Multimodal strategies of greening a brand; discourse analysis of Toyota’s communicative strategies.

BA Thesis in Marketing and Management Communications

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Abstract

This thesis is striving to analyze the communicative strategies of Toyota, in order to find how the greening of the brand impacts the brand image of the company. Therefore, the thesis is going to employ a multimodal analysis of five print advertisements and two video commercials, based on the environmental issues. Firstly, the various semiotic modes will be analyzed along with the concepts of nature, in order to identify the hidden meaning in the advertising materials. Secondly, the brand associations stemming from the analysis of the materials will be discussed. Finally, the impact of these associations on the brand image will be elaborated in order to reveal how they impact the brand image of Toyota.
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1. Introduction

Since the invention of the first modern automobile by Karl Benz in 1883\(^1\), humanity has strived to expand the car industry to meet the rising demand in the population. The transition from mass production to quality over the years is no longer sufficient for the car market nowadays. Furthermore, people have recognized that the car is one of the most air polluting machines. Nowadays, they are trying to create more and more awareness about its impact on the environment. Therefore, smart companies have to adapt to those important factors and aim for sustainability. This thesis will focus on one such company as Toyota, which is one of the most dedicated car companies in regards to sustainability, innovation and preserving the environment. Nevertheless, the company has suffered great criticism when its hybrid model Prius was released. Moreover, in 2010 there was a problem with the model’s brakes and this issue had a significant negative impact on both credibility and image of the brand.\(^2\) However, the car company managed to deal with the crisis and in the same year it was the most successful car company in the world, having the largest volume of car manufacturing\(^3\).

Therefore, it is crucial to investigate the reason for the success of Toyota, whether their eco-friendly advertising strengthens the company’s brand image.

1.1. Problem statement

Since, sustainability has become an important factor in conducting a successful business it is relevant to analyze its impact on the image of the company in more depth. Hence, the aim of this paper is to provide an insight into the communicative strategies of Toyota by analyzing several of its print advertisements and two of the company’s commercials, focused on the green issues. The following questions will aid in narrowing down the focus of the analysis:

Through the use of what advertising tools does the company enhance the green element of its brand? In what ways do sustainability and eco-friendly image contribute to building a strong brand?

\(^1\) http://en.wikipedia.org/wiki/Automobile
\(^2\) http://www.dailyfinance.com/2010/02/03/a-prius-brake-issue-adds-to-toyotas-woes/
\(^3\) http://www.thetruthaboutcars.com/2011/01/ttac-announces-the-top-3-automakers-of-2010-now-with-official-numbers/
1.2. Motivation

The incentive for engaging in the topics of green advertising and brand image is to provide an objective view of the use of the environmental discourse in Toyota’s advertising, in order to examine the effect on the company’s brand image. As most of the companies are engaging in green marketing, it would be interesting to explore the view of one of the most successful companies in the car industry and how does it shape its brand identity. What is more, many car manufacturers, nowadays, are developing partnerships with other business organizations in order to improve their sustainability, which furthermore enhance the brand identity of the car producer. Therefore, the advertising materials that will be employed in the analysis emphasize on the importance of sustainability and protecting the nature. The next chapter will account for the approach to the analysis of the data.

1.3. Methodology

As it was stated before, the materials that will be analyzed in order to answer the problem statement of this thesis consist of both visual and textual materials. Therefore, it would be most appropriate to apply the scientific approach of methodological hermeneutics, which according to Schleiermacher seek to interpret the data with the aim of understanding its true meaning. (Palmer, 1969, p. 89) Furthermore, the methodology of this paper is based on several theories in the fields of social semiotics, environmental discourse and brand management. Firstly, Kress and van Leeuwen’s approach will form the foundation of the analysis by providing theories about the meaning of both visual and textual modes in Toyota’s advertising. Subsequently, the work of Iedema (2001) will be employed, when analyzing the two commercials, in order to expand on the meaning in the video representation. Secondly, the work of Corbett (2006) will help examining the notion of “green” advertising and will provide some useful concepts, which will be employed in the analysis. Finally, after accounting for the implementation of the environmental discourse in the advertising materials of the company, the theories of Aaker (2010) and Keller (2011) will aid in the understanding of the impact of that implementation on the brand image of the company. All of the aforementioned theories will be explained in detail in Chapters 3 and 4.

1.4. Structure

The thesis consists of six main chapters. Chapter 1 introduces the subject of the paper and places the problem within a contextual background. The next chapter (2) will provide some useful background information about Toyota and its place in the car industry. Subsequently, chapter 3 will build the theoretical framework, by explaining a wide range of relevant concepts and theories. They will facilitate the transition to the methodological choices in chapter 4. Furthermore, chapter 5 will cover the analysis of the advertising materials by focusing on four key fields: social semiotics, environmental discourse, media and brand management. Finally, the last chapter (6) will seek to provide an answer to the problem statement i.e. if the environmental advertising of Toyota is persuasive and how does it affect the brand image of the company.

1.5. Delimitations

Although the focus of this thesis is on Toyota and only on the environmental issue, the model of analysis that I try to create can be used afterwards when investigating companies that produce other types of goods or services. Furthermore, I have chosen only a few examples from Toyota’s advertising materials, because I have an in-depth multimodal analysis and also a limited amount of space, which is the main hindrance in choosing more.

2. The company “tree”

In this section of the thesis, the emphasis will be put on the global vision of Toyota and how is that represented on the company’s website.

According to the webpage\(^5\), the vision of the company is represented as “Toyota will lead the way to the future of mobility, enriching lives around the world with the safest and most responsible ways of moving people. Through our commitment to quality, constant innovation and respect for the planet, we aim to exceed expectations and be rewarded with a smile. We will meet our challenging goals by engaging the talent and passion of people, who believe there is always a better way.” Furthermore, the entire vision has been visually represented as a tree, which emphasizes the relationship between nature and the company. As it was stated on the same webpage, the tree metaphor has been used to create the impression of Toyota as a

\(^5\) http://www.toyota-global.com/company/vision_philosophy/toyota_global_vision_2020.html
long-lasting and growing company, which strives to provide “the fruits” of its hard work to its worldwide customers. Finally, the tree metaphor provides a harmonious view on the car manufacturer’s vision, which adds up to the brand image of the company as eco-friendly.

3. Theoretical framework

In this chapter of my bachelor thesis I will explain some of the theories in the fields of social semiotics, environmental communication and branding, which will provide a background for my analysis.

