# CAUSE-RELATED MARKETING AS A TOOL FOR BRAND IDENTITY STRENGTHENING

UNITED COLORS
OF BENETTON.

UNHATE

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## SUMMARY

Growing consumer social consciousness encourages companies to search for new marketing tools to communicate to their stakeholders and strengthen their brand identity. Due to noticeable beneficial marketing practices theorists have shown an increased interest in Cause-Related Marketing communications that is argued to be one of the fastest growing forms of marketing. In order to investigate this phenomenon more in details, this thesis tried to identify how United Colors of Benetton communicates their brand identity by using Cause- Related Marketing strategies in the 'UNHATE' campaign. Firstly, four 'UNHATE' campaign advertisements and the Press Release was analyzed by employing visual and textual multimodal analysis. Based on findings in the multimodal analysis, Cause- Related Marketing Communications part revealed that United Colors of Benetton used Cause-Related Marketing to demonstrate their corporate values and attitudes, as well as their Corporate Social Responsibility practices related with Unhate Foundation. Also, awareness of the cause was noticeably reinforced. Lastly, brand identity analysis part reflected that Cause-Related Marketing communicative choices resulted in brand identity perceptions of brand-as-symbol, brand-as-organization and brand-as-person that were later identified as contributing to self-expressive and emotional value-propositions. The final analysis observed that Cause-Related Marketing communicative choices help strengthening United Colors of Benetton brand identity and is an effective communicative tool to reinforce brand-customer relationship. Hence, marketers should consider Cause-Related Marketing as an effective way of communication.

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## 1.        INTRODUCTION

Over the past few decades the understanding of corporate branding has changed radically. In order to differentiate companies have to search for new marketing tools to communicate to their stakeholders and strengthen their brand identity. Due to previous noticeable beneficial marketing practices, theorists have shown an increased interest in Cause-Related Marketing communications that is argued to be "one of the fastest growing forms of marketing, as reflected in increased spending" (Berglind & Nakata, 2005, p.4 45).  The success is linked to consumers' increasing social consciousness (Broderick, Jogi & Garry, 2003, p. 583).

In order to investigate this phenomenon more in details, this paper will try to identify the Cause- Related Marketing communication strategies of the Italian clothing brand United Colors of Benetton campaign 'UNHATE'.

This campaign was launched on 16th of November in 2011 and was one of the most outstanding and controversial year's campaigns of the kind. The advertisements present digitally edited images of world's political leaders kissing each other. For instance, the President of United States of America, Barack Obama kissing  the Paramount Leader of the People's Republic of China, Hu Jintao or former Supreme Leader of North Korea, Kim Jong-il kissing the President of South Korea, Lee Myung-bak.

The United Colors of Benetton presents UNHATE campaign through the central theme of kiss- "the most universal symbol of love in order to stimulate reflection on how politics, faith and ideas, even when they are divergent and mutually opposed, must still lead to dialogue and mediation"[1].

Therefore, based on Adkins (2004) claim that "Cause- Related Marketing is a highly effective way to build the brand, to reinforce, demonstrate and bring life to corporate values and to make corporate social responsibility and corporate community investment visible" (p. 4)  this thesis will aim to analyze and answer:

**From a multimodal perspective, how does United Colors of Benetton communicate their brand identity by using Cause- Related Marketing in the 'UNHATE' campaign?**

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[1] http://unhate.benetton.com/press/download-area/

## 1.1. DELIMINTATION

Due to the limited scope of the analysis the limitations should be drawn to the thesis. First, the United Colors of Benetton are communicating the UNHATE campaign through various mediums and communicative practices. However, this paper will focuses only on communication strategies of the Press Release and four 'UNHATE' campaign advertisements. Moreover, delimitation could be seen in the choice to analyze the 'UNHATE' campaign material only through Cause-Related Marketing perspective. Furthermore, the campaign advertisements attracted various controversial reactions evoking the ethical issue as well. Despite that, due to the scope choice to focus on analyzing the communicative strategies and intentions from the sender's perspective, the ethical issue, as well as cultural differences perspective will not be included in this thesis paper.

## 1.2. STRUCTURE OF THE THESIS

This thesis will be divided into six main chapters. Chapter 1 is Introduction, Chapter 2 -Theoretical Background, Chapter 3- Methodology, Chapter 4- Background of United Colors of Benetton, Chapter 5- Analysis, and Chapter 6- Conclusion.

The following Chapter- 2. Theoretical Background will provide the background information about the theorists, main definitions and models that will be relevant in this thesis. Further on, Methodology Chapter 3- will explain the scientific method that has been chosen to answer the thesis question. The Background of United Colors of Benetton in Chapter 4 will present the company's history, values and provide other necessary contextual information related to the company. Furthermore, the Analysis in Chapter 5 will start with multimodal analysis of 'UNHATE' campaign material, the next part of the analysis is Cause- Related Marketing. Lastly, the analysis will end with identifying Benetton's brand identity perspectives and linking them to value-propositions. Finally, Chapter 5 will provide conclusion with main findings presented.

## 1.3. METHOD

The thesis statements aim to analyze 'UNHATE' campaign material by using an in- depth multimodal analysis in order to identify the main communicative strategies from Cause-Related Marketing perspective.   This reflects that analysis requires a lot of interpretations. Therefore, hermeneutics is seen as the most appropriate scientific methodology. This methodology is based on gaining information by extracting knowledge from the material in an interpretative way by trying to understand sender's intentions. Therefore, the first analysis part will provide comprehensive multimodal analysis within Social Semiotics. A visual analysis will be based on Kress & van Leeuwen theory, textual analysis- on Halliday theories. The information linking theory by van Leeuwen will summarize the findings in terms of textual-visual relation. This will assist and drive the better understanding of communicative strategies of Cause- Related Marketing that will be presented in the next section of the analysis part. Finally, the brand identity perspectives and value-proposition model presented in Aaker's theory will help to understand how the communicative choices that were identified facilitated in communicating their brand identity. The theories that were just shortly introduced here will be presented and elaborated comprehensively in the following- Theoretical Background chapter.

## 2. THEORETICAL BACKGROUND

Theoretical Background chapter will introduce and overlook the main concepts, define them and present theoretical models that are relevant to answer the thesis question. There are two main theoretical frameworks used within the fields of social semiotics and marketing communications. Firstly, the concept, namely social semiotics will be defined and explained.

### 2.1. SOCIAL SEMIOTICS

The term 'semiotics' originates from Greek word that means 'sign'. Kress & van Leeuwen, (2006) argues that "the key notion in any semiotics is the 'sign'" (p. 6). In addition, semioticians believe that the knowledge could be gained through this ' science of signs' by looking into how different semiotic resources, such as language, gesture, image, sound create meaning through complex semiotic interactions (Kress & van Leeuwen, 2006, p. 233). Moreover, the work of Barthes was the beginning of social semiotics as he stated that semiotics should engage with social and cultural environments (Kress & van Leeuwen, 2006).  His work has given the background for M.A.K. Halliday's work within social semiotic theory for interpreting the language that will be further presented in this chapter.

### 2.1.1. MICHAEL ALEXANDER KIRKWOOD HALLIDAY- TEXTUAL ANALYSIS THEORY

The theory of  "Language as social semiotics" by M. A. K. Halliday suggests the conceptual framework that presents a way to interpret the language. He argues that "language is a product of the social process" that "arises in the life of the individual through an ongoing exchange of meanings with significant others" (1996, p. 89.) Furthermore, language is argued to be "one of the semiotic systems that constitute culture" and is seen as "twofold function" that "function both as expression of and as

metaphor for social process" (ibid, p.90). In other words, language is argued to be the social activity that is constructed in various social contexts and can be seen as a resource for creating and understanding the meaning. In addition, he stresses the fact that "language does not consist of sentences, it consists of text, or discourse- the exchange of meanings in interpersonal contexts of one kind or another" (ibid, p.89). Based on this claim Halliday proposes that language is built on three metafunctions, namely ideational, interpersonal and textual. Halliday (1996) argues that all these functions are interdependent (p. 89).

