race, a podium ceremony takes place where the top three drivers are awarded their trophies. Embracing a rich nationalistic history, the national anthem for the winning driver is played followed by the national anthem of the winning car constructor (Serapiglia, 2018). In 2021 amongst the top 20 drivers, 12 nations are represented (Formula 1, n.d). Formula One is a major sporting event, with 23 races taking place in the 2021 season across venues around the world ranging from Abu Dhabi to Sao Paulo, Brazil (Formula 1, n.d). This range of countries along with the global audience it attracts, represents an attractive market for corporations. Formula One can be classified as a 'mega-event'. Mega-events can be defined as "large-scale cultural (including commercial and sporting) events which have a dramatic character, mass popular appeal and international significance" (Roche, 2000). From the global exposure, immense commercial and corporate interests, elite positioning and vast scale of the sport, Formula One would appear to fit the criteria. Formula One is recognised as the pinnacle of motor sport racing, with many of the world's top 20 drivers racing expensive,

intricate and high-tech machines at circuits around the world. This provokes widespread media coverage and audience interest, as well as significant funding from large international corporations whose logos are reproduced on every available surface of the car, the driver's suit and the circuit itself.

Formula One racing is the result of layers of exceptionally advanced technologies and commercial apparatuses. As such, it remains an elite experience that is not easily attained and comprehensible for the majority of its viewers (Noble and Hughes, 2004; Fleming and Strum, 2011). Formula One has altered into a media event that reproduces and portrays itself as an epitome of Kellner's 'spectacular and seductive' global media spectacle (2003, 2010). From the beginning of the first Formula One Championship in 1950 through to the 1980's, where Formula One operated as a series of ad hoc and disjointed races with changing team and grid numbers at every race. Bernie Ecclestone was the president of the Formula One Constructors Association. In 1980, he recognised the endless possibilities for commercialisation in this sport, specifically the significant role television could play. It is suggested that "Ecclestone's masterstroke was to promise circuit owners a full grid of teams; teams had to commit themselves to a full season of racing. This pleased the crowds, it pleased the sponsors, and it pleased the television stations". In the 2020 season, Formula One attracted a global audience of 433 million television viewers (Lange, 2021). Ecclestone can be given the credit and acknowledgement for transforming Formula One to the global and successful sport it is today (Strum, 2014).

Formula One gives a dramatic and ravishing display of sport as a corporate media event through its extravagance and excess (Debord, 1994). Within the society of Formula One, "individuals are transfixed by the packaging, display, and consumption of commodities and the play of media events" (Kellner, 2003). Cars, drivers, teams and fans are saturated in international corporate logos. This is combined with races and circuits that are placed against a materialistic backdrop of billboards, coated in logos and staged as a major global media event (Strum, 2014). Commercially, Formula One's glamorous, alluring and highly advanced technology and speed revolves around companies, logos and exploiting Formula One's symbolic value (Strum, 2014). A substantial amount of money is invested annually in professional sports. Sponsors award and honour successful individuals and teams to a much

greater extent than the less successful drivers and teams. Sponsors pressure teams and drivers to be successful and to perform exceptionally, leaving little room for error (Bekker and Lotz, 2009).

Exposure of Logos in Formula One

Logos are a ubiquitous part of Formula One. They are a specific type of trademark that uses aspects of design other than words, to attain a trademark's essential functions of establishing a product's source and differentiating it from products of competitors. They are a visual or graphic depiction of a business' identity and or its services and products. Logos can include elements such as words, symbols, colours, fonts, images, shapes, people, animals, letters or acronyms (Speranza T. n.d). Logos are visual identifiers that permit fast identification of a brand. They insinuate the nature of a company or product but can also have a value which can then add to the value of a company, product, service or event (Mollerup, 2013, p.11).

Leading companies have the opportunity to allocate their logo to one of the largest single audiences of sport in the world. Sponsorships create a connection of representation of Formula One to the company's aspirations and products. The highly advanced broadcasting technologies and techniques deliver a 'screen of speed' (Baudrillard, 2002, p.167). Brands and their logos are exposed at all angles through the camera and broadcast through media platforms such as television, highlights on YouTube, clips on TikTok, photographs on Instagram and on-board live streaming via the Formula One website. From billboards to the steering wheel to the drivers lapel, a company's logo is guaranteed to reach a global audience throughout the event of the race weekend. As seen in figure 1.1, logos are produced on the drivers suits, hats, team merchandise, mechanics and engineers, billboards throughout the race circuit, the podium, the team garage, advertisements and unforgettably on the car. With a driver succeeding and winning a race, these logos are on display throughout the coverage of a race, the podium ceremony and throughout all the post-race interviews. Even if a driver has an unlucky race and crashes their car, the brand or logo is given prominence by the continual media coverage of the crash.