3.1. From traditional to social semiotics

One of the first researchers of traditional semiotics was Saussure, who advocated the idea that semiotics is a science studying the role of signs within the social context. (Saussure, 1988, p. 351) According to him, signs are arbitrary and they may have more than one meaning. In other words, in order to understand the true meaning, it is necessary to interpret the language regarding to its social context. What is more, Saussure argues that verbal and visual languages do not reflect reality, but rather, they construct it. (Saussure, 1988, p. 351)

Even though researchers such as Saussure emphasize on the importance of text in the analysis of semiotics, there are other academics, such as Barthes that recognize the importance of images in deciphering the meaning. However, according to him “the meaning of images is always related to and, in a sense, dependent on, verbal text.” (Kress & Van Leeuwen, 2006, p. 18) Nevertheless, Barthes acknowledges that analyzing images is essential in advertising, because the meaning of the ad is intentional. (Barthes, 1977, p. 33)

Additionally, Barthes (1977, p. 25) for example, introduces the term “photographic message” and focuses on the various connotations that can be derived from an image. What is more, he created a typology consisting of six types of connotators. In the first three (trick effects, pose and objects) “the connotation is produced by a modification of the reality itself, of, that is, the denoted message.” (Barthes R., 1977, p. 21) The other three (photogenia, aestheticism and syntax), however, represent a more abstract perspective of the connotations, through embellishment or visual intertextuality. What is more, Barthes focuses on the relationship between text and image and how do they complement each other. According to him, (1977, p. 27) the text most often simply amplifies or contradicts a set of connotations given in the photograph. Hence, he distinguished between two types of text-image relation: 1) the verbal
However, the traditional semiotic approach was not enough; because the traditional semiotician would define the interpretation of a sign as arbitrary, and that language was the main bearer of meaning and it is necessary to anchor an image. (Kress & Van Leeuwen, 2006, p. 20) Furthermore, it does not include the degree to which representation is affected by cultural or social restraints. Finally, as Iedema argues “Social semiotics, then, proclaimed to be about the analysis of not static sign systems or text structures, but of socially situated sign processes.” (Iedema, 2003, p. 32)

That is why Halliday has created the register analysis theory, which recognized the importance of the social dimension of meaning. He emphasizes on the fact that the social process produces the language; therefore, in order to grasp the meaning in a fixed social context, one must look at the discourse and not only at the sentences. (Halliday, 1996, p. 89)

Moreover, Halliday introduced a tri-functional conceptualization of meaning. (Iedema, 2003, p. 31) Subsequently, these three functions form up the language resources of register analysis. What is more, Halliday recognized the relationship between the metafunctional components of language and the context: “such that what the language was about (‘linguistic ideation’) was not arbitrarily related to any kind of context, but would reflect a specific context’s fields. By the same token, how the language used positioned people (‘linguistic interpersonality’) would reflect a context’s tenor, and how the language unfolded as structured ritual (‘textuality’) would reflect a context’s mode.” (Iedema, 2003, p. 31) As it is going to be discussed later in the thesis, these three functions were also applied to the visual mode by Kress and van Leeuwen. In the end, the mixture of different modes and channels in the field of communication has resulted in the phenomenon, named multimodality. Since, the focus of the analysis in this thesis consists of multimodal examples (print ads and videos), the concept will be explored in detail in the next section.

### 3.2. Multimodality

Stockl (2004, p. 9) defines multimodality as “communicative artifacts and processes, which combine various sign systems (modes) and whose production and reception calls upon the communicators to semantically and formally interrelate all sign repertoires present.”

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However, he argues that even though language and image differ from one another in terms of semiotic structure and semantic characteristics, they complement each other. (Stockl, 2004, p. 10) According to Stockl’s work, modes tend to differ depending on the channel of communication, whether it is print or video, etc. For instance, language or the linguistic code can be either realized as speech or writing, depending on the channel of reception. (Stockl, 2004, p. 11) Furthermore, in order to obtain the meaning of the whole multimodal text one should be able to decipher the semantic characteristics of all semiotic modes, which are incorporated in the text. (Stockl, 2004, p. 27)

3.2.1. Kress and van Leeuwen

The visuals have been counted as self-expression rather than communication. Kress and van Leeuwen realized the importance of the positioning of images in linguistic structures and what meaning does it hold. (Kress & Van Leeuwen, 2006, p. 1) Even though, Barthes asserted that there is a relationship between text and image, Kress and van Leeuwen argued that the image could be structured in connection to the text, but in no way it is “dependent on the verbal text” (Kress & Van Leeuwen, 2006, p. 18). Moreover, the tool kit, which Kress and van Leeuwen used to decipher the meaning of images, represents Halliday’s three metafunctions that they adapted to their needs in the study of the visual mode. Therefore, the three metafunctions acquired new characteristics. Firstly, the ideational metafunction identifies the participants in the image, the relationship between them and their roles. Secondly, the interpersonal explores the social relationship between the producer, viewer and the object, represented across the various semiotic modes. Finally, the textual metafunction analyzes the coherence of the abovementioned modes and how they form up a meaningful whole. (Kress & Van Leeuwen, 2006, pp. 42-43). So even though, Halliday’s tri-functional conceptualization of meaning was developed for the analysis of the linguistic mode, Kress and van Leeuwen found a way to apply the same conceptualization to the analysis of images. Nevertheless, there are other academics, such as Iedema, who also expanded Halliday’s conceptualization to the study of videos.

3.2.2. Iedema

According to Iedema, tele-films construct their own realities, by using the continuity technique. (Iedema, 2001, p. 187) In other words, continuity or continuity-editing seek to enhance the coherence between the different sequences in the film. Hence, it helps the viewer
to construct a certain reality more easily. Therefore, Iedema argues that “social semiotics focuses on these techniques (continuity) to highlight not only what was edited in and out, but also to show what was left out and thus constructed as unimportant or as natural and taken-for-granted.” (Iedema, 2001, p. 188) In order to reveal that left-out meaning, Iedema recognized the applications of Halliday’s three metafunctions to the field of film-making. However, in his case the three metafunctions are named representation, orientation and organization. (Iedema, 2001, p. 191) The first one deals with how are meanings represented visually, verbally, musically or sound-wise. (Iedema, 2001, p. 191) The second one concerns the positioning of characters and readers-viewers. Finally, organization explores how meanings are linked together and how are they structured in terms of rhythm. (Iedema, 2001, p. 192)

3.2.3. Colour as a semiotic resource

In their study of visual “grammar”, Kress and van Leeuwen have recognized the importance of colour in regards to generation of meaning. (Kress & Van Leeuwen, 2002, p. 343) According to their paper, colour is discussed as another semiotic mode, which amplifies the meaning of signs. (Kress & Van Leeuwen, 2002, p. 343) Furthermore, they have identified two types of affordance in colour that create meaning with the colour. (2002, p. 355) The first type is association or provenance, “the question of ‘where the colour comes from, where it has been culturally and historically’, ‘where we have seen it before’.” (Kress & Van Leeuwen, 2002, p. 355) And the second type of affordance relates to the different features of colour, such as: value, saturation, purity, modulation, differentiation and hue. (Kress & Van Leeuwen, 2002, pp. 355-357) These features will be discussed more in detail in Chapter 4.