Ideational resource works as a component of meaning and represents what is talked about in the text. Halliday argues that "language has to interpret the whole of our experience, reducing indefinitely varied phenomena of the world around us, and also of the world inside us, the processes of our own consciousness, to a manageable number of classes of phenomena: types of processes, events and actions, classes of objects, people and institutions, and the like" (Halliday, 1978, p.21). Therefore, the theory of Halliday suggests three main categories that characterize ideational resources in the texts: process types and participant roles, circumstantial roles, time and perspective, and concept taxonomies (Stillar, 1998, p. 22).

First, the process type and participant roles function in order to represent participants, events, states and relations (ibid, 23-25). Second, the circumstantial roles function in the text as the representation of circumstances surrounding the process (ibid, p.26). Third, the time and perspective function to represent temporal and perspectival framing of the process (ibid, p.27). Last, concept taxonomies function in order to construct conceptual fields (ibid, p.27).

 The interpersonal resource refers to the relationship between sender and receiver. In addition, this resource functions mainly as a language resource for shaping interaction (ibid, p.20). According to Halliday (1978) "language has to express our participation, as speakers, in the speech situation; the roles we take on ourselves and impose on others; our wishes, feelings, attitudes, and judgments" (p. 21).

Theory suggests four Interpersonal function recourses, namely speech function, modality, attitudinal lexis and sentence adjuncts (ibid, p.34). First, speech function works to assign speech roles in order to identify authority, politeness, etc. This function

could be expressed by the statement, question, command, exclamation (ibid, p. 34). Second, modality function in the text is to construct speaker's/writer's orientation in order to reflect obligation, permission, etc. mainly by employing modal verbs (ibid, p. 35). Third, the attitudinal lexis in the text functions to index speaker's attitude through adjectives, degree adverbs, or linking, reporting, cognitive verbs (ibid, p. 35-38). Final, the sentence adjuncts in the text indicate speaker's attitude, assessment of possibility or certainty (ibid, p. 38-39).

The textual metafunction characterizes language resources that "are used to structure the flow of information, link different parts of the text with one another, and link the text with its context" (ibid, p. 45). In addition, Stillar (1998) distinguishes two textual resources- theme and cohesion. First, theme functions in the text by structuring thematic development and information flow. Also, related themes in the texts create and reflect logical coherence (ibid, p. 46-48). Second, cohesion functions by relating text to the context and creating texture. This could be realized through references, ellipsis, conjunctions or lexical cohesion (ibid, p. 49-52). To summarize, this function enables parts of the text to be linked with other parts to create coherent and cohesive text.

This linguistic theoretical framework was one of the most significant theories for further social semioticians. Based on Halliday's approach theorists Kress and van Leeuwen modified and expanded his theory by presenting the term multimodality which will be further explained in the next section.

### 2.1.2.     MULTIMODALITY

As the communication became more and more complex, the theories of semiotics developed towards the view of multimodality "in which common semiotic principles operate in and across different modes" (Kress & van Leeuwen, 2001, p. 2). In addition, according to Kress & van Leeuwen (2001)    this theory was developed to be "appropriate to contemporary semiotic practice" (p.2). Hence, multimodality means that language could not be perceived as the dominant mode any more, but suggests that meaning is made in every sign, every level, and in every mode (ibid, p. 4).  Therefore, the next section will present the theoretical framework for visual analysis, as it is important

to focus on all the modes in order to fully understand and interpret the United Colors of Benetton 'UHATE' campaign multimodal material that contain both, text and image signs.

## 2.1.3. GUNTHER KRESS AND THEO VAN LEEUWEN- VISUAL ANALYSIS THEORY

The conceptual framework for analyzing texts developed by Halliday was further expanded by Kress & van Leeuwen for visual analysis by using Halliday's origins of three metafunctions. They stated: "Just as grammars of language describe how words combine clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted elements- people, places and things- combine in visual 'statements' of greater or lesser complexity or extension" (Kress & van Leeuwen, 2006, p. 1). Thus, three metafunctions- ideational, interpersonal and textual are the core concepts in this theory as well.

The ideational metafunction works to "represent objects and their relations in a world outside the representational system" (ibid, p.42). This function is divided into two categories narrative and conceptual. Narrative ideational function serves to present actions, events, processes or transitory and that is expressed through the vectors, that are formed by a depicted elements and connects two participants or interacts (ibid, p. 63). The conceptual function represents participants in terms of their class, structure and meaning. This category is expressed by relating participants to each other in terms of taxonomy, part-whole structure or seeing what participant is or means (ibid, p. 109-110).

The interpersonal function "represent participants at particular social relation between the producer, the viewer and the object represented" (ibid, p.42). Theory distinguishes three ways of how the relation between the viewer and the represented participant could be expressed. First, contact is identified from the gaze by seeing if it is directed towards the viewer (ibid, p. 117- 118). Second, social distance describes the interpersonal function in terms of size of the frame to measure intimate, social or impersonal distance (ibid, p. 124). Third, the perspective of the image helps to identify

the attitude. It is divided in terms of subjectivity and objectivity by seeing what is the angle of the image (ibid, p. 129- 137).

Lastly, the textual function "makes a range of resources available: different composition arrangements to allow the realization of different textual meanings" (Kress & van Leeuwen, 2006, p. 43).  It is described in information value, salience and framing categories. Information value shows where the main element of the composition is placed (Kress & van Leeuwen, 2006, p. 177). Salience describes the degree to which an element draws attention in terms of color, sharpness, definition, or other (ibid, p. 177). Lastly, framing helps to determine the degree to which an element is visually separated or joined to other elements (ibid, p. 177).

The further section will present the theoretical background to information linking theory. Van Leeuwen (2005) argues for its importance as "information only becomes relevant if the items are linked" (p. 219). Therefore, in order to understand the overall message of multimodal material it is important to include this theory in the thesis as well.

## 2.1.4.      THEO VAN LEEUWEN- INFORMATION LINKING THEORY

Theory of van Leeuwen (2005) distinguishes three information linking categories: verbal, visual and visual-verbal. However, as the thesis will focus on understanding the communication strategies based on visual advertisements and the Press Release, the main focus will be drawn to visual-verbal information linking tools.

The visual-verbal relation theory originates from the classic semiotician Roland Bathes. He developed two concepts, called 'anchorage' and 'relay'. First, 'anchorage' is expressed then the „text directs the reader through the signifieds of the image" (van Leeuwen, 2005, p. 229). In other words, this concept refers to seeing how linguistic means of communication points to the meaning in the image. This concept in Halliday's theory is related to term 'elaboration' (ibid, p. 229). Moreover, elaboration between image and text could be explained through specification (text/image makes image/text more specific) or explanation (text/image paraphrases image/text) (van Leeuwen, 2005, p. 230). Second, 'relay' is referred then "text and image stand in a complementary

relationship" (van Leeuwen, 2005, p. 229). In this case, 'relay' signifies that linguistic means of communication could add or alter the meaning of the image. The equivalent in Halliday's theory is called 'extension' (p. 229). In this case, extension between text and image could be observed by contrasting similar or complementing information (van Leeuwen, 2005, p. 230).

The following part will present and explain theories within Marketing Communications field.

## 2.2. MARKETING COMMUNICATIONS

This section of Marketing Communications will include theories that present the main concepts and theories relevant for this thesis within marketing communications.

### 2.2.1. CAUSE-RELATED MARKETING

To begin with, this part will be mainly based on the Sue Adkins definitions of Cause-Related Marketing. This choice could be argued as she is acknowledged theorist in this field, which first introduced Cause- Related Marketing concept in UK and is frequently quoted in other theorists' works within the field of Cause- Related Marketing. Moreover, see is noticed to be one of the main primary sources that other theorists built their definitions on.

Adkins (2004) defines Cause Related Marketing as "a commercial activity by which a businesses with a product, service or image to market builds a relationship with a cause or a number of causes for mutual benefit" (p. 11). In other words, Cause- Related marketing is seen as a tool that provides commercial advantage for both parties, and applies equally to a cause and to business. Moreover, it is all about win:win:win scenario where "the charity or cause and business win and indeed there the benefits also extend to consumers and other stakeholders" (ibid, p.12). To sum up, it could also be argued that Cause Related Marketing is the point where business and cause meet for mutual benefit.

