

VISUAL ANALYSIS OF PRODUCT PLACEMENT IN THE NKCTHI WEB SERIES ON TOYOTA INDONESIA YOUTUBE CHANNEL

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ABSTRACT

The development of the internet medium is currently producing new media as a product placement which is a means of branding for each product. One of them is a web series, which is a concept of a serial video (continued story) which generally airs on the Youtube platform. The large number of views (content viewers) produced by the web series eventually encouraged various companies to increase brand awareness of their products through the web series. Web series that had become trending was NKCTHI [Nanti kita cerita tentang hari ini] that aired on Toyota Indonesia youtube channel. NKCTHI web series became the object of research because of the many views generated up to 7 million views in its first episode. This research was observed using Visual Rhetoric theory with qualitative descriptive methods. Visual observations on the NKCTHI web series are categorized based on the characteristics of the scenes that are considered interesting and represent Toyota Indonesia products. This analysis aims to determine the visual role of the NKCTHI web series in increasing brand awareness of Toyota Indonesia products. The results of this research the authors argue that the visual role of the NKCTHI web series is quite provocative in directing the perception of the audience to capture visual messages.

Keywords: Web Series, Product Placement, Video Branding

INTRODUCTION

At the moment Youtube is the most popular video sharing content platform in Indonesia. The "We are Social" survey in 2019 shows that the population of Indonesia that actively uses social media reaches 150 million people, and the most widely accessed is YouTube. As an illustration, let's say there are several other video sharing platforms, such as Vimeo, Dailymotion, Metacafe, Twitch and D.tube, which may on average be unfamiliar to the ears of internet users in Indonesia. Youtube's popularity is expected to continue to increase with the number of internet users. Internet users who access Youtube are not only for entertainment, but also for learning (through video tutorials) or getting information. In fact, many also access it as a search engine media replacing Google. Thanks to this phenomenon, many companies have changed their marketing strategy to look at Youtube as a promising new media, one of which is Toyota Indonesia.

Toyota Indonesia began to join Youtube to create an official channel on March 29, 2010 managed by PT. Toyota Astra Motor. Making this channel as a manifestation of the seriousness of Toyota Indonesia makes it easy for customers to get product information, technology, Toyota services, and build engagement between Toyota and customers in the digital age. Channel Toyota Indonesia on October 19, 2017 succeeded in breaking the 100,000 subscribers number and received a guard from Google Indonesia in the form of a Silver Play Button. At present Toyota Channel Indonesia has 571,000 subscribers, 523 videos with total vews of 402,472,666, and will continue to grow every time. One of the most watched video content on the Toyota Indonesia channel is the web series.

Web series is a series of programs that air on internet media platforms such as YouTube and Vimeo (Williams, 2012: 45). The trend of producing web series causes the emergence of a variety of video material on the internet because the types of impressions that appear are very unique, specific and distinctive so that it attracts digital audiences. The most watched web series on the Toyota Indonesia channel is Nanti Kita Cerita Tentang Hari Ini (NKCTHI). Trending NKCTHI to get an award from YouTube as The Most Attention Grabing Ads 2019.

The NKCTHI web series is a series adapted from a novel written by Marchella Febritisia Putri. NKCTHI novel is a collection of writings that reflect the personal experiences of many people by compiling thousands of stories from various points of view. The story is visualized in a web series by Angga Dwimas Sasongko uploaded in October 2019. The NKCTHI web series is divided into three episodes, with the main characters being Awan (Rachel Amanda), Satria (Wafda Saifan) and Angkasa (Rio Dewanto). The number of views and comments to date, in the first episode 7 million views with 1500 comments, the second episode 3 million views with 1700 comments, the third episode 3 million views with 1600 comments. This achievement is quite fantastic when viewed from the point of view of a channel which incidentally is a channel of a company that consciously or unconsciously contains a product / brand placement. Product / brand placement is a way to increase the promotion of a product or service by displaying the product with the impression that the existence of the product seems to be part of a film or television story (Belch & Belch, 2017: 279). The audience is deliberately herded through a message (visual, audio or mix) to be affected, along with the storyline.