3.3. Green advertising

Julia Corbett defines environmental communication as “the various ways we communicate about the natural world”. (Corbett, 2006, p. 2) Moreover, this particular branch of communication focuses on the relationship between people and nature. Hence, the social construction of nature or the definitions and meaning, which people tend to build through social interaction about nature, can be quite different from culture to culture. (Corbett, 2006, p. 6) Furthermore, all environmental messages “have ideological roots that are deep and that are influenced by individual experience, geography, history, and culture.” (Corbett, 2006, p. 6) Therefore, companies tend to adjust their environmental messages to their target audience,
especially through the use of green advertising. Moreover, Corbett (2006, p. 148) argues that advertising seeks to depict the environmental reality as “an idealized way of experiencing the natural world.” That is why Corbett provides four types of ads, which employ environment in different ways, such as: nature-as-backdrop, green product attribute, green image, and environmental advocacy. (Corbett, 2006, p. 149) These four types represent the various uses of nature in the production of advertising materials and also the relationship between the company and nature itself. What is more, Corbett links these four types with the psychology of advertising and how is the concept of nature depicted in the ads. (Corbett, 2006, p. 163) Some of these ads depict nature as a selling tool, appealing to narcissism, nature as sublime, and even disconnecting from itself. (Corbett, 2006, pp. 163-172) Finally, the four types of ads and the associations will be explained in detail in Chapter 4.

Hansen (2010, p. 134), on the other hand, argues that nature imagery and ideas regarding “the natural” form take up an important part of media and popular culture generally. “In contrast to the now infrequent advertising appeals to environmental protection and green or sustainable consumption, nature imagery and cultural notions of nature continue to figure prominently in advertising discourse.” (Hansen, 2010, p. 134) Therefore, it is essential to take into account the environmental themes and ideological uses of nature in advertising. What is more, Hansen examines the reasons for the use of the natural discourse in advertising. For example, according to Evernden, (Hansen, 2010, p. 157) nature is used habitually to justify and legitimate the actions we wish to regard as normal, and the behaviour we choose to impose on each other. Furthermore, Hansen (2010, p. 135) addresses the cultural aspect of the green discourse and the possible issues that might provoke. However, the focus of this thesis is not placed upon culture and its applications and impact on advertising.

3.4 Branding

Keller (2011, p. 2) defines a brand as a “name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of the competition.” The key word here is to differentiate from the rest of the companies in the industry. In order to be able to do that successfully a company has to choose the appropriate set of brand elements (logos, names, slogans, etc.) (Keller, 2011, p. 144), which will build strong brand equity. However, Keller uses the term customer-based brand equity (CBBE), which adds up to the notion of brand equity by employing the differential effect that brand knowledge has on consumer response to
the marketing of the brand. (2011, p. 48) Furthermore, he examines several sources of CBBE, such as the brand image, which would be the focus of this bachelor thesis. According to his work, a positive brand image takes marketing programs that link strong, favorable, and unique associations to the brand in memory. (2011, p. 56)

Another branding researcher that recognized the importance of brand image in building strong brands is David Aaker. According to him, the brand image plays a vital role in the brand positioning. (2010, p. 180) Aaker defines the brand position as “the part of brand identity and value proposition that is to be actively communicated to the target audience and that demonstrates an advantage over competing brands.” (2010, p. 176) Though, it might sound similar to Keller’s CBBE definition, Aaker suggests that the relationship between the brand image and the brand identity is crucial to brand position.

What is more, Pelsmacker provides some tips in regards to how can companies make their brands successful. (Pelsmacker, Geuens, & Bergh, 2010, p. 55) According to his work, one of the most essential aspects of a brand should be differentiation; that the consumers would clearly perceive the unique benefits of the brand. Secondly, quality and added value are of great importance, because they furthermore differentiate the company from its competitors. (Pelsmacker, Geuens, & Bergh, 2010, p. 55) Thirdly, innovation should not only be considered in regards to production, but also when “answering changing consumer tastes”. (Pelsmacker, Geuens, & Bergh, 2010, p. 55) Finally, Pelsmacker argues that long-term communication and especially advertising is the key factor to building a successful brand. That is why the focus of this thesis is placed on advertising materials of Toyota.

4. Methodology

In the next part of this thesis I will present the methodological tools, which I intend to employ in my analysis. Even though, many theorists have been discussed in the previous chapter, only a few of them will be used in the actual analysis. For instance, the social semiotic approach would be employed instead of the traditional one, represented by Barthes, because it introduced the concept of multimodality. Therefore, social semiotics is more appropriate, because the data for analysis is multimodal – print ads and commercials.
4.1. Kress and van Leeuwen’s approach

As it was mentioned earlier in this thesis, Kress and van Leeuwen adapted Halliday’s three metafunctions (ideational, interpersonal and textual) in order to decipher the meaning in visual data. Since the focus of this thesis is the analysis of Toyota’s advertisements, a deeper explanation of the concepts is required.

The ideational metafunctions consists of two types of processes – narrative and conceptual. The narrative structure serves to present unfolding actions and events, or processes of change, by analyzing social actions and interactions within and outside of the visual frame. (Kress & Van Leeuwen, 2006, p. 40) The conceptual process on the other hand, analyzes the participants in terms of visually constructed hierarchies or social groups in advertisements.

The second one or the interpersonal metafunction, just like Halliday’s tenor defines the relationship between the represented participants (human or not) and the viewer. (Kress & Van Leeuwen, 2006, p. 41) This structure helps clarifying the position of the viewer by analyzing factors such as social distance or attitude in regards to the picture. What is more, Kress and van Leeuwen provide some modality markers, which enable to understand how social reality is constructed in the image.

Last but not least, the textual metafunction deals with the structure and cohesion between both verbal and visual modes in the frame. (Kress & Van Leeuwen, 2006, p. 41) It analyzes the relationship between the two, by focusing on the information value, salience and framing of the text.

Additionally, Kress and van Leeuwen’s features of colour will be employed in order to decipher the meaning of colour in Toyota’s communicative strategies. As mentioned in Chapter 3, these features are value, saturation, purity, modulation, differentiation and hue. The first scale concerns with the range from light to darkness in regards to tones. (Kress & Van Leeuwen, 2002, pp. 355-356) Saturation, as the name suggests, deals with the level of saturation in colour, whether it is high or low, it could signify an intense emotion or a subdued, neutralized feeling. (Kress & Van Leeuwen, 2002, p. 356) Purity, on the other hand, explores the scale from maximum purity to maximum hybridity. For instance, as Kress and van Leeuwen suggest the “Mondrian colour scheme” of bright reds, blues and yellows would be considered as pure and, while a colour scheme of “pale anemic cyans and mauves” would have high hybridity. (Kress & Van Leeuwen, 2002, p. 356) Modulation is a feature that looks
at flat or highly modulated colours, i.e. basic and simplified colours or highly textured colours with various tints and shades. (Kress & Van Leeuwen, 2002, pp. 356-357) The fifth feature is differentiation and it focuses on the amount of mixture of colours in the palette, whether it is monochrome or multicolor. (Kress & Van Leeuwen, 2002, p. 357) Finally, the hue feature is the scale from blue to red and it extends the meaning of these two particular colours. (Kress & Van Leeuwen, 2002, p. 357)

All in all, the three metafunctions, along with the colour features, suggested by Kress and van Leeuwen, will serve as a backbone of the analysis of the Toyota’s advertisements.