Fig. 1.1 Daniel Ricciardo being interviewed by Sky Sports after his race victory in Monza, Italy (Sky Sports F1, 2021).

In figure 1.2, an arrangement of camera placements and positions are set up to capture the racing from trackside (traditional cameras and wall-mounted), from above (cranes and helicopter), below (cameras embedded in the track tarmac) and mounted onto the cars and the helmets of the drivers, as seen in figure 1.3. The rapid changing of camera angles of perspectives adds to the spectacle of speed in Formula One (Whannel, 1992).



Fig. 1.2 An aerial view of a Formula One car showcasing its logos (Foster M., 2021).



Fig. 1.3 An on-board camera angle showing the logos advertised throughout the Circuit and car at the French Grand Prix (Formula 1, 2021).

Formula One racing cars have many characteristics such as, air resistance, rolling resistance, engine power, car mass, torque range and tyre material. All of these characteristics play a role in the speed of the car. The highest recorded speed of a Formula One car was in 2016, where Valtteri Bottas set an astonishing record speed of 378 km/h (List of Formula One Records, 2022). One of the most essential aspects in the design of a Formula One car is the aerodynamics. Aerodynamics can be described the way in which air passes around, below and above the surface of a car. With the data that is being gathered, every surface area of the car, including the driver's helmet is considered (Patel, Thakkar and Vadgama, 2015). Something as minor as an advertising sticker or a vinyl logo placement can alter the airflow on the car and reduce speed.

In 2021, major businesses have the opportunity to apply their brand identity in front of the largest audience of sport in the world. The image of Formula One's luxury, aspirations and products would appeal to any business to form a sponsorship relationship. The businesses that invest in sponsorship take a great deal of trouble to apply the relationship by utilising the sponsorship to strengthen their advertising campaigns and the image of their products (Beck-Burridge M. and Walton J., 2001, p. 27). A successful brand is defined by clarity through the brand's image and message where the brand's values are expressed. Brands are

consistent in their values, concepts and the level of quality that is shown through the brand or their product (Beck-Burridge M. and Walton J., 2001, p. 27).

Section Two

‘Be Marlboro’

Advertising in Formula One

For many years, tobacco companies have invested in paid-for advertising and media coverage of sponsored activities to promote their cigarettes. Advertising and promotion are essential for companies, who have realised there are potential opportunities in sport. It is a viable and effective way of recouping coverage that is increasingly banned from achieving through conventional television advertising (Henry, 1991, p.84). Through techniques known as ‘trademark diversification’ and ‘alibi marketing’, marketing strategies for tobacco products developed innovative ways of connecting brand names, logos or identities to non-tobacco products (Grant-Braham, Britton, 2012). Trademark diversification involves the use of a name on the branding of other or commonly unrelated products (Assunta, Chapman, 2004). Alibi marketing is the process of distilling a brand identity into its key components, and using these components to promote the brand in place of a traditional logo or trademark. Phillip Morris successfully executes this through its tobacco products. Advertising is a fundamental way for commercial companies to promote their services. It can be direct and made as an apparent paid-for space in broadcast, print and other media. However, advertising can also be indirect through reports by media of events or images that contain direct advertising. Since the late 1960s, there have been increasing restrictions on the direct advertising of tobacco products on television and other media. Subsequently, advertising of the tobacco products became increasingly reliant on indirect approaches to promote their products (Grant-Braham, Britton, 2012).

Formula One is the most durable and successful form of advertising in sport through sponsorship. Over the last at least 60 years many national governments have made efforts and acted on the prevention of tobacco advertisements. In July 2005, tobacco sponsorship of cross-border activities or events were explicitly banned across all EU member states by the

EU Tobacco Advertising Directive (European Commission, 2002). Following this in 2006, tobacco sponsorship was internationally banned by the Federation Internationale de l'Automobile (FIA) in Formula One (Tobacco Tactics, 2021).