This research only focuses on a visual analysis of the Toyota Indonesia brand product placement in the NKCTHI web series, and cannot be generalized to different geographic and psychographic demographics. This research also does not discuss the effect of product placement on the level of sales of a product. It is hoped that this research can become a reference for academics and businesses for developing visual relations of product placement in web series.

METHOD

The purpose of this study is to provide an understanding of the visual role of product placement in the Toyota Indonesia brand contained in the NKCTHI web series. This type of research is a qualitative descriptive study. Qualitative research, using qualitative methods, namely observation or study of documents, data collected in the form of words, and images. The application of descriptive method in this research is by examining visual rhetoric in NKCTHI's product / brand placement web series. This study uses a constructivist paradigm that explores the meaning of visual messages that include visualization and narration which are creative strategies used by Toyota Indonesia to be conveyed to the public consciously or unconsciously. The data obtained is then reviewed in each section so that there are descriptions of concepts, ideas, meanings and visualizations used in the NKCTHI web series.

Data sources in this study consisted of web series videos (which were observed) and video screenshots of each scene in which product / brand placement appeared. Visuals consist of shots and settings. Shot to examine the type of shot, angle, camera movement of each image. Setting to observe the time and place of the incident. Audio consists of narration and background. Narration to observe the dialogue contained in the scene. Background observes music illustrations in building relationships between visuals and dialogue. Product placement to describe the visual and audio roles or events that take place on the Toyota Indonesia brand. Here is an analysis table of data to be examined.

Table 1. Description of visual analysis

Screenshot	Visual		Audio		Product Placement
	Shot	Setting	Story	Backsound	
Screenshot Scene	Type of Shot Angle Camera Movement	Time & Place	Description of Dialogue.	Music Illustration	Product Placement Description

Visual rhetoric

Visual rhetoric is a term to describe or describe the study of visual images in the realm of the discipline of rhetoric. Visual rhetoric can influence the thinking and behavior of each individual through the use of symbols in the image strategy (Howard, 2010: 173). Simply put, visual rhetoric is how or why visual images have meaning and meaning (Foss, 2005: 141) argues that not all visual objects are visual rhetoric, there are three characteristics of visual rhetoric. Images must be symbolic (symbolic action), involve human intervention (human intervention), and presented to the audience for the purpose of communicating with the audience. The term visual rhetoric used in the discipline of rhetoric does not only refer to visual objects as communication artifacts (Foss, 2004: 303). The purpose of this problem is, visual rhetoric which is a rhetorical perspective involving analysis of symbolic or communication aspects. The rhetorical perspective on the image or visual work is also characterized by special attention to aspects of nature (image of nature), function (function of image), and evaluation (image of image). Understanding the nature of visual images is the main, then explain the function and to evaluate the visual image requires an understanding of the substantive and natural nature of the components forming the image (Foss, 2004: 303).

According to (Hesford & Brueggemann, 2007: 37), analysis in photography / videography works involves all the components in a visual work in the form of contents, perspectives, and audience / audience content, and until all the other parts are called rhetorical triangles. Rhetoric triangles are used by researchers as a guide to explain and express visual rhetoric on NKCTHI web series video objects in each part of the scene.

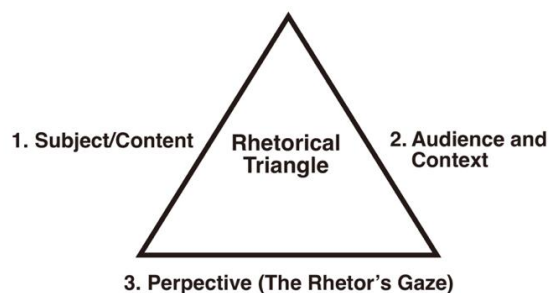


Figure 1 : Rhetorical Triangle
Source : Hesford & Brueggemann (Reading and Writing in a Visual Culture)