4.2. Iedema’s approach

In the analysis of the two Toyota videos, however, Iedema’s three metafunctions (representation, orientation and organization) will be employed.

As mentioned earlier, representation explores how meanings are represented through the different modes: image, language, sound and music, as defined by Stockl (2004, p. 13) In order to unlock those meaning Iedema provides several questions that will aid in the construction of meaning. These are: What is the subject, which the shots portray? What is it s/he or they is/are doing? What kinds of verbal and/or speech track are employed? What is the verbal speech or track about? What kind of music is used? What kinds of associations are suggested through it? What kind of sounds appear? What kinds of associations are suggested through them? (Iedema, 2001, pp. 191-192):

The second metafunction (orientation) deals with the positioning of characters and readers viewers. (Iedema, 2001, p. 192) In order to understand how the subjects are positioned, Iedema offers another set of questions, such as: Does the camera use a high angle, low angle, a side-on or oblique angle, or is it positioned behind the subject in question? Do we see people in close-up or long shot? Does it move with the subject and in that way construe dynamism, urgency and immediacy, or does it keep its distance and stand steady? What degree of social distance is construed between the sound and the listener/viewer? (Iedema, 2001, p. 192)

Organization on the other hand investigates how meanings are incorporated into a dynamic text and in what order. (Iedema, 2001, p. 192) The question that Iedema poses here is: How meanings are linked together, in what order and in what kinds of rhythmic units?
By asking the aforementioned questions in regards to the two videos of Toyota, one will be able to draw on some conclusions and patterns, concerning the company’s communicational choices. (Iedema, 2001, p. 192) Furthermore, the analysis will provide a deeper understanding of how the three metafunctions augment each other.

4.3. Corbett’s concepts on green advertising

In order to position the Toyota ads and the two videos in green advertising categories, the concepts of Corbett will be explained more in detail.

As mentioned earlier in this thesis, Corbett identified four types of ads that employ the natural world differently. The first one she defines is nature-as-backdrop i.e. natural elements or participants have been used as background to strengthen the message of the advertisement. (Corbett, 2006, p. 150) The second type underlines the green attributes of the product. For instance, Corbett provides an example of paper towels, which are supposed to be environmental-friendly. (Corbett, 2006, p. 151) By purchasing this particular brand of towels, the customer recognizes that the company has used recycled paper in the production. Therefore, he/she accumulates positive value that he/she is contributing to a safer environment. The third type, explores how do companies communicate their green image through the use of nature in their advertising materials. (Corbett, 2006, p. 152) In this case, the ad is boosting the corporate image of the company, therefore encouraging customers to buy the company’s product, because the company itself is investing in the protection of the environment. Finally, the environmental advocacy deals with the communication of particular type of environmental action or modifying attitudes towards a specific environmental issue. (Corbett, 2006, p. 153)

Furthermore, Corbett discusses some usages of nature that are employed in green advertising that seek to appeal psychologically to customers. (Corbett, 2006, p. 163) One of the uses is nature as a selling tool, where attributes of the natural world are associated with products. (Corbett, 2006, p. 164) What is more, nature-as-backdrop and image ads tend to employ nature as selling tool, by attaching nonmaterial qualities to the particular type of goods that the company is producing. Another use of nature in green advertising is the one that appeals to narcissism. (Corbett, 2006, p. 166) In this type of ads, narcissistic people are dominating natural elements, seeking to satisfy their needs and desires, often being ignorant of the consequences to the environment. In nature-as-backdrop ads, people are usually positioned as
more powerful than Nature, instead of living in harmony with it. (Corbett, 2006, p. 167) Finally, the last one represents nature as sublime, thus creating a certain reality of nature. (Corbett, 2006, p. 169) The nature in these ads is idealized and romanticized, constructing a utopian image of it.

These are the green advertising theories that will be employed in the analysis in order to identify the associations, which are evoked by the advertising materials. By doing so, we will be able to understand how do these associations strengthen the brand image of Toyota.

4.4. Branding theory

In this section of the Methodology chapter I will provide the branding theories that will be employed in order to analyze the brand identity of the company through the advertising materials of Toyota. After that we will be able to find the associations, perceived from the materials and how are they (the materials) supplementing the brand image.

According to Aaker’s Brand Identity Planning Model (Figure 1), the goal of a company should be to pick the most appropriate brand elements and pattern that will enhance and differentiate the identity of the brand. (Aaker, 2010, p. 78) In his model he provides four types of perspectives on how is the brand identity communicated. What is more, the associations that stem from the particular type of identity play an important role in the brand image building of the company. However, for the needs of this thesis only two of the perspectives will be discussed. Firstly, the brand as a product is important, because it focuses on the product class, the attributes it possesses or the quality. (Aaker, 2010, pp. 78-81) By linking these characteristics to the brand, the brand identity is enhanced and made more cohesive. Secondly, the perspective of brand as a symbol can strengthen the brand identity by using vivid imagery as symbols that relate to the brand itself. (Aaker, 2010, p. 84) What is more, “symbols are more powerful if they involve a metaphor”, therefore many companies try to relate their brands to meaningful symbols that represent a functional, emotional, or self-expressive benefit. (Aaker, 2010, p. 85) Hence, it is important to build strong and favourable associations, in order to create a richer and stronger brand identity.

Keller expands on the concept of brand associations in his associative network memory model. (Keller, 2011, p. 51) This model explores the memory of the consumer and how it links various concepts with different types of associations. (Keller, 2011, p. 51) Two important elements form up this model – brand awareness and brand image. However, the
focus of this thesis is placed on brand image; therefore, brand awareness will not be discussed. So the brand image is defined as “consumer’s perceptions about a brand, as reflected by the brand associations held in consumer memory.” (Keller, 2011, p. 51)

Therefore, by providing strong, favourable and unique associations, the company will be able to maintain a successful brand image. The strength of brand association is defined by the way brand attributes (the product attributes) and brand benefits (the value attached to the product) are constructed. (Keller, 2011, p. 57) On the other hand, the favourability of brand associations positions the brand attributes and brand benefits as relevant and desirable to the customers. (Keller, 2011, p. 58) Finally, the uniqueness speaks for itself; the brand has to stand out from the competition. (Keller, 2011, p. 58)

4.5. Theoretical approach

Due to these aforementioned choices my main theoretical approach would be methodological hermeneutics. According to Schleiermacher, this scientific approach seeks to interpret the data’s true meaning i.e. the reasons for Toyota’s communicative choices. (Palmer, Schleiermacher's project of general hermeneutics, 1969, p. 89) Furthermore, one of the foci of this approach is “understanding” or as Palmer puts it “not a mere act of thought, but a transportation and reexperiencing of the world as another person meets it in lived experience.” (Palmer, Schleiermacher's project of general hermeneutics, 1969, p. 115)

Therefore, the analysis will seek to provide an objective understanding of the ideas in Toyota’s communicative strategies in order to demonstrate their impact on the brand’s image.