Furthermore, the origins of Cause- Related Marketing exists in decades, or even centuries, however, the term Cause- Related marketing was started to be used after the 1983. American Express made a campaign to demonstrate itself as Socially Responsible company in which donated for a number of different non-profit organizations as part of the San Francisco Arts Festival. Every time someone used an American Express Card, a 2 cent donation was made. Also, each time new members applied for a card a contribution was made. The final result was a 28 percent increase in card usage, which significantly exceeded expectations (Demetriou, Papasolomou & Vrontis, 2009, p. 267). For the charity this campaigns helped to raise $108,000 and made a significant contribution to their work (Adkins, 2004, p. 15). After such successful beginning, American Express applied this concept again in the national level to raise support for the Restoration of the Statue of Liberty (ibid, p.14).

After such positive practices the interest to this field expanded rapidly and now it could be met more often. Berglind & Nakata (2005) claim that "CRM is one of the fastest growing forms of marketing, as reflected in increased spending" (p. 445). Furthermore, the story of American Express also reflected that Cause- Related Marketing can be demonstrated in sales promotion way, also called transactional programs. Adkins(2004) distinguishes five other means of how Cause-Related Marketing can be communicated, namely advertising, public relations or publicity, sponsorship, licensing and direct marketing, which includes loyalty and relationship marketing (p.117). However, based on the thesis scope to focus on Cause Related Marketing communications strategies of United Colors of Benetton 'UNHATE' campaign advertisements and the Press Release, the theoretical framework will focus on these particular mediums.

Cause Related advertising refers to the advertising of a particular cause or issue "where the business aligns itself with a particular good cause and uses its advertising to communicate the cause message" (Adkins, 2004, p. 116). Theory stresses the main objectives of it that "ranges from building, reinforcing and demonstrating corporate or brand reputation to providing differentiation and encouraging relationships and loyalty between the product, service or charity, cause or corporate" (ibid, p. 116). Also, it is about engaging individuals on higher levels, "it is about affinity and reinforcing consumer's identity and beliefs" (ibid, p. 73). In general, CRM is defined as one of the

best ways of demonstrating the organization's corporate social responsibility and bringing it to the attention for consumers and other stakeholders (ibid. 32).

Nevertheless, the theory of Berglind & Nakata (2005) distinguishes three main Cause Related Marketing practices that marketers build the campaigns around, namely issue focused programs, business activity programs and target focus programs (p.447).

Furthermore, the main responsibility that marketers have is building strong brands. Strategic Cause Related Marketing is argued to be an effective way to reinforce the more favorable brand identity (Adkins, 2004, p. 47). Therefore, the following part of the thesis will introduce the theories within this field. It provides theoretical framework to value proposition model and presents four brand identity perspectives that would help to clarify and conclude how Cause- Related Marketing strategic choices helped to communicate the brand identity of United Colors of Benetton.

### 2.2.2.        BRAND IDENTITY

The thesis will base the analysis of brand identity of United Colors of Benetton campaign on well- known and acknowledged theorist- David A. Aaker book "Building strong brands". He has significantly contributed to developing this field by focusing on core factors that create real differentiating value of the brand identity and explain how it could be achieved.

Aaker (2002) defines brand identity as "a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the organization members" (p.68). In addition, this concept represents brand identity from the sender's perspective. Moreover, he believes that "a key to developing a strong brand identity is to broaden the brand concept" (p. 76). In other words, if the brand wants to be differentiated in the market, the focus should be broader than just focusing on product features. Kotler (2009) argues for that by stating that "in a consumer culture people no longer consume for merely functional satisfaction but consumption becomes meaning based and brands are often used as symbolic resources for construction and maintenance of identity" (p.426). Based on this claim, this paper will employ brand identity perspective and

value- proposition models to comment on Cause- Related Marketing communication strategic choices made in United Colors of Benetton 'UNHATE' campaign to see how it contributed for brand identity strengthening. In addition, Aaker (2002) argues that providing value- proposition to the customers can create "a strong brand-customer relationship", which is argued to be the ultimate goal for establishing brand identity (p. 77).

## 2.2.2.1.    BRAND IDENTITY PERSPECTIVES

As one of the core theoretical approaches for analyzing brand identity Aaker (2002) distinguishes four brand identity perspectives model. Aaker (2002) suggests four brand identity perspectives, namely the brand-as-product, brand-as-organization, brand-as-person and brand-as-symbol (p.68). By identifying which perspectives United Colors of Benetton campaign communicated the analysis will be able to define the impact and possible outcomes of Cause-Related Marketing communication practices. In addition, these four perspectives are divided into twelve dimensions and by identifying them it is "helpful in articulating what the brand should stand for in the customer's mind" (Aaker, 2002, p. 78).

First, brand-as-product focus on attributes of the product in terms of class, use occasions, country of origin, etc. Product- related attributes can create an understanding of what extra the particular brand could offer. Also, company could brand itself by emphasizing the quality it is offering. Another dimension of brand as product is by emphasizing the country of origins. It is considered as strategic option by creating associations for brand with a country or region that could add credibility to it (ibid, p.82). Lastly, brand-as-a-product could be communicated by positioning a brand by a type of user (p.81). In other words, this dimension offers certain characteristics of the user that the product is aimed at.

Second, brand-as-organization focus on attributes of organization, such as innovation, a drive for quality, and concern for the environment that are created by the people, culture, values, and programs of the company (Aaker, 2002,  p. 82). It is claimed that the main utility of organizational attributes are that they are "more enduring and more

resistant to competitive claims than are product attributes" (ibid, p.83) Moreover, "it is much easier to copy a product than to duplicate an organization with unique people, values, and programs" (ibid, p.83). All organization characteristics can provide a basis for differentiation, a value proposition, and a customer relationship (ibid, p. 115).

Third, brand-as- person focus on personal characteristics associated with the brand, as being fun, competent, trustworthy, youthful, upscale, etc. It could be defined as "the set of humanistic characteristics associated with a given brand" (ibid, p. 141).Theory suggests "A Brand Personality Scale" that distinguishes "The Big Five" characteristics that is argued to be dominant in strong brand identities, namely : sincerity, excitement, competence, sophistication and ruggedness(ibid, p.144) .

In addition, brand-as-person could contribute to stronger brand through self- expressive benefit that works as a tool for the customers to express their own personality (ibid, p.83). Also, it could work as a basis of a relationship between the customer and the brand by enriching their understanding of people's perceptions and attitudes towards the brand (ibid, p.151).

Fourth, brand-as-symbol can create cohesion and structure to the brand identity and "can be a core stone for a brand strategy" (p. 85).Aaker (2002) distinguishes three types of symbols: visual imagery, metaphors and the brand heritage. Symbols that include visual imagery can help to make brand more memorable and powerful (ibid, p. 84).The metaphors with symbolic characteristics is argued to help represent a functional, emotional and self-expressive benefits, which would help making the brand identity more vivid and meaningful (ibid, p.85). Finally, the brand heritage supports brand identity by representing what it is special and essential about the brand (ibid, p. 85).

To sum up, all these four perspectives are a tool to clarify, enrich, and differentiate the brand identity. Therefore, it is seen as a good way to contribute for answering the thesis question.

