



Visual Message & Characteristic of Family Car Advertisement in Indonesia

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Abstract. The family car is a concept of car transportation modes adopted by Indonesian car manufacturers, and one is Toyota through the Toyota Kijang. The Toyota Kijang has become a successful family car product and is the ideal reference for an Indonesian family car. Its success in becoming the number one family car must be connected to how this product can adapt to Indonesian families' needs, culture, and local wisdom. Not only adaptation but this product can also be packaged and communicated through persuasive advertising messages for families in Indonesia. The Toyota Kijang advertisements, produced from visual elements and messages, provide a picture of the construction of the Indonesian family's journey of reality from the past to the present. By conducting a visual analysis of Toyota Kijang advertisements from 1990 - 2019, a comprehensive picture of the communication messages compiled and the pattern of visual characteristics related to Indonesian families in the advertisement will be obtained.

Keywords: Visual Advertisement, Family Car, Visual Characteristic.

1 Overview

The Indonesian automotive industry is one of the fastest-growing sub-sectors of the national manufacturing industry and has generated state revenue since the industrial era in the New Order. The initial peak of the rapid growth of this industry began in the 90s, and this could not be separated from the rise in the economic status of most Indonesian people, which had an impact on people's demand and need for vehicles which were also increasing. According to Soebronto Laras, in early 1990, there was a significant explosion in demand for commercial and commercial cars from 110,000 vehicles (1989) to 180,000 units (1990) and by 1993 to 430,000 units. After the monetary crisis in mid-1999 – 2000, the Indonesian automotive industry slowly began to revive, and the market also showed positive signals with increasing demand for new vehicle units in line with improving domestic economic conditions. In the following years, the growth of the automotive industry continued to grow better and consistently, with an average sale of 1.2 million units per year until 2020. Sales were corrected in 2008 due to the global economic crisis that hit the world and Indonesia [1]. Automotive products from 1990 until now have also continued to innovate and develop by giving birth to new genres and types to make them more attractive and in line with the market in Indonesia. For

the Indonesian automotive manufacturing industry, the family is the biggest target consumer and plays an important role in the progress of the Indonesian automotive industry. Referring to DUKCAPIL Indonesia data, the number of families in Indonesia is 88,298,047 as of July 2022. Family growth continues to grow yearly, making families the market target for automotive manufacturers' products in Indonesia, especially 4-wheeled vehicles or cars. A family segment is also in line with the Association of Indonesian Automotive Industries (GAIKINDO) report that the level of public interest in using family cars will continue to increase. Naisbitt [2] once made an interesting statement in his book *Megatrends Asia* "A car is a universal symbol of success." If, in our society, there is still the view that people who have cars can be classified as successful, then people will increasingly compete to achieve their success by buying cars. Car is a symbol still happening today, where the car is also an indicator of the stability of a family. The phenomenal family car in Indonesia is the Toyota Kijang which has been active for approximately 46 years in Indonesia. Advertisements for the Toyota Kijang in the 1980s illustrated that this car was conceptualized as a family car with many people. In the late 89's and early 90's, the Toyota Kijang car was transformed into a car that focused on the nuclear family but still carried other family members. Until now, the Toyota Kijang has transformed into an Innova, still loyally targeting the Indonesian nuclear family with the upper social class. Commercials for family cars, such as the Toyota Kijang produced by manufacturers and advertising agencies, have presented, created, and directed a new reality to the Indonesian family market. The advertisements formed from the visual aspect provide an overview of the construction of family reality that occurred from that time until now. By looking at the wide variety of advertisements for the Kijang family car from the '90s to 2020 and families as consumers, it is interesting to examine further the construction of the visual messages of the advertisements that were built and a comprehensive description of the characteristics of Indonesian families in the '90s to 2020s.

This study aims to discover and understand the characteristics of Indonesian families in the largest automotive market through the construction of elements and visual messages of Toyota Kijang advertisements. The research questions are:

1. How are the visual elements formed and presented from the visualization of the Toyota Kijang family car advertisement?
2. What are the messages and visual characteristics of the family presented through the visualization of the Toyota Kijang family car advertisement?

The objectives of this research are:

1. Identify what elements and forms are present in the visualization of the Toyota Kijang family car advertisement
2. Analyze and understand the message and visual characteristics of the Toyota Kijang family car advertisement.