In the early years of the World Championship from the 1950s, the majority of the teams raced in their national colours as the FIA did not allow external branding on the cars. However, to boost the income for teams and entice brands to the sport, the FIA decided to allow a permit of sponsorship in Formula One. It was an impactful commercial move that brought huge benefits and income to the sport and teams (Vital Strategies, 2020). Quickly, all cars and teams were running with a title sponsor and brands such as Marlboro, Shell, Rolex and Pirelli. In 1996, the top six teams in the championship of that year, carried prominent logos for tobacco brands such as Camel, British American Tobacco and Marlboro. In time, these tobacco brands became more prominent on the car than the name of the teams themselves. Sponsorship became the DNA of Formula One (Vital Strategies, 2020).

Philip Morris International

The Marlboro cigarette brand, owned by 'Philip Morris International', first appeared in the USA in 1924. Marlboro has always associated itself with the colour red. In the beginning of launching their product, their original target market was women. They offered a 'Red Beauty Tip' cigarette to hide red lipstick marks. After the Second World War, sales fell drastically and cigarettes for women were taken off the market. In 1954, a masculine adaption with a 'roof-top' graphic appeared, as seen in figure 2.1 on the Marlboro packaging. In 1985, a new cigarette named 'Marlboro Red' was launched (Almalech, 2019).



Fig. 2.1 The packaging of a box of Marlboro red cigarettes, showing the roof-top graphic (Lee, 2020)

In 1972, Philip Morris International began sponsoring Formula One with the British Racing Motors (BRM) team creating 'Marlboro BRM'. They were one of the first sponsors that recognised the significance of leveraging this engagement by generating marketing strategies. In 1974, Philip Morris made a sponsorship deal with the Formula One team, McLaren, that continued for twenty-two years (Grant-Braham, Britton, 2012). In 1991, Philip Morris broadened their Formula One ventures by partnering with Ferrari alongside McLaren. After withdrawing their partnership with McLaren in 1996, Marlboro became the title sponsor of Ferrari, resulting to the alteration of the official team's name to 'Scuderia Ferrari Marlboro' from the beginning of the 1997 season up until the 2011 European Grand Prix (Scuderia Ferrari, 2022).

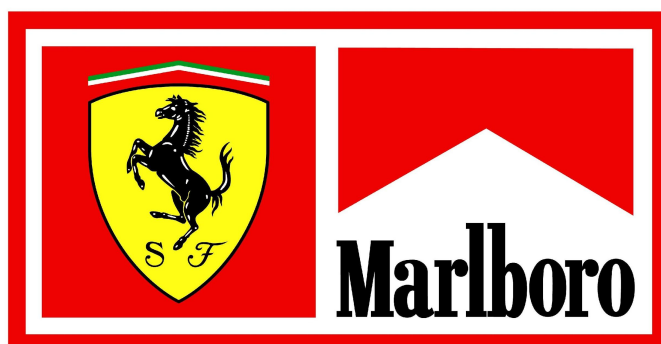


Fig. 2.2 The official logo of team 'Scuderia Ferrari Marlboro' from 1997-2007 (Logomyway, N.D).



Fig. 2.3 The ‘Scuderia Ferrari Marlboro’ showcasing the Marlboro logo (Logomyway, N.D).

Philip Morris’ association of the Marlboro Tobacco brand with the high intensity and pace of Formula One, showcases the interactions between the importance of Formula One teams appealing an immense valuable sponsorship with changing social norms and government policy (Foster, O’Reilly and Dávila, 2020). Formula One was one of the slowest industries to have tobacco advertising and sponsors exit the industry. When Formula One events were held in different countries where there was different timing on legislation bans on tobacco advertising, these Formula One events were still running with cars that featured tobacco signage as it was still not banned by legislation. This stagnant rolling out of tobacco advertising was seen by some as the allurement of tobacco money driving the sport of Formula One to the lowest in terms of social responsibility (Foster, O’Reilly and Dávila, 2020). Scuderia Ferrari is an appropriate example of this. When the EU Tobacco Advertising Directive came into place, Philip Morris International stated (Henry, 2005) that their sponsorship is going to “comply with the rules and regulations wherever we do business. There are countries where tobacco sponsorship is obviously not allowed. In those countries, we will continue to support Ferrari without branding”. Philip Morris believed that even without a logo, Scuderia Ferrari was still a team worth investing in. After a period of backlash and accusations of promoting tobacco, the word Marlboro was removed from the team name, and the logo was replaced by the well-known ‘barcode design’ as seen in figure 2.4 and 2.5.