## 2.2.2.2.     VALUE- PROPOSITION MODEL

Value -proposition is defined as "a statement of the functional, emotional and self-expressive benefits delivered by the brand that provide value to the customer" (ibid, p.95). First, functional benefit is based on a product attributes and what utility it could bring to the customer. It relates to "the functions performed by the product or service for the customer" (ibid, p.96). Moreover, it is argued to "have direct links to customer decisions and use experiences" (ibid, p.96). On the other hand, there are several limitations that exposing only functional benefits have. Functional value proposition often fail to differentiate and is easy to be copied (ibid, p.96). Second, emotional benefits is when brand gives the customer a positive feeling about something (ibid, p.97). Furthermore, enhancing emotional benefits could result in adding "richness and depth to the experience of owning and using the brand" (p. 97). Aaker (2002) base the effectiveness of adding emotional benefits to the brand identity on studies that confirmed that advertisements that included an emotional benefit had "a substantially higher effectiveness score" comparing to whose that only had a functional benefit exposed. (p.99). Third, self- expressive benefit helps customer to fulfill the need "to communicate his or her self-image" (ibid, p. 99). In addition, "brands can become symbols of a person's self- concept" and it should be permanent rather than transitory (p.101). In comparison to emotional benefits, self- expressive benefits focus on self, the personality factors, rather than feelings.
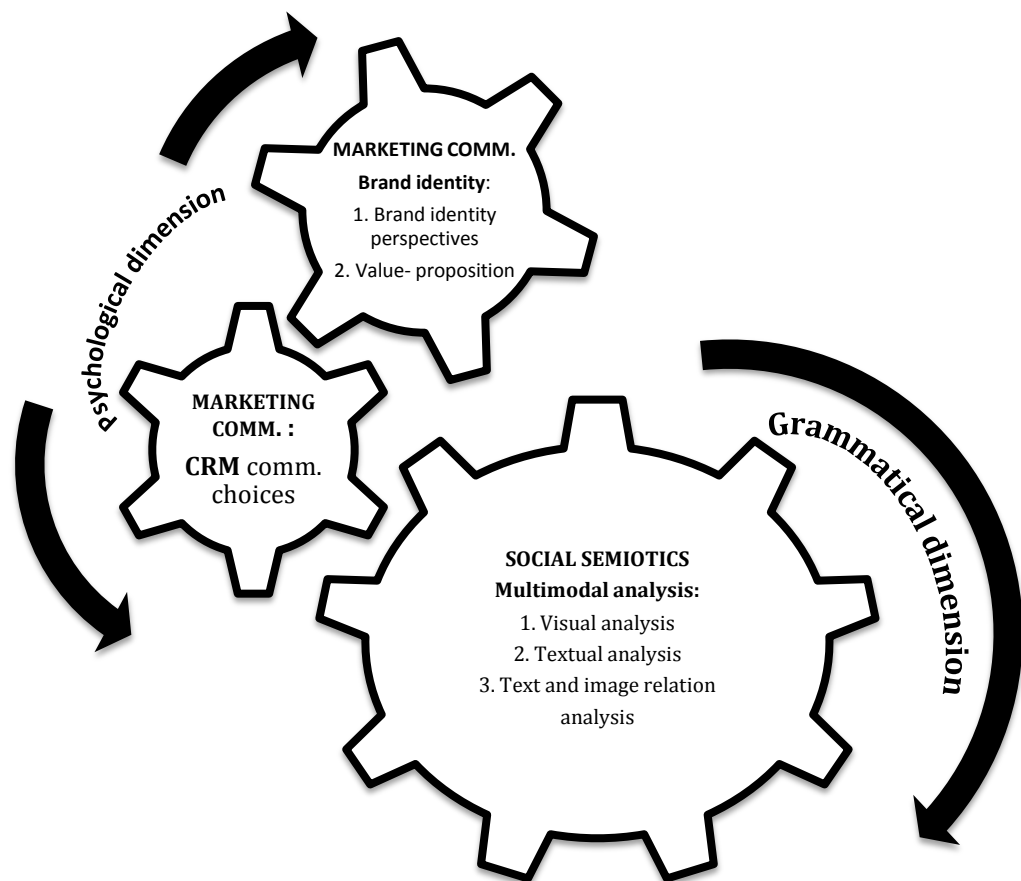
## 3.     METHODOLOGY

The previous section of the thesis presented the main theories that would be relevant in order to answer the problem statement. This section will explain the methodology that is going to be used more in detail.

The thesis strives to understand the Cause- Related Marketing communication strategies and their impact for brand identity by interpreting the findings from the multimodal analysis perspective. Therefore, the hermeneutic approach seems like an appropriate scientific method for this thesis.

Schleiermacher, who is regarded as the father of modern hermeneutics (Palmer, 1969, p.97) defines this scientific approach as "a science of understanding, which could guide the process of extracting meaning from a text" (ibid, p.91). Based on this claim, the thesis strives to identify how United Colors of Benetton communicate their brand identity. Moreover, as discussed above, the thesis will base brand identity on Aaker's theoretical perspectives that suggest the way for brand identity analysis from the sender's perspective. Hence, this reflects why hermeneutics is applied in the thesis as the best way to reach the overall thesis objective.

Moreover, Schleiermacher argues that the hermeneutic interpretation consists of two interacting moments, also called dimensions: the "grammatical" and the "psychological" (ibid, p.86). Firstly, the grammatical dimension helps to interpret the medium in relation to language in the structural-sentence level and the interacting parts-word level (ibid, p. 89). In the thesis this dimension will reflect through multimodal analysis in social semiotics part. Secondly, the psychological interpretation focuses on "what is subjective and individual" (ibid, p. 88). Therefore, since hermeneutics works as a tool for "re-experiencing of the mental processes of the text's author" (ibid, p.86) the psychological dimension will help to interpret sender's intensions and the overall meaning of the communicative material of 'UNHATE' campaign. This dimension in the thesis will reflect in marketing communication analysis part- Cause-Related Marketing communications and Brand Identity. Besides, both dimensions of interpretation are argued to be necessary and also constantly interacting (ibid, p. 89).

This interaction in hermeneutic theories reflects in the concept called- hermeneutic circle. Palmer (1969) states that interpretation is a circular process: "dialectical interaction between the whole and the part, each gives the other meaning; understanding is circular" (p.87) This means, that only by understanding and interpreting 'UNHATE' campaign material from different theoretical perspectives in different analysis parts, the thesis will be able to conclude the overall meaning and provide the answer to the problem statement. In order to better understand the methodology of this thesis the "Chart 1" visualizes this methodological approach:

**Chart 1. Methodological structure: Hermeneutic circle**

The first part of the analysis is social semiotics. It will contain the multimodal analysis of four 'UNHATE' campaign advertisements and the Press Release. First, the visual analysis of campaign advertisements will be analyzed based on three Kress & van Leeuwen's metafunctional resources. Second, Press Release will be analyzed using Halliday's theory through the same three metafunctions from the textual semiotics perspective. The final part of this section is text and image relation that is based on van Leeuwen's theory that would help to understand the connection between advertisements and press release, and accompany to conclude the overall meaning of those mediums. The second part of analysis is Marketing Communications. It will begin with relating the multimodal analysis findings to Cause-Related Marketing theories in order to identify the main Cause- Related Marketing communication choices.

Further on, the findings from previous section will help to identify how Benetton communicates brand identity by looking through four brand identity perspectives and

value-proposition model. These theories will provide the final information relevant to answer the thesis statement.

Before moving to campaign material analysis the following chapter will present the Background of United Colors of Benetton. This part will provide the facts from company's history and its main communication approaches up until today. This will help to know the company and provide necessary contextual information in order to interpret the communication strategies of UNHATE campaign materials.

## 4.        BACKGROUND OF UNITED COLORS OF BENETTON

The Benetton Group was founded in 1965. It is a global clothing brand that was started as a family business by four Benetton family members- three brothers and the sister. Today, Benetton group became one of the world's leading clothing manufacturers and retailers with the main headquarters situated in Ponzano Veneto, Italy.  The company has around 9000 employees and is present in 120 countries around the world. In addition, the 80% of the capital is still controlled by the Benetton's family (Euromonitor, 2010).

Benetton's corporate vision states that "Benetton Group is committed to being a globally responsible company in social, environmental and economic terms: this is a commitment for present and future generations, to grow together with the community in which the company operates, in Italy and all other markets"[2]. Such vision reflects the high importance that company draws towards the Corporate Social Responsibility practices. Furthermore, Benetton states that their focus within Corporate Social Responsibility includes: "concern for human rights, product safety and transparency towards consumers in its business strategy, creating shared values within and outside of the company, and anticipating and identifying potential negative impacts of its activities"[3].