DISCUSSION

The NKCTHI Web Series uploaded in October 2019 on the Toyota Indonesia youtube channel, is a web series consisting of three episodes, each with a duration of about 12 to 14 minutes. There are two interesting sides to the story: Awan who is friendly with Satria, Angkasa the first brother and Intan an apprentice with sassy character. Awan and Satria both worked as architects in a company. They become competing for one important position in the company where they work. Several conflicts occurred in each episode. Awan brother is a figure who always looks after

and gives advice to the cloud about the situation. Then Intan emerged, a young woman who clouded the competition between Awan and Satria. If divided into a characterization character, Awan is the main character in the story (protagonist), Satria plays the character as a cause of conflict (Antagonist), Angkasa is an intermediary / conciliatory character between Awan and Satria (Tritagonist), while Intan plays a character that can aggravate conflict (Deutragonis). In every mid-episode, product placement always appears even though it is not included in the story. Some imaging characters that appear in the frame are devoted to speaking in visual language.

Figure 1 : Episode 1, Sequence 1 product placement 05:45, 07:12, 07:36, 07:45, 07:50, 08:00
Source : NKCTHI web series episode 1

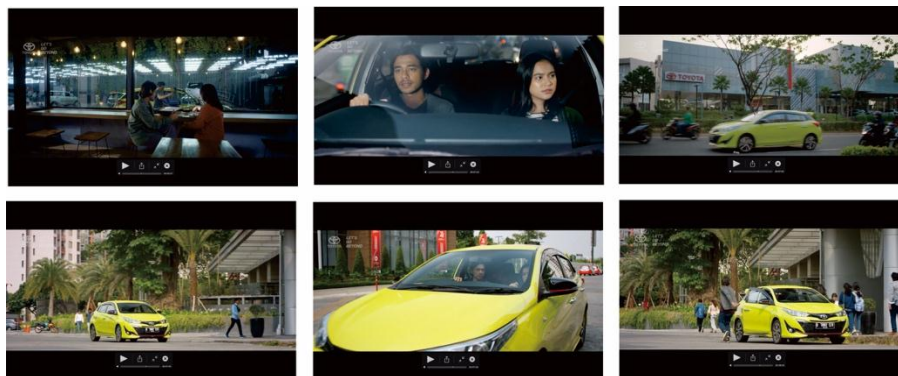


Table 1. Description of visual analysis

Screenshot	Visual		Audio		Product Placement
	Shot	Setting	Narasi	Backsound	
Screenshot Scene	Type of Shot : Two Shot, Full Shot, Long Shot, Medium Shot Angle: Eye Angle, High Angle Camera Movement: Pan	Time & Place Daytime Car Wash On the road, in the car.	Awan and Satria will leave for a residential project meeting. After returning from the meeting, Awan felt that his work was taken over by Satria. Awan was annoyed and chose to get out of the car.	Ballad, instrument music, acoustic guitar and piano.	In the scene in the car wash, seen several cars that enter the frame is a Toyota product. When the scene on the road, it appears the car used is a Toyota Yaris car, walking past the Toyota showroom.

Subject/Content

In episode 1, the first sequence product placement, visually appeared during the dialogue scene between Awan and Satria. Seen inside in the picture of a car that seems to be a product of all Toyota. The cars are placed in such a way as to make it look natural as it is. The another scene Awan and Satria dialogues takes place in the car. The main video taken from the front leads into the car, so that the interior of the car and the interaction of the two actors are clearly visible. The second product placement sequence in episode one is shown in the picture Angkasa and Lika (Angkasa's girlfriend) are in the car service area. In addition to Angkasa and Lika, several figures such as customers and mechanics in Toyota uniforms appear in the video. The next scene Toyota rush car drove past the Toyota showroom at night was taken as a transition to the next scene.

In episode 2, sequence product placement occurs at the Angkasa workplace. Awan are seen waiting for Angkasa with a background of THS (Toyota Home

Service). The next scene is seen Lika interacting with a Toyota uniform mechanic who just finished his service. The next product placement in the picture is used as a transition to the next scene, the Toyota Rush car driving past the Toyota showroom at night.

