

**UNIVERSITY OF JYVÄSKYLÄ**

**THE CORPORATE IMAGE OF RAUTARUUKKI**

**A reception study and textual analysis of Rautaruukki's  
brochures, advertisements and Internet pages.**

**A Pro Gradu Thesis**

**by**

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## ABSTRACT

HUMANISTINEN TIEDEKUNTA  
ENGLANNIN KIELEN LAITOS

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THE CORPORATE IMAGE OF RAUTARUUKKI

A reception study and textual analysis of Rautaruukki's brochures, advertisements and Internet pages.

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Tutkielman tarkoituksena on selvittää, mikä on Rautaruukin materiaalien - esitteiden, mainosten ja Internet sivujen – välittämä kuva yhtiöstä, ja erityisesti, minkälaisen Rautaruukin asiakkaat kokevat yhtiön imagon olevan.

Tutkimukseen valittiin muutamia Rautaruukki Konsernin ja sen yhden yksikön, Rautaruukki Steelin, esitteitä ja mainoksia. Tutkimukseen osallistui neljä Rautaruukki Steelin asiakasta, joita haastateltiin materiaalien välittämien mielikuvien selvittämiseksi.

Asiakkaille lähetettiin aluksi pienimuotoinen kyselylomake, joiden pohjalta asiakkaita sen jälkeen haastateltiin. Haastatteluissa asiakkaiden kanssa käytiin läpi Rautaruukin materiaaleja haastateltavien spontaanien reaktioiden tallentamiseksi. Haastattelu oli osa tutkielmassa käytettävän teorian, kriittisen diskurssianalyysin, vastaanotto-tutkimusta. Haastattelujen perusteella materiaaleista valittiin osia tarkempaan tekstianalyysiin. Tekstianalyysissä selvitetään materiaaleissa ilmenevien erilaisien tekstuaalisten ja kuvallisten keinojen vaikutusta lukijoiden materiaalien tulkintaan ja näin ollen myös Rautaruukin imagon syntyyn.

Haastateltavat kokivat, että Rautaruukin esitteet ovat korkealaatuisia ja siten ne vahvistavat heidän positiivista kuvaansa Rautaruukista. Erityinen vaikutuskeino esitteissä tuntui olevan kuvien käyttö, ja erityisesti sellaisten kuvien, joissa huomio kiinnittyi pääasiassa ihmisiin. Tämä oli yksi keino antaa yhtiölle kasvot, joihin lukijoiden on helpompi samaistua.

Mainoksia haastateltavat tulkitsivat monin eri tavoin. Tämä todistaa, kuinka eri ihmiset saattavat tulkita samaa tekstiä eri tavoin. Kaiken kaikkiaan Rautaruukki Konsernin mainokset koettiin onnistuneemmiksi kuin Rautaruukki Steelin mainokset.

Rautaruukin Internet sivuja haastatellut asiakkaat käyttävät vain harvoin jos ollenkaan. Haastateltavat kääntyvät mieluummin Rautaruukin henkilökunnan puoleen tai etsivät tarvitsemansa tiedon esitteistä kuin Rautaruukin Internet sivuilta.

Asiasanat: image. corporate image. Critical Discourse Analysis. reception study. textual analysis. interview. focused interview. qualitative analysis.

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## 1 INTRODUCTION

The present study will be conducted for Rautaruukki Steel but it concerns the whole Rautaruukki Group. The central goal of the research is to find out what kinds of images Rautaruukki's brochures, advertisements as well as the Internet pages convey in the minds of the customers of Rautaruukki, i.e. what the corporate image of Rautaruukki is like. Additionally, the present study tries to establish the possible factors in the materials which contribute to the image of Rautaruukki that the customers have.

It is perfectly reasonable to think that the materials of Rautaruukki have at least a partial effect on how its corporate image is seen. For its part, the corporate image influences, most importantly, the customers' purchasing decisions. Thus the present study is important for Rautaruukki since it can shed light on how Rautaruukki, its corporate image, is really seen by the customers. Additionally, this research provides important information on the factors in the materials that possibly contribute to the image created. Thus Rautaruukki gains information that they can make use of in the future when working for to enhance their corporate image. They can compare the results of this study, the images that the customers have, to the desired corporate image. Further, Rautaruukki can make use of this knowledge and the findings of textual analysis that will be done in this study to enhance their corporate image if necessary.

How this information will be arrived at is by means of a reception study and text analysis. Both of these goals will be pursued by using Critical Discourse Analysis (CDA) as the theoretical framework. More specifically, Critical Discourse Analysis, with special reference to Norman Fairclough's work, will be applied here to show how texts can in part have an impact on how people perceive corporate image. Thus, the present study examines the materials critically to uncover the ways in which the materials may have been consciously constructed.

In the reception study four of Rautaruukki's customers will be interviewed. Customers will be the group focused on, since they are the persons who mostly use Rautaruukki's materials and possibly make decisions based on the information gained from the materials. Since it is essential to identify the images that the customers hold, a personal interview will be used. This way the materials could be reviewed with the customers and their spontaneous reactions to the materials be recorded. The objective of the interviews is to discover the image of Rautaruukki as the customers see it and possibly find reasons for their impressions rather than just quantifying different properties of Rautaruukki's image. Thus, in personal interview the customer could describe their impressions in their own words.

In text analysis, Critical Discourse Analysis will be used. Here parts of the materials that the customers find for example problematic or some other way interesting will be analysed. The goal is to discover the different textual means, linguistic and semantic, used in the materials that possibly affect the reader of the materials to read and interpret the materials in a certain way, thus, to see the corporate image of Rautaruukki in a certain way. However, since many factors, from experiences to emotions, affect the way different people can read and interpret the same materials, the texts are thus open to multiple interpretations. This point will be taken into consideration in the text analysis as well.

### **1.1 Rautaruukki Group and Rautaruukki Steel**

Rautaruukki is a European industrial group which was founded in 1960. Rautaruukki produces steel products with high added value, the main products being hot-rolled, cold-rolled and coated plates made of low alloy steels, cut steel products, steel tubes and pipes, long steel products as well as a variety of upgraded products. Rautaruukki Group has production operations in several countries in Europe and sales units on three continents. Personnel totals 13,000. Exports and international operations account for over 70 per cent of Rautaruukki's turnover.

One of Rautaruukki Group's units is Rautaruukki Steel which is responsible for steel production within the Group. Rautaruukki Steel manufactures and sells high-quality steel products and provides related services. Raahel Steel Works and Hämeenlinna Works are two of the units of Rautaruukki Steel. Their steel production capacity is about 2.8 million tons per year. Raahel Steel Works processes the raw materials into steel slabs that are hot rolled into steel plates and strips. Hot rolled strips are further processed at the Hämeenlinna works. (*Rautaruukki –Your Partner in Steel*)

## **2 CORPORATE IMAGE**

In this chapter, firstly, a short description of corporate communication will be given since it is a central means for the companies in communicating their corporate image to interest groups. Secondly, as the central concept in the present study is image, and since it is not an unambiguous concept, it will be defined as completely as possible. Lastly, creating, maintaining and changing of corporate image will be discussed.