Fig. 2.4 The official logo of team 'Scuderia Ferrari Marlboro' from 2007-2008 (Logomyway, N.D)



Fig. 2.5 The official logo of team 'Scuderia Ferrari Marlboro' from 2009-2010 (Logomyway, N.D)

The Barcode Design

The new livery of the 2010 Ferrari Formula One car featured as predominantly red with an associate of sponsor logos including well recognised brands such as, Shell Gasoline, Santander and Acer. As seen in Figure 2.6, the most eye-catching logo on the car is the barcode design. The barcode logo is shown to have replaced the word Marlboro by using black vertical lines. This vertical stripe design of the modern 'barcode' logo can be seen in figure 2.5. A unique design element of this logo is that when it travels up to a high speed of at least 300 km/h, these vertical stripes appear to resemble the Marlboro Logo. By 2010, these barcode designs completely replaced the conventional Marlboro logos that were previously on the Ferrari cars, drivers racing suits, helmets and team uniform. Philip Morris could recognise the significance and value of brand colours and shapes through the use of a series of parallel vertical stripes designed on the Formula One car either in place or in addition to the word Marlboro. As seen in figure 2.4 and 2.5, these designs evolved and developed over a period from as early as the 1970s to the 2010 season Ferrari livery. The barcode design featured on the uniform and helmets of the drivers and team can be seen in figure 2.7. It can be seen that the barcode logo occupies precisely the same locations on the cars and driver's clothing as did the Marlboro logo in comparison to figure 2.3 and 2.6, prior to the 2005 legislation ban on tobacco advertising. Correspondingly, this barcode design can be seen as a form of alibi marketing through its portrayal of the red roof design and Marlboro name. The placements of the logo on these areas would have been specified and agreed on by Philip Morris International and Ferrari.

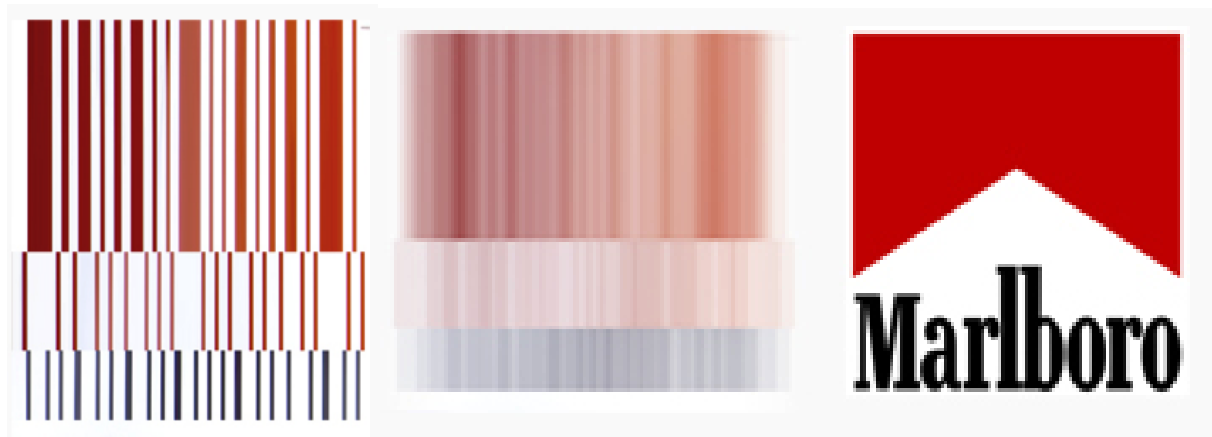


Fig 2.5 How the barcode logo and how it would appear travelling at 300 km/h (Jason Smith, 2010).



Fig 2.6 The 2010 livery of Scuderia Ferrari Formula One car featuring the barcode logo (Jason Smith, 2010).



Fig 2.7. Ferrari Driver Fernando Alonso in his race uniform along with an engineer in their uniform featuring the barcode logo (Jason Smith, 2010).