The limitations of the research include:

1. The Toyota Kijang advertising period covers three eras, namely the 90 - 1999, 2000 - 2009, and 2010 - 2019, by taking representative examples in each era.
2. The advertisements to be analyzed are representatives of several official Toyota Kijang Toyota Astra Motor print advertisements in magazines or newspapers.

3. The visuals analyzed are advertisements that contain picture elements and family illustrations as advertising objects.

2 Theoretical Reviews

For visual research using Gillian Rose's theoretical approach [3], there are three principles in visual research: the principle of technology, the principle of composition, and the social principle. Technology principles will be used to examine the techniques and technological aspects used in visual advertisements. The principle of composition determines advertising messages based on layout, font shape, placement of objects, and written text. At the same time, the social principle is to determine the visual meaning of advertisements that appear based on an analysis of illustrations, patterns, clothing, gestures, and patterns. Rose further explained that every visual work, one of which is advertising, has three important aspects, namely the visual work itself (image), the creator of the visual work (production), and the connoisseurs or viewers of the visual work (audience). The image aspect focuses on the impact of the work through a set of visual assets from compositional principles and meaning, which will be conveyed through imagery and social principles. The production aspect is more about explaining the technological principles when the visual work is done. Whereas in the audience or viewer aspect, it explains the technological principles that describe the media that make advertisements, the composition principle explains how advertisements are seen, and the social principles of how advertisements are captured and perceived by viewers.

Considering that the family in the advertisement is an object, it is necessary to look at the description of the Indonesian family from two aspects, namely the form aspect and the relationship between families. From the aspect of form, there are several forms of family, namely the Nuclear family, which consists of the father, mother, and extended family. The second is the Extended family, the nuclear family plus relatives. The third is the Dyadic family, a new family formed by couples who have divorced or lost their partners. Fourth is Single parent families, consisting of one parent; Fifth is Unmarried teenage mothers, namely mothers with children without marriage. The sixth is adults (male or female) who live alone without ever being married (the single adult living alone) and families with children without previous marriage (the nonmarital heterosexual cohabitation family).

Meanwhile, from the aspect of family relations, there are three types of family relationships put forward by Robert R. Bell [4], namely Conventional kin, which consists of individuals who are bound in the family through blood relations, adoption, and or marriage, such as husband and wife, parent-child, and between siblings (siblings). The second is Discretionary kin, consisting of individuals bound in the family through blood relations, adoption, and or marriage, but family ties are weaker than close family. The third is fictitious kin, namely, a person who is considered a family member because there is a special relationship, for example, a relationship between close friends.

3 Research Approach & Methodology

In achieving the results of the message and visual character, the analysis process uses the aspects and principles approach of Gillian Rose. The visual artifacts of the Kijang family car print advertisement will be studied from the production aspect in the form of the maker, the visual style, and the production technique used. After that, the visual appearance will be examined in terms of image aspects, visual effects, compositional meaning, and visual meaning. Finally, it will be analyzed from the aspect of the audience in the form of the media used, what will be represented, and what will be interpreted by the reader.

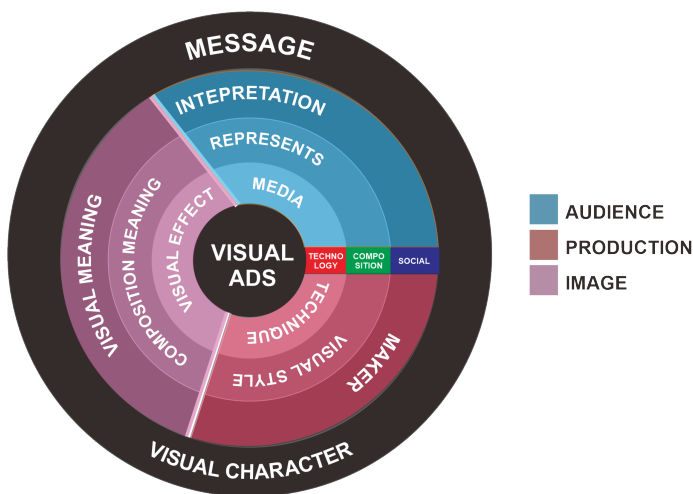


Fig. 1. Gillian Rose Approach

The stages of the research began with collecting examples of Toyota Kijang family car advertisements from the three eras and making their classifications. The second stage is to carry out an analysis of the aspects of the visual elements of each advertisement. The third stage concludes the overall results of the analysis, and the final stage is to investigate the findings from the conclusions of the analysis.