### **2.1 A company's communication and philosophy**

Communication means a two-way process where an individual or an organisation (sender) sends messages to other people and organisations (receiver) by using different communication channels (Lampikoski et al. 1990:150). According to Sarvanto (1988:20), communication exist although a company had not planned it. This means that everything that a company does has an effect on how it is perceived, positively or negatively. Thus, every company should recognise that control of communication is as important as control of other resources.

Sarvanto (1988) claims that every company should also have its own philosophy that is reflected in all of its actions. He also stresses the importance

of communicating a company's philosophy. Sarvanto continues that companies should see people as individuals and communicate their philosophy in a way that is understood by all people. Abstract reality should be given a face and an expression (Sarvanto 1988:21). Thus, the more "human" picture a company gives of itself, and the better it recognises its customers as individuals, the more it accomplishes with its communication.

Lampikoski et al. (1990:151) note that the aim of all corporate communication is to make an organisation or product known, creating corporate image and generating profitable sale. For the communication to be successful it should be understood in the same way by the sender as well as the receiver. Thus, a company should "monitor" how its communication is perceived, after all, communication is dynamic and an ongoing process where messages travel two ways. (see Sarvanto 1988) This is also the goal of the present study since it will examine different communication channels used by Rautaruukki, that is, brochures, advertisements and Internet pages.

## **2.2 Image and corporate image**

Image is a person's subjective conception of something (Rope and Vahvaselkä 1993:63). The person's knowledge, experiences, attitudes and emotions have an effect on what kind of image is created in that person's mind of a certain object. Thus a person's image of a certain company constructs a corporate image. According to Särkisilta (1976), corporate image is a vision ('mielikuva') that is created in the mind of a person who hears or sees the name of the company. Another definition is suggested by Siukosaari (1999:206), who defines corporate image as being a sum of everything that a persons knows about a certain company. To me, this seems to be a more accurate definition of corporate image. It seems more reasonable to think that various aspects of a company affect the formation of its corporate image rather than just the company's name.

Both Siukosaari (1999) and Sipilä (1996) use the term “familiarity” (‘tunnettuus’). This term refers to how widely and well-known a company is in general. Further, Sipilä (1996:325) proposes that corporate image is the content of familiarity. Thus corporate image would mean the reputation of a company.

What is crucial when considering corporate image is distinguishing between the concepts of “image” and “identity”. Identity refers to all the means that the company uses to make itself known (Rope and Vahvaselkä 1993:64). Identity is what Siukosaari (1999) refers to when talking about corporate image; a company can shape the aspects of its identity. A company can create the elements of its identity. This information is then used by people to interpret the essence of the company. Thus, as Rope and Vahvaselkä (1993:64) point out, image is created of people’s conception of identity.

Sarvanto (1988:21) elaborates on the concept of corporate image. In her view, in addition to image and identity, a company has “personality”. Personality is the sum of its special features that separates it from other companies. Thus, the means that a company uses to reflect its personality form the identity of a company. Image, in turn, is the concept that people have of a certain company.

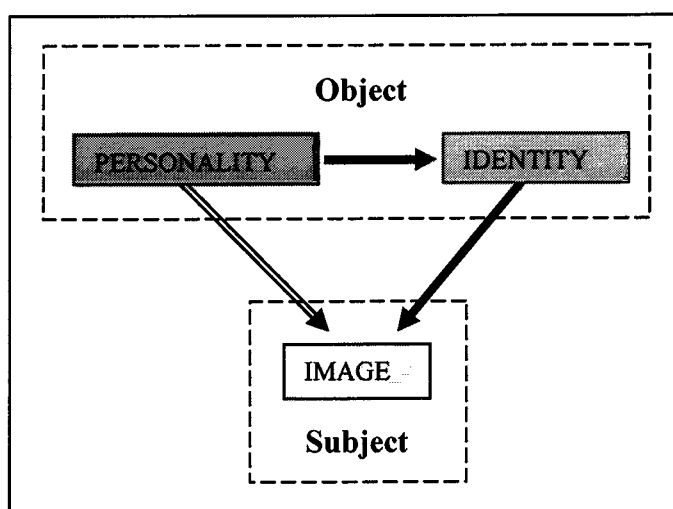


Figure 1 The Emergence of Images  
by Ranta (1993:4)

In Figure 1 an object, for example a company, has a personality, which is a sum of its special features. The identity of the object is created of the means that the object uses to reflect its personality. The image, on the other hand, is created from the subject's conception of the object's identity. What in the present study is referred to as image is the visions that the customers hold of Rautaruukki. Identity, on the other hand, is what Rautaruukki communicates of itself and its personality in its materials.

### 2.3 Components of corporate image

Rope and Vahvaselkä (1993:66) point out that only experiences and knowledge are true in the concept of image. This is because experiences and knowledge are rather more permanent than for example emotions and beliefs which can change quite quickly. However, people can have attitudes, emotions and beliefs without experiences and knowledge. Many psychological factors thus contribute to the ways in which a certain image is created in the mind of a person and this applies to corporate image as well. (see Figure 2)

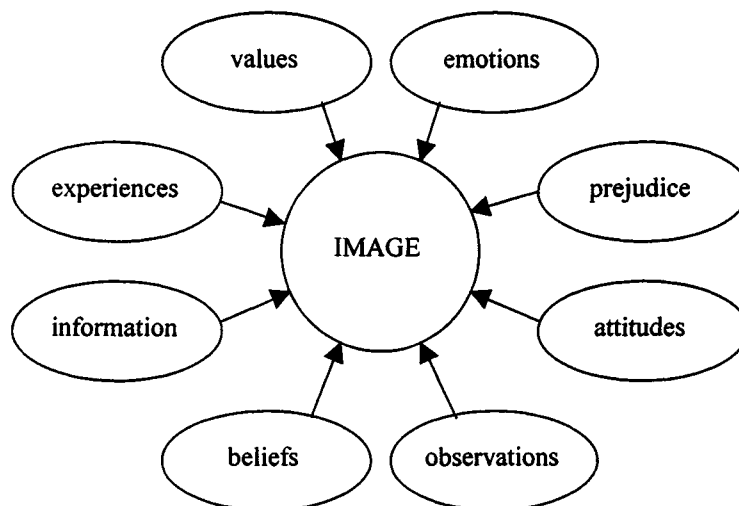


Figure 2 Psychological factors that affect image. (Rope and Methner 1991, Rope and Vahvaselkä 1993)

Thus image is always biased, subjective, based on emotions and on a person's own set of values. However, according to Rope and Methner (1991:78), emotions, attitudes, information and experiences can be directly influenced by

advertising. Other psychological factors, such as beliefs and values, that contribute to image can be affected only indirectly in advertising.