Tobacco Advertisements

In figure 2.9, Marlboro advertisements were made with Ferrari with the use of the colour red. This advertisement encourages consumers to aspire to 'Be Marlboro'. The image of Sebastian Vettel seated in such a highly advanced, fast car, brings to mind to consumers the elite quality of the sport and the high aspiration to be one of the top 20 drivers in the world. This advertisement is making it an appeal to buy the product. Normally, the appeal to buy is put into words and expressions such as, 'try', 'use', 'new', 'better', 'just for you', and in this case 'Be Marlboro' (Ketteman, 2013, p. 63). The intention of 'Be Marlboro' is for the consumer to be able to associate themselves with the intensity and danger of Formula One, along with the rich and luxuriousness of Ferrari.



Figure 2.9. A Marlboro Advert to 'Be Marlboro' featuring Ferrari Driver Sebastian Vettel (GrandPrix247, 2015)

The colour red is known to be a colour that represents aggression, strength, boldness, striking and allure paired with the danger, compulsiveness, fiery, powerful, excitement of a tobacco brand. These are key elements considered when cigarette boxes were designed. The dynamics of the white and red along with the bold black brand name of 'Marlboro', along with striking and successful advertising campaigns creates a successful brand (Almalech, 2019).

Tobacco Advertising Ban

The barcode logo is a design solution to the Tobacco ban that gradually came into place throughout the sport from the 1970s to 2005. It demonstrates how desperate these tobacco companies were to be able to market their product in a rising legislated environment. This

skilful execution of the barcode logo was bold and intelligent in design. It was an example of problem-solving through a legislation loophole in advertising. It creates the question of what design elements do and do not constitute a brand's logo or identity. The Marlboro brand trademarks, including its red roof design, is defended, protected and administered by Philip Morris as one of the most famous and valuable product identities in the world (O'Rourke, 1996). In late 2010, following complaints regarding the livery of Scuderia Ferrari, the barcode graphic was removed from the Formula One car and all suits and uniforms. A Ferrari team press statement stated (Butler, 2010) that:

“Together with Philip Morris International we have decided to modify the livery of our cars starting with the Barcelona Grand Prix. This decision was taken in order to remove all speculation concerning the so-called 'barcode' which was never intended to be a reference to a tobacco brand. By this we want to put an end to this ridiculous story and concentrate on more important things than on such groundless allegations”.

Mission Winnow

Despite the controversy of a sponsorship, Philip Morris maintained their relationship with Scuderia Ferrari and continued to financially sponsor the team without a logo on the car up until 2018. Philip Morris remains a named sponsor in the 2022 season for Scuderia Ferrari through 'Mission Winnow'. Philip Morris International created Mission Winnow with the aim to be a change lab that is focused on reframing global conversations, sparking an open debate, connecting people and supporting the realisation of open ideas (Mission Winnow, n.d). It is a company that remains very vague and unclear of their intentions or purpose as a business but remains a major sponsor for Scuderia Ferrari. In 2021, it is estimated that Philip Morris International has spent \$75 million dollars on their Scuderia Ferrari sponsorship through Mission Winnow (Vital Strategies, 2021).

As seen in figure 2.10, The Mission Winnow logo is bright green and placed on the engine cover of the car. The vibrant colour of the green logo can be a suggestion of greenwashing. It can be an approach that Philip Morris has taken to not let people think they are promoting any tobacco products but a 'change lab', which remains uncertain and unclear of the aims and intentions of this lab. The logo can be seen in the same locations as where the Marlboro and

barcode logos were placed, which may suggest and provoke the idea that this may be another loophole of advertising despite the tobacco ban legislation.



Fig. 2.10 2021 Scuderia Ferrari drivers Carlos Sainz and Charles Leclerc unveiling the 2021 livery, showcasing the Mission Winnow logo on the car and jumpsuits (AutoMobilSport, 2021).



Fig. 2.11 2021 Scuderia Ferrari cars on the grid without the Mission Winnow logo at the Austrian Grand Prix 2021 (EssentiallySport, 2021)

The bold and striking logo of Mission Winnow provokes people to question the brand and the purpose of the company. This initiates a discussion on Philip Morris and his products. For the 2021 season, the Mission Winnow logo was banned and removed from the car, race suits and uniforms for all EU races following scepticism and mistrust. In Figure 2.10 and 2.11 comparisons can be made showing the Formula One car with and without the Mission Winnow logo. A spokesperson for Philip Morris International stated that they respect all laws and regulations and that they will continuously strive to discover “distinctive ways to drive dialogue, free of ideology, and build strong partnerships that are rooted in shared values” (Noble, 2021).