5. Analysis

In this Chapter of the thesis I will seek to provide an understanding of Toyota’s communicative choices, by analyzing five print advertisements and two video commercials. In the first section of the analysis I will discuss the ads and the videos in regards of the three metafunctions by Kress and van Leeuwen, and Iedema, mentioned earlier. I will then try to categorize the five ads and the two videos, by employing Corbett’s concepts discussed in Chapter 4. Finally, I will apply Keller’s model (Chapter 4) in order to find out what kind of associations are created with the advertising materials and how are these associations enhancing the brand image of Toyota.
5.1 Print ads

Firstly, I will analyze the five print advertisements: Min. Emissions (Appendix 1), Go Green. Go Prius. (Appendix 2), The planet’s favourite hybrid. (Appendix 3), aim: zero emissions (Appendix 4) and Myth (Appendix 5).

5.1.1 Min. emissions

The first print advertisement that will be analyzed is called “Min. emissions”. (Appendix 1) Here there can be identified two main actors – the sheep and the car (the Prius). Firstly, the ideational metafunction will be discussed. In regards to the ad, there is one narrative reaction non-transactional process that emanates from the sheep (the reactor). The eyeline vector is going outside of the frame; however, it can be argued that the sheep is looking at the viewer of the advertisement. Furthermore, from the conceptual processes, there is a symbolic attributive process that positions the car as the carrier of the symbolic attributes (fewer emissions than the sheep). Hence, a symbolic attribute of eco-friendly to the nature is attached. Secondly, the interpersonal metafunction reveals the relationship between the participants in the ad and the viewer. Therefore, the contact could be defined as both offer and demand picture. It is an offer picture, because the car is positioned as an object to be observed and contemplated. While, at the same time the sheep’s gaze is pointing at the viewer, drawing his/her attention. It could also be argued that the sheep symbolizes Nature itself and therefore the Nature is gazing at the viewer, in order to address the problem with CO₂ emissions. Moreover, the social distance in the image is quite impersonal, because the two participants are both represented in long shots. On the other hand, the attitude could be classified as action oriented (objectivity), because of the frontal angle. It could be argued that Toyota’s way of protecting the environment is the right way to go. Concerning the textual metafunction, the composition in the ad could be identified as centred margin. The car is positioned in the centre of the image, while at the same time the sheep has been placed right above it creating some sort of symmetry and equality. Nevertheless, the framing of the two participants is disconnection through the use of blank space, thus emphasizing on the fewer emissions from the car. In terms of salience, the emissions scale is quite visible and popping out, because of the vivid and highly saturated colours. The scaling from minimum to maximum emissions has been represented visually by the use of the colours green and red – good and bad for the environment. What is more, the scale is also quite differentiated from the rest of the ad,
That is why, in this particular advertisement the concept of nature has been used as backdrop and as an emphasis to the car’s green product attributes. The sheep in the image signifies an element of Nature and therefore by linking it to the product (the car) it constructs the meaning that the car, a machine, generates fewer CO₂ emissions than an actual animal. What is more, the attribute of producing fewer emissions is realized as a green product attribute. Moreover, the car becomes an environmentally friendly product. Hence, Nature in this particular example has been used as a selling tool, to encourage customers to buy an eco-friendly car, which obviously does not pollute the air as much as a sheep.

5.1.2. The planet’s favourite hybrid

The second advertisement is called “The planet’s favourite hybrid”. (Appendix 2) The ad represents a Prius car situated in a secluded forest. In this advertisement, there are few narrative and conceptual processes. There is an action non-transactional process, following a vector from the car (the actor) and out of the frame. The conceptual process is an analytical process, where the car is the carrier and the attributes are in fact stated in the text – “...three independent driving modes – Eco, Electric and Power, High fuel efficiency, Low CO₂ emissions.” Thus, the New Prius is given the attributes needed to become “The planet’s favourite hybrid”. In regards to the interpersonal metafunction, this advertisement is an example of an offer picture, where the car is an object of contemplation, encouraging the viewer to buy it. The social distance is impersonal. The attitude, however, could be defined as subjectivity involvement, convincing the reader that the picture is realistic. Finally, according to the textual metafunction, the information value is centred with a mediator. It could be argued that the mediator is the text in the middle “The planet’s favourite hybrid” connecting the Ideal (Nature/planet) with the Real (car/hybrid); thus creating balance. In the framing, connection has been used, because clearly, the car has been placed in the photo of the forest and then joined through the use of lightning/shadowing. Once again the car is quite salient, being white and contrasting with the green background. The colours of the forest are highly modulated and saturated, symbolizing the richness of Nature.

In this advertisement, once again the concept of nature-as-backdrop has been employed. The peaceful image of a forest as a background of the car entails that Nature and the car itself are
in harmony. As the text at the bottom states “No wonder the planet loves it.” What is more, the attributes that were mentioned in the ideational processes become green product attributes. They assign an eco-friendly characteristics and associations to the car. Therefore, the customer would be intrigued to buy it, because of the added value of an environmental lifestyle.

5.1.3. Go Green. Go Prius.

The third print advertisement is called “Go Green. Go Prius.” (Appendix 3) This advertisement is quite similar to the second one. Once again the main actor is the car, positioned in a natural background. The ideational, interpersonal and textual structures are quite similar to the ones in “The planet’s favourite advertisement”, with few exceptions. The attitude in this one is action oriented (objectivity); the slogan “Go Green. Go Prius.” clearly states that if you want an eco-friendly car, there is only one way to go. Additionally, the information value in this ad is polarized, where the given is the car and the new part is the new attributes “Make your gas last longer. Make your savings last longer. Make your dreams come true.” In other words the car is still there; only that it is more efficient.

Once again, the concept of nature has been used as backdrop. Positioning the car in a green meadow, links the message of the advertisement: “Go Green. Go Prius.”, directly to the product itself i.e. the Prius. Moreover, the emphasis on your in the “Make your gas last longer. Make your savings last longer. Make your dreams come true.” would appeal to the narcissistic consumer, where his needs and wishes are satisfied.