Corporate image is influenced by both the objectives of the sender of the message (for example desired corporate image), and by many other factors that are created in the consciousness of the receiver, which are independent of the influence of the sender of the message. Thus, a company can only partly influence its image. Ikävalko (1997:190) maintains that corporate image is also affected irrespective of the company actively working to create a positive image. This means that a person can construct an image of a company even if the company does not communicate actively about its corporate image.

Sarvanto (1988) notes that as corporate image is affected by for example the experiences and emotions that a person has, a company cannot succeed in communicating the same corporate image to all target groups and even to different individuals. A company has to decide what the fundamental image is that it wants to communicate and accept the fact that it is not perceived the same way by everyone. According to Bernstein (1985:56), a company cannot create an image but it can create the elements of the company's identity. This means that a company can act in a way that a creation of certain kind of corporate image in the mind of a person would be as probable as possible.

Companies usually contribute actively to the corporate image. According to Sarvanto (1988:20), a company cannot effectively manage its image if it is not aware of its actions, that is, what the company does daily. Actions should be written out and communicated. In other words, a company should have its own philosophy that is written out. This is also what Ikävalko claims (1997:191): in his view image is established in actions and words. Actions combine the identity, values as well as daily routines of the company. In the communication of the organisation, the company affirms its actions by words. If actions and words are contradictory, the message is confusing, leaving the corporate image equivocal. (see Ikävalko 1997) Further, according to Ikävalko (1997:189), corporate image should be based on reality, that is, the company image should



have basis in identity and personality. If corporate image does not correspond to the reality of the company it can eventually be damaging.

#### 2.4 Levels of image and the communication process

The image of a company changes as a person gets more information about the company. Rope and Vahvaselkä (1993:69) propose that the change of an image is affected, in addition to psychological factors, by the information (communication) a person receives. Both of these work, in fact, simultaneously.

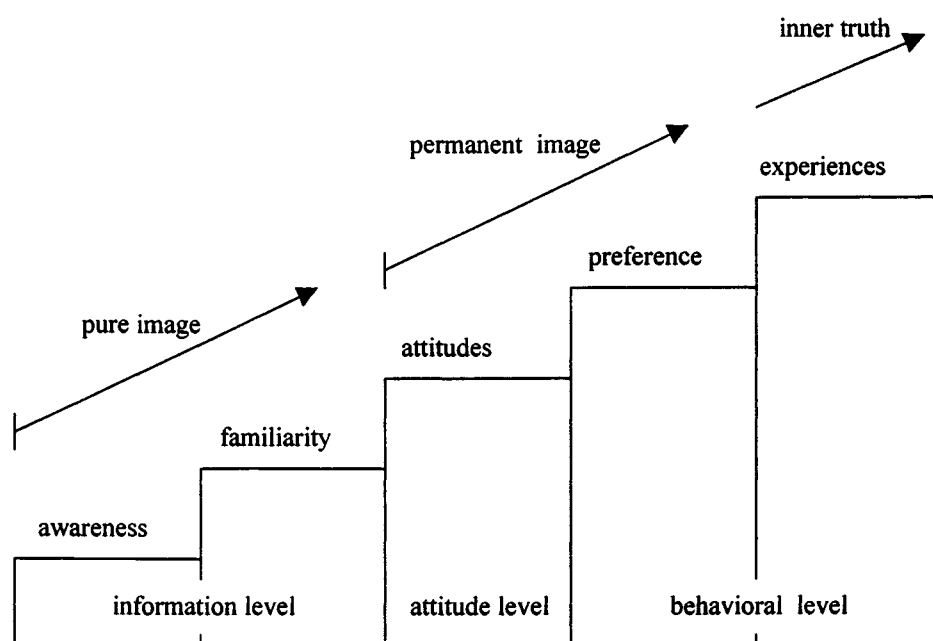


Figure 3 Levels of corporate image (Rope and Mether 1991, Rope and Vahvaselkä 1993)

Figure 3 shows how the image of a company changes as a person gets more information of the company. In the awareness phase ('tietoisuusvaihe') a company or product is known only by its name. In the familiarity phase ('tuntemisvaihe') a person already knows something about the company or product. However, at this point people do not hold any opinions about the company that are invested with values ('arvolatautunut'). This is the reason why these first two phases can be seen as "pure images" in the psychological sense.

In the attitude phase ('asennevaihe') a person can have either negative, positive or neutral attitudes towards a company. Image has changed from a pure image to a permanent image because it is rather difficult to change people's attitudes. Mether (1988:13) notes that the permanent image is an attitude. At this point, a person starts to seek information and takes more easily in the information that correlates with his/her image, whether it is positive or negative. Thus, for a company, it is important that their corporate image would be perceived as positive as early as possible.

In the preference phase ('suosituimmuusvaihe') a company is perceived in some respect better than its competitors. It is important that a company builds on the positive attitudes and tries to establish favourable expectations of the company's actions. In the experience phase ('kokemusvaihe') a person has certain beliefs about the properties of the company. Image is turned into what Rope and Vahvaselkä (1993) call "inner truth" which is difficult to change.

## **2.5 International, national and local corporate image**

According to Grönroos (1990:204), the international, national or local image of an organisation represents the values that the different interest groups associate with the organisation. Image can vary between different groups of people or even between individuals. However, usually an organisation can have a sort of a general image that is clear and well-known for some groups and unclear and unknown for others. (see Grönroos 1990) A big organisation has an image that concerns the whole company. In addition to this, local organisations that belong to the company have a local image (Grönroos 1990:204). Thus, the image of the whole company can influence the local image. Grönroos (1990:204) states that big customers are more interested in the image that the whole company has whereas local customers are more interested in the local image of an organisation. In fact, for a local customer the image of the whole company and the local image can mean almost the same thing. A company can have different local images up to a certain point where big differences start to hinder the implementation of the company strategy.

In Ranta's (1991) view in industrial markets there are four levels of image effects. Ranta distinguishes these levels as national, industry, corporate and individual levels. All these levels have an effect on the image that is perceived by a customer of a certain company. Bernstein (1985) too sees that the image of a company is viewed through and thus affected by the industry to which the company belongs to as well as the country of origin of the company.

## **2.6 Advantages of positive corporate image**

A positive corporate image is crucial for the company to succeed in business. According to Rope and Vahvaselkä (1993:68), purchasing decisions are based on the image of the product rather than the quality of the product. Lampikoski (1983) remarks that if a company has a positive corporate image, consumers are prone to view the products favourably. Additionally, a positive image helps the company in recruiting and in interest group relations.