As discussed with Philip Morris, tobacco marketers communicate their image rather than their information to identify a brand identity, which a consumer would adopt as an expression of personal identity (Smoke-Free, 2002). There is an apparent relationship of the qualities and characteristics of Formula One. For the 2021 season, Ferrari's sponsors include Shell Gasoline, Ray-Ban eyewear, UPS, Richard Mille and Estrella Galicia 0.0% (see Appendix 1). This sport sells power, masculinity, speed, elite, innovation with high-technology and machinery advancements which undoubtedly Philip Morris wants his brand to be associated with. Despite changes in advertising legislation, Philip Morris International still deems it to be worthwhile and strives to be associated with Formula One. Consumers are exposed to these rapid cars saturated in logos, and are subconsciously linking association with the brands. A variety of sponsorships have been embedded within Formula One from its earliest days with many of those early participants still represented today, which includes Philip Morris International (Grant-Braham and Britton, 2012). Philip Morris has continually, throughout the years, been able to adapt to regulations through innovation and the ability to exploit loopholes in legislation as they believe Formula One is a sport worth investing their money into to promote the products and services.

Section Three

The Need for Speed and Logos

Advertising and Consumption

Formula One events is a form of media spectacle, by which dazzling, elite representations and excessive displays, in combination with the conjunction of media, technologies, entertainment and commercialisation are all served to amplify the projection and circulation of images and logos. The lavish, extravagant and remarkable displays of technology, commerce, celebrity and identities associated with this sport and the sponsors, evolve this sport as a spectacle (Sturm, 2014). As shown by Table 1 in the appendix, this sport is fuelled by logos. Without sponsorship, advertisements or logos, Formula One would financially not be able to take place and be a global success.

Advertising can be seen as a form of art and design by finding an objective correlative. This can be a set of objects, a situation or a chain of events which is a formula for a particular emotion. When the advertisement is no longer being observed, the emotion can still be brought back by remembering the advertisement. The system of representation produces a digressive construction of reality (Kettemann, 2013, p.55). Without realising, we discursively construct ourselves, primarily by the meanings of all things we consume. We consume an advertisement, logo or trademark with the aim of participating in something, meaning, to look at other people and to be seen by other people. Consumption of product, goods and services has developed into a symbolic activity creating a meaningful social construction of identity. Through the purchase, possession and the use of goods and services by society, it can create an immense impact and influence (Kettemann, 2013, p.56). With Formula One being such an exclusive sport, fans attend costly races, wear merchandise that are covered in logos and follow drivers and teams on social media to be as close as possible to a sport that is established to be exclusive with superior drivers. We are absorbed in a consumer society and participate in it. We are exposed to direct and indirect advertisements and sometimes are

consuming these major corporations without realising. It is not the product we consume, but the meaning and value of the product that we consume for the construction of ourselves. We consume these meanings and value by transfers of something in the advertisement through an object correlative. In print advertisements, an image can constitute an objective correlative for the quality and value of the emotional satisfaction of need or desire (Kettemann, 2013, p.55). These advertisements typically display a desirable social circumstance. These circumstances often emphasise social attraction and integration that is associated with beauty and happiness. This correlation is associated with the consumption of the product advertised so that in due course, eventually, the product, scenario and desired social identity features become merged in people's minds. It can be believed that, the consumption of the product is supposed to theoretically, transfer the quality and value to the consumer of what is being advertised (Kettemann, 2013, p.55).

Sponsorship in Formula One

Sponsorship in Formula One is both essential and an integral part of the sport. Formula One sponsorship has a number of opportunities over other sports. A Formula One driver and car, offer a chance to use moving and living promotional tools. It is an annual, world-wide series of races that attracts interest throughout the year making it an attractive deal for sponsors looking for these features (Grant-Braham, 2008). Sponsorship within Formula One and the teams increases brand awareness, encourages consumer purchases as well as a cultivation of brand loyalty.

For the 2020 season of Formula One, sponsorships and logos were exposed to an audience of 433 million global viewers. Despite COVID restrictions and fewer races during the season, there was an average of 87.4 million viewers per Grand Prix (Formula One, 2021). In 2019, the popular and successful Netflix show 'Drive to Survive' was created which further publicised and marketed the sport to a whole new and younger audience. This gave a valuable opportunity to Formula One and the brands associated with the sport as they are being introduced to an entire new audience.