Moreover, since the campaigns in the 90s, Benetton Group's apply such focus in their advertisements. Instead of focusing on products, Benetton started choosing social

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[2] http://www.benettongroup.com/sustainability/company-approach
[3] http://www.benettongroup.com/sustainability/company-approach

themes, actively promoting freedom of speech and giving visibility to humanitarian causes. The Benetton Group's advertising philosophy is guided by the chairman of Benetton Group, Luciano Benetton statement that "communication should never be commissioned from outside the company, but conceived from within its heart" (Lancaster & Massingham, 2011, p. 53). This approach is visible in their advertisements throughout the years, for instance, the 2001 campaign "Volunteers in Colors", in connection to the International Year of Voluntary Work, the 2003 campaign "Food for Life", together with the World Food Programme, also, the 2008 campaign "Africa Works" that promoted micro-credit Programme in Senegal[4]. The campaign 'UNHATE' was created applying the similar approach. In addition, Benetton's large investments in using social issues in marketing campaigns have made their advertisements unique and appealing way of marketing. Consequently, it is interesting to analyze their newest campaign 'UNHATE' through Cause-Related Marketing perspective and see what impact the campaign made for their brand identity.

## 5. ANALYSIS

This chapter will contain the analysis of the four 'UNHATE' campaign advertisements and the Press Release. First, within multimodal analysis part, the campaign advertisements will be analyzed. Further, the textual analysis of the Press Release will be made and linked to visual analysis findings in information linking part. Lastly, the findings of communicative choices within Cause- Related Marketing will be linked to brand identity perspectives.

## 5.1. MULTIMODAL ANALYSIS

### 5.1.1. VISUAL ANALYSIS

The visual analysis of all four advertisements will be concluded in one section due to the considerable similarities between them. However, the main differences that are relevant to analyze the intended message and to answer the thesis statement will be

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[4] http://www.benettongroup.com/sustainability/social-commitment

distinguished and explained in detail. The appendix 6 presents the table with the main findings of visual analysis.

First, the narrative process type represents how the social action is designed. In the advertisements the action is expressed through the two- way interaction that is formed with a vector by depicted element – lips kissing each other.  This type of interaction refers to bidirectional transaction, as the action between two participants is represented occurring simultaneously.  In addition, this kind of representation signifies the equality between the actors. Moreover, in terms of narrative circumstantial elements, the pictures do not include any other participants, meaning that the picture only communicates the message through two interacting participants by enhancing the whole focus on them, instead of setting the scene in the background to further narrate the story of how and where this action takes place. In addition, the advertisements are quite static.

Considering the conceptual processes, the advertisements include classification and symbolic representations. First, the classification relates participants to each other in terms of taxonomy (Kress & van Leeuwen, 2006, p. 79). In this case, the advertisements represent covert taxonomy. This could be argued as the equation between participants is visually expressed by a symmetrical composition. The actors' orientation is alike regarding their relation to horizontal and vertical axes and their size. Second, the symbolic function shows what the participant is or means. This function of representation is the most evident feature in all the pictures, as the advertisements represent symbolic participants carrying symbolic meanings and identities.  The first advertisement (appendix 1) represents two suggestive carriers- Barack Obama, the President of the United States and Hu Jintao, the Paramount Leader of the People's Republic of China. The second advertisement (appendix 2) represents Mahmoud Abbas, the President of Palestinian National Authority and Benjamin Netanyahu, the Prime Minister of Israel. Third, (appendix 3) represents Angela Merkel, the Chancellor of Germany and Nicolas Sarkozy, the President of France. Lastly, the advertisement (appendix 4) reflects Kim Jong-Il, the Supreme Leader of North Korea and Lee Myung-bak, the President of South Korea. All those actors were chosen as they are well known and easily recognizable people - the highest rank political leaders of two different countries.  In order to understand what symbolic meaning those actors carry in these

advertisements, it is not as important to discuss their personality traits as it is important to stress the fact, that those pairs are either from two conflicting countries (South Korea-North Korea and Palestine- Israel) or are representing two political antagonists (Sarkozy with Merkel and Obama with Hu Jintao). However, due to limitations of the thesis scope this will not be elaborated further.

Therefore, due to the reason mentioned above it is surprising to observe those two highly familiar participants kissing, especially then this is done simultaneously and very intimately. Moreover, in terms of conceptual symbolic attributes kissing itself signifies friendliness and intimacy and since this happens between two publicly well-known people, it evokes even higher curiosity. Other symbolic attributes are their formal outfits. This also helps to reflect their identity and the high position they hold. All these mutually contradicting conceptual-symbolic processes propose courageous sender's position to represent those high-rank politicians in such ironic and sarcastic way.

In terms of interpersonal function, the advertisements are offer pictures, because there is absence of gaze towards the viewer. Hence, the meaning is offered through the participants as the carriers of information. This means that pictures are addressing the viewer indirectly and create the illusion that actors do not know that they are being looked at. Thus, this creates more favorable point for observing the action in the picture.

Considering the size of the frame that functions to determine the social distance, the advertisements are taken from close shot, meaning that pictures illustrate only head and shoulders. This result in personal distance with the viewer, making the details of the picture more visible and the action better perceived.

Talking about the power relationship between the viewer and represented participants, the eye-level angle reflects the equality. Despite the high position of actors, discussed above, the creators attempted to express the reciprocity with no power differences exposed. Moreover, in various media sources those people are generally captured posing to the viewer or interacting with each other in exceptionally formal way. However, these images evoke surprise and wonder of how is it possible, hence arouse curiosity to know more. In general, the image- viewer relationship is intended to show the action from very close so the viewer could be able to feel as a part of it, while still remaining as a neutral observer.

Considering the visual reliability of the picture the naturalistic modality makers will be discussed. First, the pictures are moderately saturated and have big range of differentiated colors. Moreover, they are represented in detail and sharp focus. This shows that the images aim to be perceived as naturalistic and as had been taken from real life situation. However, the exposure of participants seems a little exaggerated and artificially lit. Furthermore, the images are decontextualized as the background depth is reduced and blurred. In addition, pictures lack modality maker, namely illumination that describes the play of lights and shades. Similarly, comparing the salience of the foreground to the background lightning and absence of shades, those modes do not correlate with each other. To sum up, even though the pictures have a lot of naturalistic modality makers, overexposure of others results in enhancing doubts in terms of images reliability.

The advertisements also include textual messages. First, the name of the campaign 'UNHATE' is placed in the upper left corner. The word 'unhate' as such does not exist in grammatically correct vocabulary, meaning that it is artificially made word designed particularly for this campaign. On the contrary, the word 'UNHATE' could also be perceived as a very complex expression. On one hand, this could be attributed to mental process type - the perceptive type, which signifies the understanding and certain sense- not to hate, not to have this negative feeling. On the other hand, it signifies the action. It invites people for the reverse action of 'hating', i.e. to UN- hate. It could be argued that the prefix 'un-' indicates the opposite action in verb[5].

In addition, the advertisements provide United Colors of Benetton logo with the note: "Supports the UNHATE Foundation" together with the link to the website www.unhatefoundation.org. The verb 'supports' is affective and indicates the action process type. Hence, this helps the viewer to relate the expressed issue with the United Colors of Benetton as the processor of the action and directly links to its Corporate Social Responsibility practice of supporting Unhate Foundation.

Further on, in terms of van Leeuwen's visual – verbal linking the advertisements are seen as Anchorage- giving the specific elaboration. This means that images is utilized for the purpose of specifying and illustrating the overall message. This could be argued that the images present two political antagonists and if there was not that text message that

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[5] http://dictionary.cambridge.org/dictionary/british/un_1

links it to the 'unhate' issue exposed, the overall meaning could not be understood. This means that both text and image is vital for expressing the overall meaning.

## 5.1.2.　　TEXTUAL ANALYSIS

The Press Release (appendix 5) was published by United Colors of Benetton to present their new worldwide campaign 'UNHATE' on 16th of November, 2011. Due to this fact the text includes a lot of relational processes, which are mainly applied to define what the new campaign is about. Therefore, 'UNHATE' campaign is identified as one of the primary participants. This is seen from the frequent use of identifications and attributions of relational process, for instance: "The worldwide communication campaign" is identified as "the first initiative by newly formed foundation", "unique", "[including] a series of coordinated initiatives and events", "a universal campaign" or "[fitting] perfectly with the values of organization". These attributions reflect how United Colors of Benetton wants their new campaign to be perceived. Furthermore, the other participants (or subjects) are, for instance, "global love" that is represented as "still a utopia, albeit a worthy one". Also, "hatred is never appeased" or "the central theme is the kiss". In sum, the relational processes are used to stress the keys themes and focus areas of the new campaign that United Colors of Benetton executed.