The positive image of the company also affects on how people react to the communication from the company. If a person holds a negative image of the company, s/he is hesitant to take in any messages that the company sends and vice versa. A positive image, on the other hand, works as a kind of a "buffer" against negative publicity and helps the content of a company's communication to be perceived as acceptable. (see Rope and Methner 1991:21) Furthermore, as Lampikoski (1983:34) points out, consumers believe that a company that has prestige also tells the truth.

Having a good corporate image already from the beginning seems to be especially important in industrial markets. According to Ranta (1991:6), empirical studies from industrial markets have shown that stability is a clear characteristic in industrial markets rather than change. Thus industrial buyers are rather unwilling to change the supplier; namely, they see the benefits of stability outweighing the benefits from a search for more competitive supplier. In addition, Ranta (1991) argues that a good supplier image can be achieved

through a long-term commitment with the customer rather than through some overall promotion.

## **2.7 Marketing in companies**

If a company wants to succeed in business the images that it creates are central (Sarvanto 1988). In promoting a positive corporate image to interest groups, such as customers, the communication of the company is central. Rope and Vahvaselkä (1993) assert that in external marketing it is central to communicate to interest groups in a way that follows the lines of the communication process (see Figure 3). This ensures that for example a customer gets information from the company that corresponds to the level that s/he is at the customer relation. This in turn contributes to positive corporate image. In communication advertising is one way of affecting the interest groups. Rope and Vahvaselkä (1993:75) note that in decisions made about advertising, it is important to consider what the desired corporate image is. In advertising a company can talk about itself in a way it wants to. It can for example accentuate its technical know-how or research activities (Sarvanto 1988:22). Thus, a company can communicate what is its personality. Thus, corporate image should be considered when deciding about the advertising media, style of communication, the subject matter, slogans, the text type, etc.

In deciding about how to communicate and market to interest groups a company should consider how people relate to companies. Rope and Vahvaselkä (1993:64) note that image is affected by both functional and visional factors. Functional factors are those images that the target groups hold of the organisation's functional properties. Those properties are e.g. price, quality and service. Visional factors are properties in the mind of a person that symbolise personality of the company or product. These properties are e.g. efficiency, joyfulness and sportyness. Särkisilta (1976) proposes that people regard their relationships to companies and organisations as having features alike in relationships between people. Thus features as lightness, warmth and humanness may be more influential in the creation of a positive corporate

image than for example visions of the company as e.g. customer-oriented and domestic. However, it can be assumed that for a customer of a industrial enterprise precisely price, quality and customer service are the most important factors whereas in case of companies that produce consumer goods visual factors play a larger role.

## **2.8 Corporate advertising**

Some definitions to corporate advertising are that it is “paid-for corporate communication designed to establish, develop and/or to enhance the corporate image of an organisation” (Bernstein 1985:174) or that it is talking about the corporation to promote its identity. (see Bernstein 1985) According to Bernstein (1985:175) corporate advertising has several objectives, for example to inform or educate different publics about the company’s policies, operations, capabilities, objectives, beliefs and manufacturing skills. To establish this a company can speak about for example its management, manufacturing skills, research capabilities, financial acumen, technological know-how and product improvement and innovations. Thus, a company can say, within the constraints of legality and good taste, what it wants with the desired emphasis. The aim of corporate advertising, according to Bernstein (1985), is to impress its public to create a favourable attitude, which will in turn, directly or indirectly, affect a purchase decision positively.

## **2.9 Changing corporate image**

Changing the corporate image, especially towards a more positive one, is a slow process. As Sipilä (1996:325) remarks, creating a corporate image is slow, but its destruction can be very fast. Thus companies should realise that changing the corporate image should be persistent. (see Särkisilta 1976). Ikävalko (1997:191) notes that it is important for a company to monitor what kinds of images interest groups hold of the company. Research is one cornerstone of image. Research can act as feedback, and this way a company can get information on whether its communication has succeeded. Research on image can for example show changes in image, compare the real image to the

image desired in a company, compare image between different target groups, or to uncover the international factors that affect image. Changing an unfavourable image to correspond more to image that is desired in a company is a real challenge. Research of images can, however, be the first step to that direction.

### **2.10 Relevance of defining corporate image**

The relevance of defining the corporate image is in that the term “image” is such an ambiguous concept that it needs as full a definition as possible. In this study the term “corporate image” means the customers’ conception of Rautaruukki. In this chapter it was also discussed what are all the various factors that affect a person in composing an image of a company. Thus, many factors also have an affect on the Rautaruukki’s customers’ image of the company. A company can to a certain degree have an affect on the image that the customers perceive, for example, the materials of a company is one way in trying to promote a certain image. Thus, creating, maintaining and changing corporate image was also discussed in this chapter.

## **3 ANALYTIC FRAMEWORK**

### **3.1 Interpretative research**

Research of language texts is hermeneutic in its nature. The present study involves interpreting both the images of Rautaruukki that the customers have and also interpretation of Rautaruukki’s materials. Thus, to fully understand the hermeneutic, in other words, interpretative nature of this study, it is important to explicate some aspects of the research tradition in this field. Thus, a short review of research in postmodernism is given. Further, as a qualitative approach is adopted, rather than quantitative, some tenets of qualitative research will be given to justify its use and applicability in the present study.

### 3.1.1 Hermeneutic research

Contemporary society is influenced by both modernism and postmodernism in which research traditions are in a sense polar. Today, research is moving closer to the lines of postmodernism, closer to the humanities. Research concentrates on interpreting meaningful relations rather than occupies itself with objective data to be quantified as is mostly done in research following the lines of modernism. Kvale sees this shift as a

postmodern construction of reality, hermeneutic interpretation of the meanings of texts, phenomenological description of consciousness and the dialectal situating of human activity in social and historical contexts. (Kvale 1996:11)

In postmodernism there is no universal and objective reality. Reality is constructed socially and the focus is on interpretation and negotiation of meanings in the social world (Kvale 1996:41). Further, language constitutes reality, each language constituting reality of its own (Kvale 1996:43). Hirsjärvi and Hurme (2000) too point out that reality, being socially constructed, does not appear as the same to everyone. When we talk about reality, it actually means our subjective interpretation and construction of the reality which is based on what we have learned in our society. Language can thus be seen as built-in in the surrounding world. Language, then, is both social and “contractual”: it is based on a need to communicate, and it requires both an ability to create and understand meanings. These meanings are co-constructed.

What this means for the present study is that as each person has his/her own subjective experience of reality, it must be that every person has his/her own conceptions of the corporate image of Rautaruukki, although there can be similar features. Further, as language constructs reality, it can also be seen, as will be discussed in Critical Discourse Analysis, that different language texts construct reality differently. Hirsjärvi and Hurme (2000) go on to suggest that as reality is constructed differently by different people and different cultures, universally applicable laws can not really be created. For the present study this means that when the corporate image is studied, it will be seen from the point

of view of Western culture and world view. The corporate image of Rautaruukki can be seen very differently in non-western cultures.