MERCEDES-AMG PETRONAS	Sponsors of 2021
Petronas	Oil and Gas Company
INEOS	Chemicals Company
UBS	Bank
TeamViewer	Computer Software
CROWDSTRIKE	Cybersecurity
FTX	Crypto
Hewlett Packard	Technology
IWC Schagghausen	Watch manufacturer
Marriot Bonvoy	Hotel
AMD	Technology
Monster Energy	Energy Drink
Pure Storage	Data Management
Tommy Hilfiger	Clothing
TIBCO	Software
Puma	Clothing
Police	Eyewear
OZ Racing	Car and Motorcycle wheels
Endless	Brake Technology
Belstaff	Clothing
Axalta	Industrial Paint
Pirelli	Tyre Producer

Fig. 3.1 The breakdown of sponsors for Mercedes-AMG Petronas for the 2021 season (Appendix Table 1)

Sponsorship in 2021 Season

In 2021, Formula One and the teams had a total of 246 sponsors for the year (see Appendix 1). Leading sponsors include fuel companies, financial companies, technology companies, data management companies, car manufacturing companies, hotel companies, energy drink companies and clothing companies.

By using lap-by-lap performance of each team along with the length of sponsors' coverage during a given race, Formula Money calculates the advertising value equivalent of team sponsorships, weighted to reflect effects of race performance on brand visibility.

The high level of interest from a global audience is a huge benefit to sponsors, as it allows their logos to be broadcast to a large audience around the world and featured by the most prominent news organisations through the normal course of their Formula One coverage (Stop, 2021). For example, technology companies include brands such as Hewlett Packard, Dell, Bose and Microsoft sponsor teams and provide them with technological equipment for the race season in exchange for their logo to be on display to a global audience. When a logo is attached to the media coverage of F1, companies such as Philip Morris have opportunities to gain exposure for their brand, including in media outlets where tobacco advertising would otherwise be banned (Stop, 2021). All of these brands involved in sponsorship of Formula One, all have one thing in common; the reach of a global audience increasingly defines their market place

Formula One communicates an expensive, consumerist, jet-setting lifestyle. The 20 drivers, who are notably all male, are conceivably an embodiment of the sports allure and brilliance through their globe-trotting displays of masculine bravado and lavishly appointed lifestyles (Sturm, 2014, p. 70). This can be reflected in the sponsorship logos of the 2021 season.

However, the relatively few women in Formula One is reflected through the logos and sponsorship in figure 3.1. Throughout the paddock, there are female workers, who tend to have an occupation in social media and PR. However inside the garage, in a technological and data based environment, it is predominantly males. Additionally, the lack of female Formula One drivers on the grid is disappointing but not surprising in such a male dominated and sponsored sport. Examples of these masculine brands include Rolex, Richard Mille,

Tommy Hilfiger, and New Era. As seen in appendix table 1, there are no feminine brands sponsoring any teams. The reasoning for the scarcity of female Formula One drivers is that there is a lack of female orientated sponsorship. Lack of funding and sponsorship prevents women from featuring in Formula One. This presents a huge marketing and publicity opportunity for companies which is yet to be explored.

Conclusion

Merging highly sophisticated advanced machines, high-speed racing of 300km/h and both humanistic and consumerist ambitions, Formula One crystallises around its mediated projection as a glamorous and high-tech global spectacle of speed. This sport most certainly has a global quality, comprising a range of team and driver nationalities, showcasing the thrill and speed of the sport to a global audience of millions, with different race localities and integrating transnational corporations as sponsors (Sturm, 2014, pp. 71-75).

The promotion of tobacco through Formula One has been a core element of the business and has funded an extensive amount of money in the sport over the years and for the likes of Philip Morris International has had a fortunate time in investing in Formula One despite legislation bans on tobacco advertising (Grant-Braham, 2008). Philip Morris' consistency and dedication in sponsoring the sport, proves that they believe it is still a valuable sport to be associated with, regardless of any legislation.

Sponsorship is the fundamental principle of Formula One. Without the sponsor's logos, Formula One would most certainly not be as advanced as it is today or possibly not exist. Ultimately these logos presented in Formula One are showcased throughout the event. Sponsors in Formula One can have a tendency to reflect masculine products and interests which give the impression of a fast-living, consumerist lifestyle (Sturm, 2014). The rich, exclusive, luxury and extravagant elements of Formula One make it an appealing brand to invest and be associated with.