The action process type describes the main activities of the participants. In this Press Release this process type is mainly used to express what actions United Colors of Benetton has done to enable the 'UNHATE' campaign. The first sentence of the Press Release ("United Colors of Benetton invites the leaders and citizens of the world to combat the culture of hatred and creates the UNHATE foundation") from the very beginning address the readers by stating that they created the UNHATE foundation and that they want people to become a part of it. The other actions expressed are: "we" (anaphoric reference for United Colors of Benetton) "have decided, through this campaign, to give widespread visibility to an ideal notion of tolerance and invite the citizens of every country to reflect on how hatred arises visibility", "it calls the citizens of the world", "chooses" and "promotes humanitarian causes", "has given a subject and a value to its brand". In short, this metafunction type is used to reflect that the company is an initiator and enabler of all those action processes mentioned.

Furthermore, the main participant- 'UNHATE' campaign in relational and action types is accompanied with circumstances that add meaning (Kress & van Leeuwen, 2006, p. 26). First, there are several examples that denote the place of campaign as "worldwide", "in this world", "on a global scale" or "around the world". This indicates that United Colors of Benetton perceive this issue of 'hating' as a worldwide problem and also reflect their scope of campaign. Second, time circumstances, such as: "the latest", "newly- formed", "at this moment of history", reflect the presence and novelty of the campaign. In addition, the dominant time perspective in the Press Release is expressed through the present simple and present perfect tenses that signify the ongoing process. This denotes the relevance of this issue for today's world.

The second resource is interpersonal meatafunction that reflects the relationship between the sender and the receiver. The sender of this Press Release is United Colors of Benetton, which also stands behind the 'UNHATE' campaign. Firstly, the text lacks modal verbs that express probability and possibility. As mentioned above, instead of using modal verbs the sender employs sentence structure built around declarative sentences that are used to form statements. This reflects that after the direct invitation used in the first sentence of the Press Release, the receiver is later addressed indirectly, and one is not commanded what to do, but is rather approached by the reasoning of the statements. Also, the use of declarative sentences reflects sender's confident tone.

Furthermore, in terms of attitudinal lexis the press release is full of qualitative and emphasizing adjectives. For instance: "profound" "humane" "concept" , "peaceful" "understanding", "global" "love", "ambitious" "realistic" "objective" , "major" "upheavals", "large" "hopes", "widespread" "visibility", "ideal" "notion of tolerance", "artistic" "imagination", "humanitarian" "causes", "universal" "symbol", " "ironic" "hope", "constructive" "provocation", "divergent" "ideas", "psychological" "political" "social" "ideological" "boundaries", "authoritative" "disciples". These adjectives help to characterize the nouns and vitalize the language. Also, it assists to express sender's position and the attitude towards the topic.

The last metafunction is textual resources. It is used to make the text coherent and cohesive. In terms of thematic structures the press release is built on unmarked themes. The thematic progression of how "United Colors of Benetton" campaign is expressed varies from "we", "ours", and "it"to "communication project". All this help the reader to

navigate through the text and understand the main message it tries to communicate in a cohesive way.

### 5.1.3.     INFORMATION LINKING

In order to understand the overall message of 'UNHATE' campaign materials this section will summarize the findings of visual and textual analysis based on van Leeuwen's information linking theory. This relation could be regarded as both, elaboration and extension. First, the elaboration is seen as an anchorage, where the text makes the image more specific (van Leeuwen, 2005, p. 230). It could be claimed that the main function of advertisements is to illustrate the issue of 'hating' which Benetton wanted to draw attention to. The Press Release, on the other hand, provided more elaborated list of actions that they took and wanted to communicate to the receiver. For instance, "to give visibility to the ideal notion of tolerance" , "to stimulate reflection on how politics, faith and ideas, even when they are divergent and mutually opposed, must still lead to dialogue and mediation" or  "contrasting the culture of hatred and promoting closeness between people". This shows the range of activities that they want to demonstrate as a socially responsible company. Lastly, the overall message of the 'UNHATE' campaign material is elaborated by engaging individuals into higher spiritual level and influencing people to change the perception regarding the importance of this issue, whereas, all this will not be clear only from the advertisements.

On the contrary, the extension is seen as complementary, meaning that images add further information to the texts. The images illustrate two political antagonists that are regarded as very powerful and influential. Despite that, Benetton showed the courage to demonstrate their attitude towards hostility through these provoking, ironic and sarcastic images. Therefore, this choice could be interpreted as the mean to lead the way and, thus, encourage the customers to stand for one's beliefs and demonstrate company's strong position by enhancing the message presented in the Press Release.

### 5.2.     CAUSE RELATED MARKETING COMMUNICATIONS

This section will be based on the findings from the previously presented multimodal analysis to identify what Cause- Related Marketing strategic choices are applied by United Colors of Benetton in 'UNHATE' campaign material.

First, the campaign material is built around one issue- 'UNHATE'. Moreover, United Colors of Benetton does not mention neither the business activity, nor any of their products, meaning that they wanted to show as if the campaign's primary aim was to enhance awareness of the issue and to reinforce the perception of the significance of it.

In addition, the frequent use of action process type that presented Benetton's activities, reflected that company use this as a strategic tool to enhance company's association with this particular issue and in this way  demonstrate their Corporate Social Responsibility practice -Unhate Foundation, which is related with the campaign. Moreover, these activities gave consumers as an opportunity to witness that Benetton is more than just profit seeking organization- they care for their customers and see them more than just an economic being bringing profit for the company.

Further on, such Cause-Related Marketing campaign has indicated to be an effective tool for United Colors of Benetton to expose their corporate values as well. One of the core values that Benetton demonstrated through this advertisement was their social commitment to create social value and aim at growth[6]. By making this value visible, Benetton communicate what the company's beliefs and commitments are.

In addition, with this campaign United Colors of Benetton aims to gain favorable attitudes in the public by building the whole campaign on positive associations reflected in the campaign material, such as: kiss, love, tolerance, not hating or being courageous. Moreover, using these associations Benetton tries to create stronger emotional impression.

Further on, the UNHATE campaign is intended to arouse interest and attract attention among the audience. Benetton's choice to communicate the message including symbolic carriers, who are all well-known politicians kissing create strong emotional reaction and reflect their aim to be noticed.

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[6] http://www.benettongroup.com/group/profile/company-vision

To sum, all the findings of UNHATE campaign's material showed that United Colors of Benetton used Cause- Related Marketing as a tool to demonstrate their corporate values and Corporate Social Practices related with Unhate Foundation. Also, to enhance awareness of the cause exposed and in this way enhance the perception of their goodwill.

## 5.3.      BRAND IDENTITY

The previous section provided the main communicative choices by looking into the 'UNHATE' campaign material multimodal analysis through the Cause- Related Marketing perspective. However it is interesting to see, how these choices helped to communicate their corporate brand. Hence, the following part will use Aaker's four brand identity perspectives model that would help to clarify what perceptions Benetton wanted to communicate based on the previous findings in the analysis.

### 5.3.1.      BRAND IDENTITY PERSPECTIVES

The United Colors of Benetton is identified as communicating their brand through brand-as-person, brand-as-organization and brand-as-symbol perspectives.

The brand as person can be identified by looking at what human characteristics were exposed in the 'UNHATE' campaign material. Aaker (2002) proposes the way to see a brand through "Brand Personality Scale" that presents "Big- Five" characteristics (p. 144). First, the previous analysis reflected that 'UNHATE' campaign material exposed sincerity. This reflects in company's thoughtfulness that is exposed through communicative choice to use Cause- Related Marketing itself. In addition, their sincerity is expressed by concern for social issue, meaning that Benetton proposes itself as emphatic and caring organization. Also, the choice to not include any product related messages, neither in the Press Release, nor in the advertisements evidenced their goodwill and trustworthiness. Second characteristic identified is excitement. This could be seen from the spirited, unique, humorous and daring choice of advertisement.  Third,

competence is represented as well. This is mainly exposed with influential statements and confident tone.