In episode 3, the sequence product placement appears as a transition to the two scenes that Awan is in. The transition is in the form of a Toyota rush car driven by Angkasa driving past the Toyota showroom.

Audience/Context

In episode 1 of the first sequence product placement, the visual theme that the audience wants to convey is the best car brand is Toyota. The statement is visualized when the scene is in the car wash, which is seen all the cars in the picture are Toyota products. The audience's eyes are led to the opinion that there is no other choice but to choose a Toyota product car. In the scene when Satria and Awan were in the Yaris car, visually wanted to direct that the Toyota production car was a vehicle that had privacy and comfort for the urban atmosphere. Satria and Awan are represented as profiles of urban youth who are energetic, insightful and ambitious. With this visualization, the eyes of the audience are led to the vehicles of young people whose choice is Toyota. The statement appeared on several visuals of the yellow yaris car insert used by Satria and Awan. In the next sequence, the Angkasa and Lika scenes at the Toyota car service area. There are several figures besides Angkasa and Lika, although they do not interact directly, both figures can be declared important. The first figure closest to the camera is a representative figure of a customer who is satisfied with the services provided by Toyota. The second figure is a Toyota uniform mechanic with friendly gestures and mimics ready to serve his customers. Visual product placement in this sequence seems to convey to the audience that service from Toyota is friendly, fast and reliable. Friendly representation is displayed by the gesture of the second figure, while fast and reliable is displayed by the first figure.

In episode 2, the sequence product placement is located at the Angkasa workplace. Looks visually want to convey about the THS (Toyota Home Service) service that can serve its customers anywhere and anytime. Statements wherever taken from a visual location are in the Angkasa workplace, not fixed at home. Whereas the statement is taken at any time from the time seen in the visual, the time is already evening. Seen in the visual figure of a mechanic in uniform in Toyota, friendly interacting with Lika. The visual seemed to express to the audience that THS services aside from anytime and anywhere, they also prioritized the friendliness and comfort of their customers.

In sequence product placement episode 3, visuals are only used as transitions to connect the story to the next scene. Although only a transition, but the visual is the culmination of the transition in the previous episode. Visual tells the audience that Toyota has a lot of showrooms that can be found everywhere.

Persective

The camera viewpoint in episode 1, the first sequence product placement, web series wants to tell the comfort of driving a car in an urban setting. The main visuals taken from the front of the medium shot are directed at Satria and Awan who are having a dialogue. Inserting shots, taking full shots and long shots, the shape of the Toyota Yaris car is seen entirely when driving past the Toyota showroom and on the highway crowd. The second product placement sequence, wanted to tell the comfort atmosphere of Toyota car service. The shooting technique used by videographers is a full shot with a focus on Angkasa and Lika.

The point of view of the sequence product placement camera in episode 2 wants to tell about the THS mobile service that can be accessed by the public anywhere

and anytime. The technique of taking pictures of close up medium, medium shot, medium full shot, long shot.

The point of view of the sequence product placement camera in episode 3 is to tell about the many showrooms that Toyota has. That way it is easy for the public to get services provided by Toyota showrooms. The shooting technique used in this episode is a medium close up, medium shot, medium full shot, long shot.

CONCLUSION

The use of visual rhetoric in product placement is a marketing strategy undertaken by the company to get the attention of the public. From some visuals observed by the NKCTHI web series using the Implicit Product Placement method, that is, the product / brand of Toyota appears without formal mention. The nature of passive product placement, so that the brand name, the Toyota logo appears without any explanation. The author is of the opinion that although the method used is Implicit Product Placement, the visual role that is displayed is provocative enough to direct the audience's perception to capture the visual message. First, the message that Toyota is the best product. Second, the message that Toyota's service is fast, convenient and friendly. Third, the message that the THS (Toyota Home Service) service can be accessed anywhere and anytime. Fourth, the message that Toyota showrooms can be found everywhere.

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