When conducting research for this essay, I found there were some limitations. Many books and materials are quite outdated. Most of my research was carried out using articles and online sources. Formula One is a highly advanced technologically sport and this is possibly reflected in the materials available. Figures of the overall investment on logos by sponsors were difficult to obtain. This may be in part due to the exorbitant financial investment on the sport which may not sit well in today's climate.

As Formula One works towards producing a 100% sustainably-fuelled hybrid engine by 2025, the future of the logos saturated throughout Formula One remain questionable. Undoubtedly the rise in high-technology logos will further increase but for the likes of fuel companies such as Shell and Petronas, will they too have to think of a loop-hole advertising to be able to promote their company. It remains to be seen will they still feature predominantly in the future of Formula One.

Appendix

Table 1: The sponsors for Formula One and the teams for the 2021 season.

The following table shows all teams who raced and competed and their named sponsor for the 2021 season. The purpose of this table was to demonstrate the luxury, high-tech, masculine brands that are investing their money into Formula One (Leahy, 2021)

Formula One	Mercedes	RedBull Racing	McLaren	Aston Martin	Alpine	Alpha Tauri	Ferrari	Haas	Williams Racing	Alfa Romeo
Rolex DHL Armaco Pirelli Emirates Heineken AWS Liqui Moly Expo 2020 AMG 188Bet Hotels for Hope Fanatec Ferrari Trento Zoom Herjavec-Groupe Drive Coffee	Petronas INEOS UBS Espon Bose Tommy Hilfiger IWC Hewlett Packard The Ritz-Carlton Monster Energy Pure Storage CrowdStrike TIBCO AMD Puma Police Oz Racing Endless Axalta Belstaff Marriott Bonvoy TeamViewer Pirelli	Rauch Honda Mobil 1 Esso Puma Tag Heuer Citrix Siemens AT&T Inter Hewlett Packard Telcel Iris AlphaTauri Hexagon DMG Mori Ansys Sabelt OZ Racing PWR Gold Standard PRECOR Oura Claro America Movil Therabody Oracle Walmart Pirelli	BritishAmerican Tobacco Splunk DarkTrace Dell Huski Chocolate Gulf Arrow Richard Mille Hilton Cocoa-Cola Unilever FxPro Deloitte TUMI Iqoniq Mind CNBC Klipschh Sparco Volvo Trucks Eneki Mazak Marelli Ashurt Stratasys Kaust Hookit Alienware Veloce Esports Utimotive New Era	Cognizant Crypto.com NetApp SentinelOne Bombardier Girard-Perregaux Peroni BWT REPLAY Ravenol EPOS JCB EBB3 UPS Direct STL Pelmark Voip Unlimited Condeco IFS Schuberth Hackett London AlpineStars Oakley Pirelli	Castrol RCi MAPFRE bp Ultimate Dupont Microsoft Bell & Ross Eurodatacar Pirelli GENII Renault E-Tech Yahoo! 3D Systems Hewlett Packard PerkinElmer Le coq Sportif GF Matching Solutions Siemens Alpinestars Boeing Elysium GCAPS Hexis Jabil Linde MATRIX Roland Trak Racer Volume Graphics	myWorld Edifice Casio AlphaTauri Honda Randstad Pirelli RDS Riedel Siemens DAZN	MissionWinnow Ray-Ban Richard Mille Kaspersky UPS Weichai Estrella Galicia-0% OMR MAHLE Pirelli Puma Radiobook SKF Vistajet Marelli NGK Spark Plugs Brembo Experis Riedel Iveco Palantir Bell Technogym Alfa Romeo Garrett Shell Giorgio Armni Sabelt	Uralkali 1&1 Alpinestars Pirelli Schuberth Stichd Haas Automation Ionos Under Armour	Sofina Lavazza Acronis Versa Financial Times PONOS Symantec IQONIQ Pirelli Umbro PPG Thales Precision-Hydration Crew Clothing U-Earth Life Fitness Spinal Injuries-Association SIA Honibe Bremont Zeiss KX DTEX B&R Nexa 3D OMP	Alfa Romeo PKN Orlen Adler Pelzer-Group Acer Built for Athletes Carrera Singha Additive-Industries IQONIQ Iveco Livinguard Marelli Mitsubishi electric Pirelli Save the Children Sparco Walter Meier Zadara AB Dyamics Bruttsch-Ruegger Riedel

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