In sum, these findings reflect that 'UNHATE' campaign material helps to express United Colors of Benetton as sincere, exciting and competent organization. All this defines the set of characteristic associations that brand-as-person enhance.

The second brand perspective that is used in communicating their identity is brand-as-organization. First, an analysis of Cause- Related Marketing strategic choices showed that 'UNHATE' campaign demonstrated United Colors of Benetton's core value- social commitment. In addition, Aaker (2002) distinguishes society orientation and concern for customers that was found in the campaign material, as one of the main features that enhance perception of brand-as-organization. Furthermore, the other factor that provides associations to brand-as-organization is programs (Aaker, 2002, p. 122). In this case, the campaign presented one of United Colors of Benetton CSR programs- Unhate Foundation. This program provides a link to the company as a responsible organization and trustworthy. In general, brand-as-organization associations help to differentiate the brand and as Aaker (2002) claims "it is much easier to copy a product than to duplicate an organization with unique people, values, and programs" (p. 83).

Last brand perspective that is identified based on previous analysis is brand-as- symbol. Aaker (2002) propose three types of symbols that can be highlighted, namely visual imaginary, metaphors and the brand heritage (p. 84). First, visual imaginary is enhanced through Benetton's choice to portray catchy and arousing interpretations of images of two high-rank kissing politicians. Moreover, another visual imaginary is their brand logo, which is well- recognizable due to their previous successful advertisement practices.   Second, the title of campaign is identified as enhancing metaphoric associations. As discussed in the textual analysis the word 'UNHATE' does not exist, meaning that it will only be associated with United Colors of Benetton, thus, will arouse metaphoric association for it. In sum, the brand-as-symbol associations are expressed through visual imaginary, that include UNHATE advertisements and their corporate logo, and metaphoric associations that are evoked by introducing word 'unhate'. Aaker (2002) emphasize that brand-as-symbol associations make it easier "to gain recognition and recall" of the brand (p. 84).

Further on, the following part will try to identify how these associations contributed to the value-proposition.

## 5.3.2.      VALUE- PROPOSITION

Aaker (2002) argues that brand with strong identity needs to provide a value proposition to the customer. Based on the findings in the previous section this model will try to evaluate what values were proposed for the customer. First, the **self-expressive benefit** is identified. It is enhanced through brand-as-person associations, meaning that United Colors of Benetton carry brand characteristics that could help customer to fulfill his need for self-expression. In other words, as previous part concluded that brand-as-person express Benetton's sincere, exciting and competent characteristics, people using the brand could attribute these associations to themselves and in this way benefit their need for self-expression. Moreover, self- expressive benefit is enhanced by brand-as-organization perspective as well. This perspective is built on Benetton's socially committed values and practices. Therefore, people who find company's culture appealing to them would be willing to associate themselves with it. Finally, brand-as-symbol could also work as tool for a self-expression. This could be tied to metaphoric associations that 'UNHATE' campaign evokes. To sum, self-expressive benefit is reached by providing strong brand-as-person characteristics, reflecting corporate values and practices, and metaphors that 'UNHATE' campaign carry.

The second value that 'UNHATE' campaign reinforces is emotional benefit. This is enhanced through brand-as-symbol associations, meaning Benetton proposes positive feeling, by suggesting to 'unhate' and enhancing tolerance in the world. Such positive associations with Benetton's position makes customer feel satisfied that he/she owns a brand with such good intentions and values. Therefore, brand-as-organization could be argued as another way to add emotional benefit for the customer.

To summarize, the findings of Cause- Related Marketing communicative analysis identified that 'UNHATE' campaign enhanced brand identity perception as brand-as-symbol, brand-as-organization and brand-as-person. In addition, value proposition model proposed that 'UNHATE' campaign reflected self-expressive and emotional

benefits. Aaker (2002) claims that brand-customer relationship is based on value-proposition, brand-as- person and as-organization associations .Consequently, the findings reflect that Cause- Related Marketing campaign could be an effective communication tool to reinforce those brand associations, as well as to provide value to the customer. Therefore, it could be concluded that 'UNHATE' campaign helped United Colors of Benetton to strengthen brand-customer relationship.

## 6.       CONCLUSION

The thesis has analyzed United Colors of Benetton most recent campaign-'UNHATE'. The analysis was based on four 'UNHATE' campaign advertisements and the Press Release and aimed to answer the thesis statement: From a multimodal perspective, how does United Colors of Benetton communicate their brand identity by using Cause- Related Marketing in the 'UNHATE' campaign?

First, an in-depth multimodal analysis has identified that campaign material primary tried to attract attention and enhance awareness about the cause 'UNHATE' by using symbolic carriers- well-known politicians. Also, Corporate Social Responsibility practices related with Unhate Foundation were exposed by building campaign material, Press Release and campaign advertisements, on clear messages that express this relation. Further on, the communicative choices showed that campaign material reflected their corporate values and in this way formed favorable attitudes towards United Colors of Benetton as a company.

In connection to the findings of Cause- Related Marketing communicative choices, brand identity analysis revealed that campaign communicated the brand-as-person, brand-as-organization and brand-as-symbol, which also resulted in reinforced emotional and self-expressive benefits.

In general, thesis analysis showed that using Cause-Related Marketing as a strategic tool to communicate the brand identity helped to enhance customer-brand relation. Therefore, it could be concluded that companies should consider employing Cause-Related Marketing communications in supporting and sustaining their brand identities.

Nevertheless, as the thesis is based on analysis of communicative choices from sender's perspective it would be also interesting to analyze how this campaign was actually perceived by the customers and how it contributed to strengthening United Colors of Benetton brand.

Also, the thesis was delimited to not focus on cultural as well as ethical perspectives. However, while writing the thesis it appeared that it could have considerable relevance on communicating the overall message to different audiences. Hence, future research could include these aspects as well.

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# APPENDIXES

## Appendix 1: Hu Jintao and Barack Obama

**Appendix 2: Mahmoud Abbas and Benjamin Netanyahu**

**Appendix 3: Angela Merkel and Nicolas Sarkozy**

## Appendix 4: Kim Jong-Il and Lee Myung-bak

**Appendix 5: PRESS RELEASE**

Published on *Benetton Group - Corporate Website* ([http://www.benettongroup.com](http://www.benettongroup.com))

# UNHATE worldwide campaign

With its new worldwide communication campaign United Colors of Benetton invites the leaders and citizens of the world to combat the ?culture of hatred? and creates the UNHATE Foundation

Ponzano, November 16, 2011. Hatred is never appeased by hatred in this world. By non-hatred alone is hatred appeased.[1] This profound and humane concept of tolerance sums up the principles inspiring the **UN*HATE* CAMPAIGN**, which Benetton has created with the aim of contrasting the culture of hatred and promoting closeness between peoples, faiths, cultures, and the peaceful understanding of each other's motivations, using *a global call to action* and the latest communication tools. The
**worldwide communication campaign UN*HATE***, which is the first initiative by the newly-formed foundation of the same name, will be presented in a worldwide preview by Alessandro Benetton, Executive Deputy Chairman of Benetton Group, on Wednesday 16 November in Paris, at the flagship store in Boulevard Haussmann.