4 Analysis & Results

4.1 Visual Analysis of Toyota Kijang Print Ads 1990 - 1999

In this era, two generations of the Toyota Kijang family car were born: Generation 5 and Generation 6. Four advertisements will represent this era, namely two for Generation 5 and 2 ads for Generation 6, containing family content.



Fig. 2. Example of Toyota Kijang Print Ads in 1990 - 1999

From the visual elements, these four advertisements display elements such as family arrangements doing activities together, Toyota Kijang cars, and background elements or additional illustrations such as the setting of a green garden, house, and bathtub. The types of families that appear are nuclear families (Kijang Grand Extra ad and Kijang 6th Bathtub ad) and Extended families (Kijang 1800 and 6th gen).

From the production aspect, the creator created all of these advertisements to show that the Kijang car is suitable for family needs for traveling, transporting goods, or being a symbol of success when placed at home. From the visual style used, all four apply a picture window layout style by placing pictures of family activities as the main emphasis of the ad. The techniques used in the production of ad designs mostly use photographic techniques to display the reality of messages combined with digital imaging, except for the sixth-gen Kijang ad, which applies watercolor illustration techniques.

From the image aspect, the overall composition in the four commercials displays order and tidiness, which indirectly wants to give the meaning of an established form in the family. From the aspect of visual meaning, each ad tries to convey meaning in various ways, such as the advertisement for Kijang Grand Extra, which conveys the meaning of a small happy family whose hobby is an adventure in nature. Not only that, the structure of a nuclear family with two children represents the meaning of the ideal Indonesian family when it is related to government programs at that time. While the advertisement for Kijang 1800 conveys the meaning of a big happy family and the values of cooperation between families when carrying out joint mobility activities. The sixth-gen Kijang advertisement wants to convey the meaning of recognizing the success of the nuclear family and pride for families outside the nuclear family when having Kijang in the garage. The advertisement for the Kijang 6th gen bathtub tries to convey the meaning of the flexibility and emancipation of a mother in controlling family activities (portrait of the woman in the driver's seat).

From the audience aspect, the four advertisements still used print media for magazines as an advertising medium because magazines were still read by the family market then. All four advertisements want to offer the main message that it is suitable and cool for Indonesian families. The main message is uniform but can be interpreted differently, such as suitable and cool for family vacations to nature (Kijang Grand Extra ad), suitable for families when traveling with a large family (Kijang 1800 ad), suitable and cool

when parked at home or visiting parents' home (Kijang sixth gen ad) and suitable and flexible for new family mobility.

4.2 Visual Analysis of Toyota Kijang Print Ads 2000 - 2009

In this era, two generations of the Toyota Kijang family car were present, and made advertisements for them. However, while searching for artifacts, two advertisements representing the first family persona were found: the advertisement for the Toyota Kijang 6th gen facelift and the new generation Toyota Kijang, the Kijang Innova.

These two advertisements feature elements from visual elements such as family arrangements carrying out activities, kijang cars, background elements, or additional illustrations such as natural settings and diamonds. The types of families that appear are the nuclear family (Kijang Innova ad) and the Extended family (Kijang 6th gen facelift ad).



Fig. 3. Example of Toyota Kijang Print Ads in 2000 - 2009

From the production aspect, it can be seen that the creator created all of these advertisements to show that the Kijang car fits the family's needs for traveling and gathering with family. Regarding the visual style used, the Kijang 6th gen facelift ad applies the picture window layout style. In contrast, the Kijang Innova ad applies the axial layout style and places activity pictures and family portraits as the main emphasis of the ad. The techniques used in the production of advertising designs mostly use photographic techniques to display the reality of messages combined with digital imaging.

From the image aspect, the overall composition in these two commercials is similar to the analysis in the previous era, which displays order and tidiness. Order and tidiness indirectly want to give the meaning of an established form in the family. From the aspect of visual meaning, each ad tries to convey it in various ways, such as the Kijang 6th gen facelift ad, which conveys the meaning of a large family that is harmonious,

happy, united, and loves the atmosphere in nature. Meanwhile, the Kijang Innova advertisement, with the main visual of diamonds, wants to convey the meaning of family happiness wrapped in luxury and high-class social strata.