### **3.1.2 Qualitative research**

Qualitative and quantitative research are two methodological approaches that differ to some extent in the way they set research questions, in their research process as well as in the analysis and interpretation of the results. (see Seppälä 1995) Hence for example setting the research questions already determine the direction of the research (qualitative or quantitative research).

In qualitative research the aim is usually to study people or phenomena in their natural connections, thus, as people and organisations as starting point, information of experiences and sensations are gained (Seppälä 1995:34). What characterises qualitative research is its view of reality: reality is seen as subjective and diverse. Another special feature of qualitative research is the nature of the results. In quantitative research the results often describe what is a “phenomenon” or “concept” whereas in qualitative research the aim is in understanding what kind of experiences and situations are behind and construct the phenomenon or concept.

Glesnen and Peshkinin (1992 as quoted by Hirsjärvi and Hurme 2000:22) point out that qualitative research aims at contextuality, interpretation and understanding the subject’s viewpoints. Hirsjärvi and Hurme (2000) also see interpretation and understanding as central methods in studying people. Thus, qualitative research can be seen as an approach that studies meanings which emphasises the interpretative, that is hermeneutic, nature of qualitative research.

Considering the points above, qualitative approach seems to be the most suitable in the current research since the aim is in discovering, perhaps even a multitude of images that the customers hold. The goal is not to compile statistics of the amount of certain images but to gain insight into what kinds of



different images the customers hold of Rautaruukki. Thus, it is important to understand the customers viewpoints and perhaps even to uncover some aspects in the materials that have had an impact on the images created in their minds.

### **3.2 Reception study**

Reception study, interviewing the customers of Rautaruukki is central in the present study. Thus, tenets of interview and especially focused interview will be explained to justify its use and suitability for this particular study. Further, the sample of the subjects, the interviewees, will be considered.

#### **3.2.1 Interview**

When we want to hear about peoples opinions, to know about their thoughts and beliefs and to understand why they behave in a certain way, its natural to talk with them. To gain information we can interview people. As Hirsjärvi and Hurme (2000) note, an interview is one basic form of information acquisition.

Interview is literally an “inter view”, an inter-change of views between two persons conversing about a theme of mutual interest (Kvale 1996). Kvale (1996) states that interview is an attempt to understand the world from the subject’s point of view and to unfold the meanings of people’s experiences. He goes on to present especially one form of interview, a semistructured life world interview, which he defines as “an interview whose purpose is to obtain descriptions of the life world of the interviewee with respect to interpreting the meaning of the described phenomenon.” (1996:5-6). This semistructured interview technique involves sequences of themes to be covered, as well as suggested questions. Thus this is close to the focused interview discussed in for example Hirsjärvi and Hurme (2000). There are various names for this semistructured interview, and in the present study the concept of focused interview is used.

Considering the objective of the present study, focused interview seems to be the best technique since its aim is to bring out the experiences of the customers. As a matter of fact, qualitative interview has often been criticised for the fact that the knowledge obtained is not objective but subjective. However, this can actually be seen as a strength of qualitative interview; namely, it captures the multitude of subject's (interviewee's) views of the world and is able to picture the controversial human world.

Texts can be interpreted and responded to in different ways. People bring their own experiences to the interpretation of texts. Interpretation of texts is a dialectal process resulting from the fact that people bring various interpretative resources to bear on the texts, and the properties of the text itself. Discourse practice is an important part of CDA, since according to Fairclough (1997a:9), the analysis of texts should not be artificially isolated from the analysis of institutional and discursal practices within which texts are embedded. Thus it is meaningful to study the reception and interpretation of texts of different people rather than just the researcher concentrating on analysing the texts. Text reception is something that Fairclough himself has not paid too much attention to, but he, however, acknowledges the need to do this.

According to Seppälä (1995:56) a personal interview, which the focused interview really is, is the most suitable technique if the matter of research is nuanced. This is because the advantage of focused interview is its flexibility in data collection. Studies in marketing often make use of focused interview because factors behind purchasing decisions and analysing the contents of advertisements are usually very nuanced. In addition to this, Kent (1993) lists other advantages of interview which are that the interviewer can encourage the respondent to answer all questions as fully as possible and also to persuade the respondent to complete the interview. Kent (1993) also notes that response rate is higher than in other methods of questionnaire administration.

Another advantage of focused interview is that different themes of the phenomenon under research can be discussed. Since the phenomenon studied is

rather unknown, focused interview offers a way to chart the phenomenon. Broad themes can be discussed with the customers, and based on the responses and reactions more elaborate questions can be asked. Furthermore, both the interviewer and interviewee can ask for correctives, which ensures that the questions and responses have been understood by both members. Additionally, the personal interview is suitable in situations where illustrative aids must be used and instant reactions be recorded (see Seppälä 1995). In this research it is essential to record the spontaneous reactions of the customers to the materials. Thus, it is meaningful to review the materials with the customers in the interview situation which ensures that the spontaneous reactions of the customers to the materials can be recorded.

All the factors above contribute to the success of the interview. As matters (themes) are discussed face-to-face in focused interview it ensures that the results of the interview reflect the thoughts of the customers, rather than the thoughts of the interviewer. The latter can be the case in for example in studies where only questionnaires are administered. In these studies the questions in the questionnaires often reflect the thoughts of the researcher. This results in that the questions may be incomprehensible to the respondent and thus s/he may have trouble in answering the questions. As a consequence, the researcher is not able to gain valid and reliable results.

This is also the point that Fink and Kosecoff make. Fink and Kosecoff (1998) point out that it is important to choose the “right” survey type, for example between a questionnaire or interview, since it is essential in question of reliability and validity. Reliability means that survey results are consistent information. Validity means that the survey produces accurate information. Thus, as Fink and Kosecoff (1998:8) maintain, the researcher should choose a method that is the most accurate and precise considering the objectives of the research.

Hirsjärvi and Hurme (2000:66) point out that the setting of hypotheses is rather problematic in focused interview. The research questions and prior studies on

the field determine what kind of hypotheses can be set. When using focused interview, however, the researcher is interested in the basic nature of the phenomenon under research as well as discovering hypotheses, rather than just verifying preset hypotheses (Hirsjärvi and Hurme 2000:66). What this suggests for the present study is that at the beginning of the interview rather broad themes will be discussed with the customers. This is because the phenomenon under investigation is not known, that is, the subjective images that the customers hold. The idea is to discover different, maybe novel images. This calls for semistructured interview, since very strictly structured or unstructured interview would not be able to uncover the images. This is why preset hypotheses are not set, but the interest is in discovering the basic nature of the phenomenon, the images.