"*While global love is still a utopia, albeit a worthy one, the invitation 'not to hate', to combat the 'culture of hatred', is an ambitious but realistic objective,*" explains Alessandro Benetton. "*At this moment in history, so full of major upheavals and equally large hopes, we have decided, through this campaign, to give*
*widespread visibility to an ideal notion of tolerance and invite the citizens of every country to reflect on how hatred arises particularly from fear of 'the other? and of what is unfamiliar to us. Ours is a universal campaign, using instruments such as the internet, the world of social media, and artistic imagination, and it is unique, in that it calls the citizens of the world to action. At the same time, it fits perfectly with the values and history of Benetton, which chooses social issues and actively promotes humanitarian causes that could not otherwise have been communicated on a global scale, and in doing so has given a sense and a value to its brand, building a lasting dialogue with the people of the world.*

The **UN*HATE*** communication project includes a series of coordinated initiatives and events, starting on 16
November in the main newspapers, periodicals and websites around the world. The central theme is the kiss, the most universal symbol of love, between world political and religious leaders, such as: Barack Obama and Chinese leader Hu Jintao; Pope Benedict XVI and Ahmed Mohamed el-Tayeb, Imam of the Al-Azhar mosque in Cairo (the most important and moderate centre for Sunni Islamic studies in the world); the Palestinian president Mahmoud Abbas and the Israeli prime minister Benjamin Netanyahu. These are symbolic images of reconciliation - with a touch of ironic hope and constructive provocation - to stimulate reflection on how politics, faith and ideas, even when they are divergent and mutually opposed, must still lead to dialogue and mediation.

The new campaign, the creation of the Foundation and the other initiatives of the UN*HATE* project reflect Benetton's wish to drive the desire for participation and change that animates the world's citizens, and especially the young, inviting them to play an active, central role in its initiatives, particularly through the internet, social media and other digital applications. This marks a further step forward in Benetton's communications, which elicit intervention

and action from everybody, in the name of an "expanded", open democracy, without physical, political, social or ideological boundaries.

**1***Quote from the Sutta Pitaka. The Basket of Suttas, Sutta Pitaka, contains* over 10,000 suttas (teachings) of the Buddha or in some cases, his most authoritative disciples.

For further information:
+39 0422 519036
Unhatefoundation.org
Press.benettongroup.com

facebook.com/benetton
twitter.com/benetton_ucb
youtube.com/benetton

Data:
16 November 2011

## Appendix 6: Visual analysis

| 1. IDEATIONAL RESOURCES | 2. INTERPERSONAL RESOURCES | 3. TEXTURAL RESOURCES |
|---|---|---|
| **1.1 VISUAL** | **2.1 VISUAL** | **3.1 VISUAL** |
| **NARRATIVE ACTION**<br>▪ Participants: human actors<br>▪ Interactors-><br>▪ bitransactional action formed by a vector formed by a lips kissing<br>▪ Two-way interaction | **CONTACT**<br>**Offer picture**<br>▪ Absence of gaze at the viewer | **INFORMATION VALUE**<br>▪ Composition centered<br>▪ Participants highly salient |
| **CONCEPTUAL SYMBOLIC**<br><br>▪ **Symbolic -suggestive carriers**<br>Political antagonists<br>• **Symbolic -attributes**<br>The formal clothes<br>The kiss<br>▪ **Classification**<br>Covert taxonomy employed to Construct unification, equality | **SOCIAL DISTANCE**<br>▪ **Close shot:**<br>Head & shoulders-><br>Intimate, personal | |
| | **ATTITUDE**<br>Subjective (the viewer can see what it is represented from this particular perspective)<br>• Frontal angle-> involvement<br>• Eye- level angle- >equality | **FRAMING:**<br>Connection. The connection is visually joined to another elements: this is mainly expressed by the vector |
| **MODALITY MAKERS** | | |
| ▪ Moderate saturated and differentiated colors<br>▪ Represented in details and sharp focus | ▪ Moderate lightning and exposure of participants<br>▪ Absence of play of light and shades in the background<br>▪ REDUCED DEPTH | • **Contextualization**:<br>Foreground & background relationship: comparing to the foreground, background is not clearly articulated and the details are blurred->emphasis on the participant |
| **TEXTUAL ANALYSIS** | | |
| 1.1.1 **Process types and participant roles:**<br>**Mental process – perceptive type. "UN***HATE***"** signifies the understanding, and certain sense.<br>On the other hand, this word signifies the action. It invites people for the reverse action of 'hating' to UN- hate. It could be argued as the prefix 'un-' gives the opposite meaning to this verb[7].<br>**Action process- affective:**<br>UCB (S) "supports" (V) "UNHATE Foundation (DO)<br>**Circumstances**<br>Roles- identified positions of actors | | |

[7] http://dictionary.reference.com/browse/un-

## Appendix 7: Textual analysis

| IDEATIONAL RESOURCES | INTERPERSONAL RESOURCES | TEXTURAL RESOURCES |
|---|---|---|
| **4.1  Process types and participant roles:** **RELATIONAL** **IDENTIFICATION**<br>▪ "The worldwide communication campaign" (S) "is" (V) "the first initiative" (SC)<br>▪ "global love" (S) "is" (V) "a utopia" (SC)<br>▪ "central theme"(S) "is"(V) "the kiss" (SC), "symbol of love" (SC)<br>▪ "invitation 'not to hate', to combat the 'culture of hatred'" (S) is (V) "an ambitious but realistic objective" (SC)<br><br>▪ "ours" (S) "is" (V) "a universal campaign" (DO)<br>▪ "these" (S)  "are"(V) "symbolic images of reconciliation" (SC)<br>▪ "this" (S) "marks" (V) "a further step forward"<br><br>**ATTRIBUTION**<br>▪ "it" (S) "is" (V) "unique" (SC)<br>▪ "the invitation" (S) "is"(V) "objective" (SC)<br>▪ "it" (S) "fits" (V) " perfectly with the values" (SC)<br>**POSSESION**<br>▪ "The UN*HATE* communication project" (S) "includes" (V) "a series of coordinated initiatives and events" (SC)<br>▪<br>**ACTION** **EFFECTIVE**<br>▪ "we" (S) "have decided to give" (V) "visibility" (DO)<br><br>**MOTION**<br>▪ "it" (S) "calls" (V) "the citizens of the world" (DO)<br>▪ "Benetton" (S) "chooses" and "promotes" (V) "humanitarian causes" (DO)<br>▪ "Benetton" (S) "has given" (V) "a subject and a value to its brand"(DO) | **Speech structures and functions:**<br>Declarative sentences for forming statements.<br><br>**Modality**<br>Lack modalities<br><br>**Attitudinal lexis**<br>● **QUALITATIVE AND EMPHASISING ADJECTIVES**<br>"profound" "humane" concept; "peaceful" understanding; "first" initiative; "global" love; "ambitious" "realistic" objective; "major" upheavals; "large" hopes; "widespread" visibility; "ideal" notion of tolerance; "universal" campaign; "artistic" imagination; "humanitarian" causes; "global" scale; "universal" symbol; "political" "religious" leaders; "the most important" "moderate" centre; "symbolic" images; "ironic" hope; "constructive provocation; "divergent "ideas; "psychological" "political" "social" "ideological" boundaries; "authoritative" disciples. | **Thematic structures**<br>● **PASSIVE VOICE**<br><br>● **ACTIVE VOICE**<br><br>● **Unmarked theme**<br><hr>**Cohesion**<br>● **REFERENCES**<br>"By non- hatred alone is hatred appeased." (Quate from the Sutta Pitaka)<br>▪ **Unmarked theme** |

| | | |
|---|---|---|
| **RESULTATIVE**<br>  ▪  "United Colors of Benetton" (S) "invites …to combat" (V) "the culture of hatred" (DO) and "creates"(V) "the UNHATE Foundation" (DO)<br>  ▪  "concept of tolerance" (S) "sums up" (V) "the principles" (DO)<br>  ▪  "Benetton" (S) "has created" (V) "concept" (DO)<br>**Circumstantial roles**<br>  ▪  **PLACE**<br>"worldwide", "in this world", "at the global scale","around the world"<br>  ▪  **TIME**<br>"the latest", "newly- formed", " "at this moment of history", "at the same time"<br><br>**Time and perspective**<br>  ▪  **TENSE OF VERBS:**<br>*Present simple:* "invites"; " creates"; "sums up"; " invite"; "fits"; "reflect"; "includes"; "chooses"; "promotes"; "marks"; "elicit"; "is"; "lead".<br>*Present perfect:* "has created"; "have decided"; "has given".<br>  ▪  **PERSPECTIVE**<br>Ongoing | 44 | |

## Abbreviations:

**S- Subject**                    **DO- direct object**

**V- Verb**                       **SC- subject complement**