5.1.4. Aim: zero emissions

The fourth advertisement “Aim: zero emissions” (Appendix 4) is part of a campaign that Toyota organized in order to reduce CO₂ emissions. It represents a hand, which forms up a tree, with a natural background. In this particular example, the ideational function plays an important role. There is one narrative action non-transactional process forming a vector going up from the hand/tree (the actor) up to its crown and out of the frame. Moreover, there are five more narrative action non-transactional processes, which follow the five vectors coming out of the five fingers, symbolizing the roots of the relationship between man and Nature. Nevertheless, there is only one conceptual symbolic suggestive process, where Toyota as a company is a carrier, striving for innovation and sustainability. It is important to note that in this particular advertisement the product of the company is absent. Therefore, the focus is not
on the selling of cars, but on the protection of the environment. In terms of the interpersonal metafunction, once again the picture is offering the idea that men (Toyota) and Nature can be in balance. The attitude is once again focused on involvement. The frontal angle seeks to engage the viewer in taking up on the initiative of reducing carbon dioxide emissions. The composition, however, is quite interesting in this example. The information value is positioned in the centre through the use of a mediator – the trunk of the tree. It connects the crown of the tree/Nature (Ideal) with the hand/Man (Real). This relationship is further strengthened by the framing of the picture. The hand has been textured as it is made of bark and its colour also matches the one of the branches and the trunk. Additionally, the whole hand is more salient, because it was sharpened and it stands out from the blurred background. The brown and green colours are low saturated, which implies a more peaceful and harmonic environment. Nevertheless, the colours of green and brown are highly modulated in the various elements depicting Nature – earth, trees, leaves, grass, etc.;

The abovementioned natural elements serve as a background of the whole image. Therefore we can argue that nature-as-backdrop has been employed, in order to create the relationship between the company and the issue of carbon dioxide emissions. What is more, since the product (the car) is not present in the advertisement and knowing that it is part of a campaign, we could conclude that Nature has also been used as green image. By employing the greening discourse, Toyota manages to communicate itself as an environmentally aware company that strives to maintain every branch of their company in an efficient and sustainable way. (Appendix 4) Furthermore, in this particular example nature has been represented as a sublime, where both man and Nature work together in harmony. The hand symbolizes the efforts and hard work of Toyota to make a difference and to successfully achieve the aim: zero emissions.

5.1.5. Myth

The last print ad that will be analyzed is called “Myth”. (Appendix 5) The actors in the image are six: the Prius car, the satyr, the centaur, the Minotaur, the gryphon and the mermaid. This ad is much more different that the ones that were analyzed before. It contains creatures from the Greek mythology, also hybrids and implying that the Prius is yet another hybrid, but “not a myth”. The ideational processes in this example are particularly rich. There are two action bitransactional processes. The two vectors from the hands of the centaur and the mermaid point in the direction of the Prius. However, they are bitransactional and not
unitransactional, because the three are of the same kind, they are hybrids and they are interacting with each other. What is more, there are four reaction transactional processes, where the mermaid, the centaur, the Minotaur and the gryphon (reactors) are gazing at the car (phenomenon). Obviously, the car stands out, drawing their attention. Also, there is one reaction non-transactional process, where the satyr is looking outside of the frame. Concerning the conceptual structures, there is a symbolic attributive process, which categorize the car as the carrier of the symbolic attributes (being a hybrid). The interpersonal choices emphasize that particular attribute; it offers a picture of one of a kind hybrid automobile. Moreover, the angle of the shot is frontal, thus trying to involve (subjectivity) the viewer into this magical world. The composition in the advertisement is quite interesting. The whole picture is centred on the car and the mythological creatures are admiring it from all sides. The framing suggests disconnection, through the ellipse that frames the magical reality with the hybrids. What is more, the text “At last an hybrid that isn’t just a myth” implies that even though the car is positioned in the circle, it is real, unlike the rest of the hybrids (the mythological creatures). The car is particularly salient, because of the contrast of grey with the colours in the background. They are not that saturated and once again highly modulated green, creating a harmonious and mystical environment.

The Nature has once more been represented as backdrop, the mystical forest and the creatures, being half-human half-animal, seek to narrow the focus on the car itself. What is more, the forest and the creatures represent the ancient era and, at the same time, there is a machine of the modern era in the same picture. The two examples of hybrids (the mythological and the car) construct a more accurate meaning for the viewer. What is more, in this particular example Nature has been represented as a sublime, it looks magical, with the subtle lightning and the mystical creatures. Toyota is offering the viewer a car that represents an innovation in the field of technology, perhaps a car that will change the whole relationship between man and Nature.
5.2. Commercials

In this section of the thesis, an analysis of two commercials, focused on the environmental issues will be provided. The first one, the “Why not?” commercial is from 2009 and the second one is called “Harmony” and is from 2010.

5.2.1. The Why Not commercial

In regards to the representational resources, as it is highlighted in Table 1, this commercial begins by introducing a peaceful natural background. Visually, in the first two time frames the colours are dark, cold, modal, symbolizing how powerful the natural environment is. What is more, in time frame two people start assembling a car out of mud, branches, grass, symbolizing the relationship between the machine and Nature. In the next time frame the car is already assembled. The colours here are warmer and more saturated, celebrating the creation of both man and Nature. Nevertheless, in the next time frame a thunderstorm starts and slowly destroys the car. In this scene, the colours are quite cold, dark, with really low differentiation and high modulation of blue. They symbolize the terrible force of Nature. In the last two time frames the storm is ending and the car is slowly disappearing; and there is peace and quiet once again.

The amount of verbal resources is not that much. However, in time frame 5 the speaker announces Toyota’s slogan “The best way for a car company to have an impact on the environment is to have as little impact as possible”. There is a brief pause between “environment” and “is” in order to emphasize on the issue. Also, at the end of the video the name of the campaign is showcased “Why not?” and the logo of the company along with the website of the campaign, to link the meaning of the video to the company.

Musically, the tune is the same in time frames 1, 2, 3, 5 and 6. It is a soothing and peaceful music, symbolizing the peace and quiet, and the harmony in Nature. However, in time frame 4, when the thunderstorm starts, the tune changes to a more dramatic one, creating more dynamism and urgency; thus, enhancing musically, the visual representation of the storm.

Finally, the sound resources are not as abundant as well. In the first time frame, there are sounds of birds singing, enriching the visual representation of a harmonious natural

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7 The videos to both of the commercial are uploaded along with the thesis. However, these are the sources from the two videos: Video 1 (http://www.youtube.com/watch?v=aSrd4xWHi4w) and Video 2 (http://www.youtube.com/watch?v=nwiKhYh3LBo&feature=related).
environment. On the other hand, the sounds from time frame 4 – the distant thunders and the blowing wind symbolize chaos and terror, further enhancing the impressions from the storm.

In regards to the orientational metafunction, the video has a lot of integrity. Visually, the camera angle is steady and fixed in the first time frame, focusing on the natural background. Whereas in timeframes 2, 3, 4 and 5 it is rotating around the car made of mud. This way it creates dynamism and builds up the tension to the storm. In the last time frame, however, the camera once again stops rotating and focuses on the natural background and on the fact that the car has completely disappeared, leaving no negative impact. Sound-wise, the social distance in the first time frame is social, because the bird sounds create a welcome environment. Nevertheless, in time frame 4 the social distance is increasing drastically to impersonal, because of the negative connotations attached to the sounds of thunders and strong wind.