### **3.2.2 Discretionary/optional sample of the customers**

In any research interview it is necessary to consider who are the right subjects (interviewees) that need to be interviewed. In qualitative research the sample does not need to be very large since the purpose is a deeper understanding of the phenomenon. In the case of the present study discretionary/optional sample seems to be the most suitable. Discretionary/optional sample means that a group of “experts” are chosen to be interviewed. This means that some of Rautaruukki’s customers will be interviewed since they are the “experts” in the field that this research studies i.e. the materials are specially aimed at the customers; they are the persons that mostly consume these materials and make decisions based on them.

### **3.3 Text analysis**

The theory that will be applied in the present study is Critical Discourse Analysis. This theory will be applied in trying to determine what the linguistic and semantic factors there are in the materials of Rautaruukki that possibly contribute to the image they convey. Critical Discourse Analysis will be chosen to be applied in the present study since it seems to provide tools or concepts which will uncover the possible factors in the texts that may even

unconsciously affect the reader's interpretation. In the following paragraphs the central tenets of Critical Discourse Analysis will be presented.

### **3.3.1 Critical Discourse Analysis**

The starting point of Norman Fairclough's Critical Discourse Analysis is his notion that language is invested with power relations and ideology. Fairclough (1992b:7) notes that "language conventions and language practices are invested with power relations and ideological processes" and people are often unaware of these. Fairclough has also criticised linguistics that concentrates merely on describing language without trying to explain it and relate it to the social and power relations which underlie them. All this has therefore called for the development of an analytical framework - theory and method - for studying language in its relation to language and power. Norman Fairclough's CDA is an example of such a theory and methodology.

What Fairclough refers to with the term Critical Discourse Analysis is an approach to analysis of language to find out how discourses shape the social and how discourses are shaped by the social. By "critical" discourse analysis he refers to discourse analysis which aims at "systematically exploring the relationship of causality and determination between discourse practices, events, texts and wider social and cultural structures, relations and processes" (Fairclough 1997a:132) which are often very obscure. By "discourse" Fairclough refers to both written and spoken language as well as photography and non-verbal communication.

Over the past few years the social functions of language and its functioning in contemporary societies have been considered in social theories. But the insights of the social theorists have been presented rather abstractly without analysing specific language texts. In mainstream linguistics, on the other hand, the social functions have been rather neglected, a point which Fairclough has found very problematic. What he therefore calls for is a theory that is a synthesis between the insights of the social functions of language and text-

analytical theory of language. In fact, Critical Discourse Analysis is moving towards being a social theory of language. Text analysis is an important facet of CDA, but the focus is mainly on viewing language as social practice. By seeing language as a form of social practice, Fairclough (1997a:130) implies that (1) language is a mode of action and that it is (2) a mode of action that is both socially and historically situated. According to Fairclough, language is in a dialectal relationship with the social, which means that language is both socially shaped as well as socially shaping, or constitutive.

### **3.3.2 Three dimensional analysis**

The analytic framework of Critical Discourse Analysis combines three separate forms of analysis. According to Fairclough (1992b:10), there are three dimensions in every instance of discourse: discourse is a spoken or written language text, it is an interaction between people and it is part of a piece of social action. Thus the three dimensional analysis considers all these three dimensions which Fairclough calls text, discourse practice and social practice. Text refers to spoken or written language texts, discourse practice to processes of text production, distribution and reception, and social practice to discursive events as part of the social. All these three dimensions will be applied in the present study. The starting point of the research will be reception study, interviewing the customers, which is part of discourse practise in CDA. In the present study text analysis will also be done in which concepts from CDA are used and text analysis will also be extended to consideration of the social working in the materials (social practice).

### **3.3.3 Multifunctionality of texts**

In analysing texts CDA takes into account both written and spoken language as well as other semiotic modalities such as photography and non-verbal communication. This is an important aspect since in contemporary society texts are increasingly multisemiotic. Especially in the media, language is often combined with other semiotic forms. Take for example printed texts such as newspapers, which are becoming ever more multisemiotic by incorporating

photographs and diagrams. In addition, the graphic design of the page has become increasingly more important. According to Fairclough (1997b:29), this co-presence of semiotic forms and language, and especially how different semiotic forms interact in multisemiotic texts, poses a challenge in analysing texts. Linguistic analysis could therefore be seen as part of social semiotic analysis.

Kress and van Leeuwen (1999) also pay attention to the expansion of the use of multisemiotic texts and note the importance of studying especially the visual. They argue that visual language is not universally understood but culturally specific. Hence, Kress and van Leeuwen see their own studies of multisemiotic texts and especially their concentration on the visual, as part of social semiotics and as a contribution to a broadened Critical Discourse Analysis. Kress and van Leeuwen (1999:2) indicate that some things can be expressed both visually and verbally, but the way it will be “said” is different. On the other hand, some things can be “said” only visually, others only verbally. But the real twist to this is that texts and pictures can communicate opposite information, that is, language may carry one set of meanings and the pictures another. Thus, in multisemiotic texts not only language but for example pictures too communicate information and most likely have an influence on the images of the reader. As Rautaruukki’s materials are also highly multisemiotic in combining texts, photographs and charts, it is of great interest to see how CDA can be applied in analysis of these materials.

### **3.3.4 Implicitness**

In CDA what is not present in texts must also be considered. What is absent from a text is often as important as what is included in the text. In addition to what is absent from a text, what is in the text may be explicit or implicit. Simplistically, the explicit refers to what is present in the texts, whereas implicitness is rather more complex a concept. Implicitness can mean absence from the text but implicitness refers also to something in the text that is only inferred to. This means that what is written in a texts is not stated directly but

only hinted at. This is information that is assumed to appear as true, as reality to every reader.

Analysis of the implicit content in text has an important part in CDA since it can provide valuable insight into what is taken as given, as common sense. This brings us to another important facet in CDA. As mentioned earlier, Fairclough stresses the importance of being conscious of the power relations and ideological functions invested in language. Analysis of implicit content of text can shed light into the ideologies working in language as ideologies are generally implicit assumption.

### **3.3.5 Ideology**

Ideology, according to Gramsci, can be defined as “a conception of the world that is implicitly manifest in art, in law, in economic activity and in the manifestations of individual and collective life” (Gramsci 1971 as quoted by Fairclough 1997a:76). Fairclough concentrates in CDA to concept of ideology that focuses not on the question of truth but upon the effect of ideologies and features of texts as ideological in so far as they affect power relations by sustaining or undermining them. Ideology is seen as located in structures and events. Fairclough (1997a:25) indicates that, on the one hand, conventions drawn upon in actual discursive events, structured together within orders of discourse associated with institutions, are ideologically invested in particular ways. On the other hand, ideologies are generated and transformed in actual discursive events.

Fairclough (1997a, 1997b) suggests that ideologies and ideological practices can become to a greater or lesser extent naturalised, and hence be seen as commonsensical and based on the nature of things or people rather than in the interests of classes or other groupings. This leads to that naturalised ideologies and practices become part of what Fairclough calls “knowledge base”. This in turn is activated in interaction and hence the “orderlines” of interaction may be dependent upon them. This way the orderlines of interaction at a micro level



comes to be dependent upon a higher orderlines. Consequently, what Fairclough sees as the objective of CDA is “denaturalization”, people becoming aware of the ideologies included in language.