From the audience aspect, both advertisements still use print media for magazines as an advertising medium. Even though the internet has appeared, magazines are still the target market's preference for reading. Both advertisements offer the main message that is suitable for Indonesian families but can be interpreted differently, such as suitable and cool to use for holidays with large families for sightseeing (Kijang 6th gen facelift ad) and suitable for small families who want to look luxurious and classy (Kijang Innova ad).

4.3 Visual Analysis of Toyota Kijang Print Ads 2010 - 2019

In the era of the birth of a new generation of Kijang in 2015, the Kijang Innova. Only one advertisement containing families was found in searching for artifacts of print ads containing families. This advertisement still uses the old formula from visual elements by displaying elements such as nuclear family composition with various activities.



Fig. 4. Example of Toyota Kijang Print Ads in 2010 – 2019

From the production aspect, the creator created all of these advertisements to show that the Kijang car is still relevant to the needs of families, from work mobility to family recreation. From the visual style used, this Kijang ad applies an axial layout style com-

bined with a juxtaposition technique. This ad places a picture of a series of family activities as the main emphasis of the ad. The techniques used in producing this ad design mostly use digital imaging to present a picture of the current reality of Indonesian families. From an image aspect, the composition of this advertisement displays a dynamic and flexible impression which indirectly wants to give a meaning of fun and excitement. From the visual meaning, this ad tries to convey the meaning of a modern small family that is happy, classy, and full of various activities.

From the audience aspect, this advertisement already uses digital media in social media feeds and web banners as advertising mediums. This media is due to the rapid development of online-based information and the emergence of more and more online news portals. This ad offers the main message that it is suitable for all activities of Indonesian families but can be interpreted more specifically, namely that it is suitable as a dual-purpose activity vehicle for both fathers and mothers in a small family. This advertisement can also be interpreted as a classy modern vehicle for working fathers and suitable for those who have just had children to go on an adventure together out of town.

4.4 Result

From the discussion of the visual analysis of Kijang advertisements from the three eras, the result is that the visual elements of advertisements that often appear are elements of family portraits in activity, the Kijang car itself, and other elements such as backgrounds or objects to support the message. The communication messages displayed by each visual element of each Kijang advertisement indicate the suitability of the vehicle's function with the characteristics of the needs and culture of Indonesian families. Compatibility with the needs of Indonesian families is not only shown through the depiction of the activities of each family, but the depiction of advertisements also supports the message of Indonesian family customs or culture, which always wants to maintain harmony between the nuclear family and other families. The results of depicting harmony are also manifested by the happy gestures of the body language and mimics of each family in the ad. When viewed from the timeline development, it is evident that in the 1990-1999 era, the nuclear family and the extended family in the conventional context were now described simultaneously. It shows two family characteristics at that time, namely the ideal small family model with two children and the characteristics of families that are friendly or close to families outside the nuclear family, especially the parents of both parents and cousins and nephews. In the next era, 2000-2009, nuclear families with conventional kin were still dominant at the beginning of the year, but when they entered the middle, they returned to being nuclear families. The Nuclear family also gets the addition of the characteristics of a modern, classy, and successful family. Whereas in the 2010-2019 era, the characteristics of the nuclear family remain the main thing, but there is a clear shift from the previous activities carried out together (traveling, taking photos together) to the nuclear family middle-up class, which has different activities and activities from one to the other.

5 Analysis & Results

From the initial findings of the analysis, it can be concluded that the perception of "family car" in the Toyota Kijang ad from vehicles for the nuclear family and extended family slowly shifts to a car for the nuclear family with individualistic characteristics of each family member. The advertising message "suitable for Indonesian families" is also slowly shifting to be suitable to support individual activities for each family. An interesting finding from the analysis of the Toyota Kijang advertisement is that the messages for the family car are also getting smaller when the products and advertisements slowly show a change in the image of a middle-class family car to an upper-middle-class one. It can be further researched into whether the context of describing "family car" is still relevant to the upper middle class or still relevant to middle-class families. For further research, to make it more comprehensive, we will look at it from the point of view of the advertisements of competitor manufacturers who carry "family cars" from the same three eras. So, from here, it will get a comprehensive picture of how the messages and characteristics of advertising as a representation of the reality of Indonesian families are formed, presented, and interpreted.

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