The organizational metafunction explores the rhythmic units in the video. The first time frame represents the beginning and it introduces Nature as one of the actors in the video. The second time frame is still part of the beginning, but introduces the other actor – the man and its creation. The third and the fourth time frames are representing the middle section in the video and also the plot. The car being finished and slowly destroyed by the storm represents the transition and sustainability. The last two time frames conclude the end of the video, by linking the visuals, the sounds and the music to the slogan – there is no impact visually, therefore it is stated also verbally.

In regards to the use of Nature in this particular commercial, it could be argued that as in the print ads, here nature-as-backdrop is leading. The scenery of the video is made of natural background – mountains, distant trees, etc. What is more, the fact that the car itself is built of branches, mud, grass, furthermore strengthens the relationship with Nature. Despite of that, the last two scenes in the video imply the concept of nature as green image. The slogan underlines the mission of Toyota that negative impact on the environment should be reduced or even neutralized. Moreover, nature is depicted as sublime, inspiring awe and admiration, through the persistence and force that she possesses.

5.2.2. The Harmony commercial

Table 2 underlines some of the most important elements of Iedema’s tri metafunctions in regards to the “Harmony” commercial. The visual part of the representational resources is
quite substantial. Firstly, in time frame 1 the background is presented i.e. the city and Nature, which are waking up. The colours are dark, monochromatic and cold. Nevertheless, the sun is rising and the Prius is emerging. In the second time frame the Prius is emerging and going out of the city into the Nature, changing its aspect. The Prius in this case, one could argue that it has some symbolic attributes of the sun; because the fauna is waking up and starts blooming. The colours here become more intense, vivid and saturated. There is a whole differentiated palette of tones, which symbolizes the diversity in the natural world. What is more, the elements of nature – flowers, clouds, butterflies, even the sun. They are depicted as people in costumes, underlining the harmony between man and nature. In the third time frame, however, the interior of the car is represented; focusing on the nature of the product i.e. it is a vehicle. In the last two time frames the car is climbing a hill in order to take a look at the panoramic view of the city and its natural surroundings. The colours here are quite differentiated and also saturated. Once again the idea of life has been strengthened by the use of colours.

In regards to the verbal resources in the commercial, the words of the speaker are strong and clear. In time frame 3 he focuses on the physical benefits for the buyer, by emphasizing on the personal pronoun you “You get more power and more space.” However, the overall benefit for society is summed up in time frame 4 i.e. “The world gets fewer smoke forming emissions.” The speaker links the benefit to the product itself and encourages the viewer/listener to consider purchasing a Prius. In the last time frame the speaker defines the product as “Third generation Prius. It’s harmony between man, Nature and machine.” In other words, he emphasizes on the relationship between these three elements and if maintained properly, it would be beneficial for everyone.

Musically, the video is using a really upbeat and cheerful tune that furthermore enriches the idea of harmony.

Furthermore, the orientational resources support the same idea. Visually, in the first time frame, the angle is frontal and the focus is on the background, thus exploring the reality without the Prius. Nevertheless, in the second time frame, the angle is changing to side-on and the camera is following the Prius everywhere it goes, creating a sense of dynamism and immediacy. In the scene with the interior of the car, however, the angle is oblique and it detaches the viewer from the environmental issue. In the last two time frames the angle is changing from side-on to back, to high, changing the perspective from being involved to the
perspective of an empowered viewer. Additionally, the social distance is personal in time frame 3, where the speaker is directly talking to the viewer, by using the personal pronoun you; whereas in time frames 2, 4 and 5, the social distance is neither personal, nor impersonal.

Concerning the organizational processes, the rhythm is quite coherent. The first time frame depicts the beginning or the reality/environment without the Prius. This builds up a contrast, when the Prius emerges and its effect on the environment is depicted. In the third time frame, the viewer is detached from the natural world and is provided with the physical benefits of owning a Prius “more space and more power”. The last two time frames build up visually through the use of the physical hill to depict the goal of the commercial i.e. a world with fewer carbon dioxide emissions, thanks to Toyota’s Prius.

When it comes to analyzing the use of nature in this commercial, it could be argued that one of the usages is nature-as-backdrop. The illustration of the natural world is crucial in this case, because it demonstrates the effect or at least the lack of negative effects of the Prius on the environment. Furthermore, the attachment of visual attributes of natural elements (flowers, clouds, sun, etc.) to the people in the commercial emphasizes the relationship between man and Nature, and that humans are part of Nature. Moreover, the concept of Nature has also been employed as sublime; to promote a certain idealized image of the environment that Toyota’s Prius has preserved.

5.3. The branding perspective

So far, five different print ads and two commercials have been discussed in order to identify the meaning through the various semiotic modes and the use of Nature in them. Firstly, the brand associations in the brand-as-a-product materials will be explained. Secondly, the associations stemming from the positioning of the brand as a symbol will be discussed. Finally, some patterns will be drawn from the communicative choices of Toyota.

In three of the print ads (Appendix 1, 2 and 3) and the Harmony commercial, the brand identity has been focused on the brand-as-product perspective. Clearly, the emphasis is placed on the product attributes of the car that make it a Toyota car – “eco-friendly”, “with more power and more space”, “the planet’s favourite hybrid”, “no impact to the environment”, “minimum emissions”, “hybrid engine”, etc. These associations anchor the value of the car positioning it to stand out from the rest of the car manufacturers, for possessing certain kind of qualities. Also, the emphasis on both personal (less gas consumption, savings last longer,
more space and power) and social benefits (fewer smoke forming emissions); thus, underlining the added value to the environment itself. What is more, the visual placement of the Prius among the natural environment and the vivid colours, furthermore strengthen the association about the relationship between the machine and Nature. There is no negative impact on the environment.

In the rest of the print ads (Appendix 4 and 5) and the “Why not?” commercial, the brand identity of the company is focused more on symbolic features. The use of the tree metaphor with the hand and fingers forming the roots of the tree, build up a strong and unique association of the relationship between man and Nature. It could be argued that the human hand is “shaking hands” with the Earth. This metaphor entails that in order to live in harmony with the environment; people should strive to reduce their negative impact. Furthermore, the usage of Nature in the advertising materials focuses on the friendly relationship between Toyota and the environment. Their cars are represented as part of the natural world, compared to mythological hybrids; they are not machines anymore, but something more natural. Using nature as sublime, the car company underlines the importance and the magical essence of nature, idealizing it. Therefore, the protection of the environment is not only protection of nature. In the “Harmony” commercial the environment is represent by people in costumes, symbolizing that Toyota is not only preserving the natural world, but also protecting us from the negative impact of air pollution. All in all, Toyota’s brand image emphasizes on “the harmony between man, nature and machine” and how maintaining this harmony results in a better world.