### **3.3.6 Representation, identity and relation**

Considering ideology and how it works in for example the media, it is important to consider representation, identities and relations. For example in the language used in the media the world is represented in a certain way. In other words, in representation, choices have to be made on what is included and what is excluded, what is primary and what is secondary. Social identities and social relations are also constructed in a certain way. Language use is always simultaneously constitutive of social identities, social relations and systems of knowledge and belief. This again becomes important aspect to consider in Rautaruukki’s materials. It can be studied how in these materials Rautaruukki present itself, its employees and its customers (social identities) as well as how relationship between them are constructed (social relations). Obviously Rautaruukki also constructs the world from a certain perspective, this perspective being from the point of view of steel industry.

### **3.3.7 Ideologies construct subjects**

What Fairclough argues is that

institutions construct their ideological and discursal subjects; they construct them in the sense that they impose ideological and discursal constraints upon them as a condition for qualifying them to act as subjects. (Fairclough 1997a:39)

Institutions, thus, simultaneously facilitate as well as constrain the social action of its members by providing them with a frame for action. Fairclough (1997a) concludes that ways of talking and ways of seeing are inseparably intertwined in that the ways of seeing constitute a part of the taken-for-granted “knowledge base” upon which the orderlines of the ways of talking depends. This means that in the process of acquiring the ways of talking one necessarily acquires also its way of seeing, or ideological norms.

As already mentioned, a company has always its own personality. In the same way a company has its own social- and language systems with both written and unwritten rules. These rules have an effect on how people in the company communicate. (Suchan and Dulec 1988:40) This way the style and the content of communication reflect the way that a company sees itself and its relations to customers. Thus a company can have a certain way of communicating that has evolved over the years.

When studying a company image that a company's materials convey two aspects have to be taken into consideration. First of all, the company's materials put forward its identity, trying to persuade the receiver of this message to see the company in a certain way. In these materials the company necessarily also takes a position in defining the company in a certain way, as well as for example their employees and customers. These features thus partly affect the receivers of these messages (readers of the materials) and consequently, how they receive the image of the company. Secondly, as Fairclough (1991:55) argues, texts can be read in many different ways. The ways texts are read depend on the purposes, commitments and strategies of the reader. Thus, a same texts is open to multiple readings and interpretations of the text. This shows that as people read texts differently and interpret them differently, the corporate image can thus be perceived in different ways.

### **3.3.8 Contemporary discursive practises**

In Fairclough's (1997a:136) view, in contemporary societies many new domains of life have been colonised by advertising and promotional discourses. In contemporary society relationships in the public have changed. They are no longer based automatically on authority as before, but relationships and identities have to be negotiated through dialogue. In organisations this can be seen in growing need for good communication skills. Face-to face interaction has become crucial.

Fairclough uses the term “conversationalization” in discussing this change especially in the public domain which he sees as a pervasive feature of contemporary orders of discourse. (see Fairclough 1997a) Conversationalization can be seen, on the one hand, as the public domain being colonised by practices of private domain. This would mean that public domain is more open for people to access. On the other hand, conversationalization can be seen as appropriation of private domain practices by the public domain. This would be necessary for public domain in negotiating relationships. Conversationalization is ambivalent in a sense that it can lead to the organisations making use of discourses for promotional objectives. Fairclough uses the term “synthetic personalization” to refer to simulation of private, face-to-face discourse in public, mass-audience discourse. (see Fairclough 1997a) Close to this is “reflexivity”, another term used by Fairclough. With this term he refers to organisations systematically using knowledge about social life and transforming it for their purposes.

Contemporary culture can be seen as “promotional” or “consumer culture”. In contemporary society there has been a shift in economy from production to consumption, and marketization and commodification has carried over to social life as well. Fairclough (1997a) defines “marketization” as the extension of market models to new spheres. “Commodification” refers to a process whereby social domains and institutions that do not produce commodities nevertheless come to be organised and conceptualised in terms of commodity production, distribution and consumption. In contemporary culture promotion has become generalised as a communicative function, discourse is used as a vehicle for “selling” goods, services, organisations, ideas and people across orders of discourse. One consequence of this is for example that consumer advertising has been colonising other orders of discourse generating new hybrid, partly promotional genres. Other consequences are that the use of multisemiotic texts have increased, and discursive practices have been instrumentalised, which is called “synthetic personalization”

Fairclough (1992a:99) sees that democratisation of discourse and synthetic personalization can be linked to democratisation in society. However, they can also be connected with marketization and specially to a shift in power from producer to consumer, which can be seen as characterising consumerism. How marketized texts can be seen as democratisation is in that commodified texts build upon advertising models can manifest democratisation features, such as informality and move towards conversational discourse. Nevertheless, it must be noted that marketization, and especially one feature of it, conversationalization of discourses, entail ambivalence. Considering the points discussed above it will be interesting to see if and how Rautaruukki's materials show these features that are, according to Fairclough, prevalent in promotion in the contemporary society.

### **3.3.9 Theoretical premises – a summary**

Central theoretical propositions in CDA are:

Language use - discourse - shapes and is shaped by society. Discourse helps to constitute (and change) knowledge and its objects, social relations, and social identity. Discourse is shaped by relations of power and invested with ideologies. The shaping of discourse is a stake in power struggles. CDA sets out to discover how society and discourse shape each other. Considering the premises of Critical Discourse Analysis the materials of Rautaruukki can be studied to see how they, implicitly and explicitly, represent and construct the company, social identities and social relations. It is also interesting to see if and how the society may have had an effect on the construction on the materials. For example, the materials can be studied to see if they show features of "synthetic personalization" (Fairclough 1997a); namely, if the materials make use of face-to-face discourse. This can be studied for example by examining the wording of the materials. These kinds of features are important to study to discover how they may in their part affect the readers' interpretations of the materials as well as the conception of Rautaruukki's image. In the following paragraph, then, the tools that may best uncover the means in the materials are discussed.

### 3.3.10 The method: tools for analysing the materials

The tools, which Critical Discourse Analysis supplies, will be applied in the present study. The objective is to analyse pieces of Rautaruukki's materials to discover the possible means in the texts that affect the reader's interpretation.

Critical Discourse Analysis is a three dimensional analysis that can be divided to "Text", "Discourse Practice" and "Social Practice". These dimensions are intertwined which is exemplified by Figure 4 underneath.