In contrast with other car companies, which brand themselves as powerful as Nature, or even conquering it, Toyota constructs a brand image of a company that is environmentally friendly, and at the same time it provides the same product attributes of other car manufacturers.

6. Conclusion

The motivation of this thesis was to explore how the car manufacturer Toyota manages to construct a successful green image to its brand. In order to do that, five print ads and two video commercials have been analyzed. The work of Kress and van Leeuwen helped in the understanding of the meaning-construction processes in still images. While at the same time, Iedema’s work provided a framework for the analysis of the two videos. Even though, the modes of the two types of advertising materials are different, the natural concepts and the
symbols employed in them remain the same. The meaning assigned to the associations seeks to create an eco-friendly image of Toyota and to position it as a socially aware and sustainable company. The emphasis of the advertising materials is not only on the product itself, but on the relationship between man and nature. What is more, Toyota underlines the importance of not having a negative impact on the environment. Finally, the car manufacturer provides a perspective for the rest of the car companies trying to follow a more sustainable and eco-friendly mission.

Bibliography


Leading the hybrid revolution, and shaping the future of cars, the new Prius is unlike any other. Its Hybrid Synergy Drive gives you three independent driving modes – Eco, Electric, and Power. Advanced features like Head-Up and Touch Tracer Displays, Electronic shift lever, Smart entry with a push-start, Traction control, 7 airbags, High fuel efficiency, Low CO₂ emissions and many more. No wonder the planet loves it.
Appendix 3

Go Green. Go Prius.

Go on the road trip you always dreamed of without spending your savings on gas. Invest wisely and buy the 3rd Generation Toyota Prius Hybrid, taking you around faster for less.

Make your gas last longer.
Make your savings last longer.
Make your dreams come true.

Go Prius.
Appendix 4

We believe in preserving the delicate balance between man and nature. It’s not just about your car’s exhaust emissions. It even goes beyond Toyota’s leading hybrid and clean diesel engine technologies. We apply innovative environmental solutions to every aspect of the vehicle’s life cycle, from design, manufacture and use, right through to recycling. It’s the only way we can expect to reach our ultimate aim: zero emissions.

www.aimzeroemissions.eu
Appendix 5

Text at the bottom reads: Prius Hybrid Synergy Drive is the only hybrid technology that wisely combines an electric and a gas engine to take care of the planet in an efficient way.

Figure 1

Brand Identity Planning Model by Aaker (2010, p. 79)
Table 1

<table>
<thead>
<tr>
<th>Scene</th>
<th>Time frame</th>
<th>Representation</th>
<th>Orientation</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>00:00:00 – 00:00:02</td>
<td>Visually: the natural setting of the video is depicted; dark, cold, modal colours; <strong>Musically</strong>: soothing and peaceful music suggesting the peace and quiet in Nature; <strong>Sound-wise</strong>:</td>
<td>Visually: the camera is still, frontal angle, peaceful view</td>
<td>Beginning, peaceful background, nature</td>
</tr>
<tr>
<td>Time</td>
<td>Visuals</td>
<td>Music</td>
<td>Sound</td>
<td>Notes</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>00:00:00 −</td>
<td><strong>Visually:</strong> people assembling a car from natural materials (branches, mud, grass, etc.)&lt;br&gt;<strong>Musically:</strong> the same rhythmic and calm tune&lt;br&gt;<strong>Sound-wise:</strong> distant sounds of the work of the people</td>
<td></td>
<td></td>
<td><strong>Beginning,</strong> creation of the car, relationship between nature and car</td>
</tr>
<tr>
<td>00:00:30 −</td>
<td><strong>Visually:</strong> a thunderstorm starts to disassemble the car, darker sky and colours&lt;br&gt;<strong>Musically:</strong> the tone changes to a more dramatic one&lt;br&gt;<strong>Sound-wise:</strong> distant thunders, wind blowing</td>
<td></td>
<td></td>
<td><strong>Middle,</strong> the car is disassembled</td>
</tr>
<tr>
<td>00:00:54</td>
<td><strong>Visually:</strong> the remains of the car are slowly disappearing, brighter colours&lt;br&gt;<strong>Verbally:</strong> strong, but calm speech “The”</td>
<td></td>
<td></td>
<td><strong>Ending,</strong></td>
</tr>
</tbody>
</table>
The best way for a car company to have an impact on the environment is to have as little impact as possible.”

**Musically:** the music changes to being peaceful as in the first scenes

**Sound-wise:** no sounds

---

Table 2

<table>
<thead>
<tr>
<th>Scene</th>
<th>Time frame</th>
<th>Representation</th>
<th>Orientation</th>
<th>Organization</th>
</tr>
</thead>
</table>
| 00:00:00 – 00:00:02 | **Visually:** the city is waking up, the sun rises, colours are dark, cold and monochromatic  
**Musically:** rhythmic, harmonic and cheerful music | **Visually:** frontal angle, focus on the background  
**Sound-wise:** impersonal | **Beginning,** Toyota’s cars have no negative impact on the environment |
<table>
<thead>
<tr>
<th>Time Frame</th>
<th>Visual Description</th>
<th>Verbal Description</th>
<th>Musical Description</th>
<th>Sound Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Visually:</strong> the Prius enters the scene, changing the aspect of the environment, people, dressed up as flowers start waking up, symbol of being part of Nature, multicolour tones, vivid and saturated</td>
<td><strong>Verbally:</strong> the lyrics of the song imply that the reason for the change in the scenery is the Prius</td>
<td><strong>Musically:</strong> same cheerful and playful melody</td>
<td><strong>Sound-wise:</strong> social</td>
<td></td>
</tr>
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<td><strong>Musically:</strong> same cheerful and playful melody</td>
<td><strong>Sound-wise:</strong> social</td>
<td></td>
</tr>
<tr>
<td>Middle, the plot is the introduction of the Prius’ effect to the environment</td>
<td><strong>Visually:</strong> the Prius enters the scene, changing the aspect of the environment, people, dressed up as flowers start waking up, symbol of being part of Nature, multicolour tones, vivid and saturated</td>
<td><strong>Verbally:</strong> the lyrics of the song imply that the reason for the change in the scenery is the Prius</td>
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world gets fewer smoke forming emissions. The third generation Prius.”  
**Musically:** same tune  

| 00:00:24 – 00:00:29 | **Visually:** the car is represented gazing at the panoramic view of the city and the Nature, it just changed  
**Verbally:** “It’s harmony between man, nature and machine”, the Toyota logo  
**Musically:** the tune fades out slowly, harmonic  | costumes  
**Sound-wise:** social  

| Visually: back angle, rising up to almost a god-like perspective, viewer power  
**Sound-wise:** social  | End, the world with fewer smoke forming emissions, thanks to Toyota |