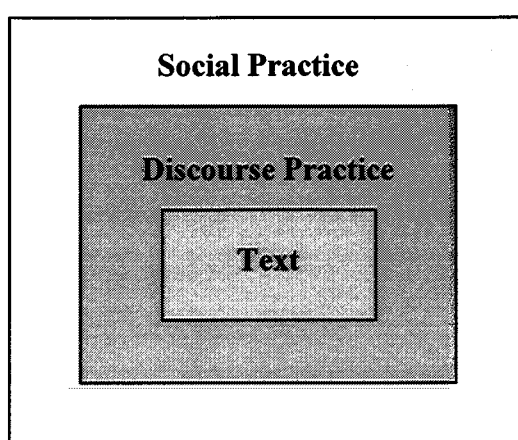


Figure 4 Dimensions of Critical Discourse Analysis

Social (Sociocultural) Practice is a specification of the social (sociocultural) practice of which the discourse practice is a part of. Discourse Practice refers to analysis of processes of text production, distribution and reception. A special feature of CDA is that the link between social practice and text is mediated by discourse practice. Text refers to close linguistic and textual analysis, which identifies what kinds of linguistic and textual choices are made in the text.

In the analysis of the present study certain concepts will be used as tools to analyse texts, written and also other semiotic modalities. These concepts seem to best serve the attempt to discover the means in the texts and the pictures that possibly affect the reader in interpreting the materials in a certain way. In the following paragraphs the concepts used in the analysis of Rautaruukki's materials will be given. (See also Fairclough 1992a, 1992b, 1997a)

*Lexical cohesion* occurs when two words in a text are semantically related in some way; they are related in terms of their meaning. Lexical cohesion can be divided into two major categories: *reiteration* and *collocation*. Reiteration includes repetition, synonyms or near synonyms, super-ordinates and general word. Collocation can be defined as words that tend to appear together. Thus words can be grouped together as belonging to some certain field that combines the items in the text. The centrality and importance to the text of any particular sentence within the text will be determined by the number of lexical connections that a sentence has to other sentences in the text. Within cohesion it can be studied if the text is “clear” and well-formed or if it is heterogenous or ambivalent. *Wording* is concerned with the fact that there is as multiplicity of ways of wording a meaning. When producing a text certain words can be chosen instead of some other words. Thus, conscious choices can be made in choosing words to present something, which in turn can affect the way readers interpret the text.

*Transitivity* means that language offers sets of different ways of encoding in language our experiences of a particular event. Example of this is “action process” in which there is an actor, process and a goal expressed in a sentence. “Actor” represents the doer of the process whereas the “goal” can be a person or entity affected by the process. The “actor” can be labelled as the “agent” as s/he/it can be seen as the external cause of the process. What is important is that conscious choices can be made in determining what to represent as the actor and what to represent as the goal.

*Hybridity* refers to texts being internally mixed. Text can mix formal and informal styles, technical and non-technical vocabulary, markers of authority and familiarity as well as written-like and spoken-like syntax. *Genre* is a relatively stable set of conventions, for example words, grammar, syntax and text structures that is associated with, and partly enacts, a socially ratified type of activity. (E.g. genre of poetry) Genre implies not only particular type of text, but also particular processes of producing, distributing and consuming texts. *Discourse* can be seen as a way of signifying experience from a particular

social activity. Discourse means language by which social practice is represented from a certain perspective. Discourse is use of language seen as a form of social practice. (see Fairclough 1997a:7)

*Interdiscursivity* is a concept used about the constitution of a text using features, as for example genre conventions, associated with particular orders of discourse. *Order of discourse*, on the other hand, refers to ordered set of discursive practices associated with a particular social domain or institutions. Orders of discourse are conventional ways of using language in certain community, and they are constructed of types of discourse. *Type of discourse* is a relatively stable set of genres and discourses. Boundaries between and within orders of discourse are constantly shifting, which may indicate social change, but change in orders of discourse is itself part of sociocultural change.

*Schema* can be defined as a mental model of communicative activity or large scale textual structures. People use schemes to interpret pieces of discourse. For example, when interpreting pieces of discourse a person may think that s/he is reading the latest news or perhaps an advertisement. Schemas vary with time and from one culture to another. *Frame* is a mental model of structured information in the mind of the reader. Examples of frames among other things are types of persons, objects or animals, types of processes, abstract concepts or series of events. For example, reference to a waiter in the texts or seeing a picture of a waiter can activate a frame of a restaurant in the mind of a person. Schemata and frames are thus tools of cognition in interpretation of texts.

In pictures there can be certain features, which position the viewer in a certain way. Kress and van Leeuwen (1999) talk about “*demand*” and “*offer*” pictures. In “*demand*” pictures the “*represented participant*” (the person in the picture) looks at the viewer, thus establishing a contact between the represented participant and the viewer. The picture is called “*demand*” since it seems that the represented participant is in a way demanding something from the viewer. In “*offer*” picture, on the other hand, the represented participant does not look

at the viewer. Thus, no connection is made and the represented participant is the object of the viewer's scrutiny.

Kress and van Leeuwen suggest that the position of the viewer can also be defined by the *framing* of the pictures. Choices between close-ups, medium shot and long distance can be made. The closer the object is pictured, or framed, the closer the relationship between the object and the viewer.

*Modality* is a concept that refers to the truth value or credibility of statements about the world. According to Kress and van Leeuwen modality can also be studied in pictures. *Colour saturation* means the colour fullness. Very high or very low colour saturation in a picture indicates low modality, as the picture would not be fully realistic or represent "the real world". When the colour saturation is quite high, it indicates highest modality, thus the picture being realistic or presenting something from "the real world".

#### **4 RESEARCH DESIGN**

The present study includes interviews, specifically focused interview, with four of Rautaruukki's customers from England and Holland. Three of the customers are English and one is Dutch and all of them work abroad, in England and in Holland. The positions of the interviewees vary from general manager to purchasing manager. Thus the interviewees are in close connection with Rautaruukki as they buy steel from Rautaruukki and also because they have done business with the company from five up to fifteen years. The companies in which the interviewees work buy different products from Rautaruukki Steel, upgrade the products further and sell them to their customers that function for example in car industry and electronics industry.

The interviews were conducted in England and in Finland between the middle of March and the beginning of April 2001. The interviews were conducted



face-to-face, since it was essential to review the materials with the customers. This way spontaneous reaction to the materials could be recorded and the customers could tell about their impressions in their own words.

Firstly, a short questionnaire (see Appendix 2) was sent to the interviewees. The questionnaire inquired about for example how long the interviewees have done business with Rautaruukki, where they have gained information of Rautaruukki and what are the images they hold of Rautaruukki. After that, the customers were interviewed, using the questionnaires as starting point.

The settings of the interviews were diverse, since to be able to interview the subjects, the interviews had to be arranged in different countries because the customers of Rautaruukki work abroad. However, the themes discussed were the same for every subject. Of course, there was some flexibility depending on what the interviewees talked about on the given themes. The flexibility occurred in that the interviewees could be asked more elaborate questions or that the order of the questions asked was different.

In the interviews the customers were asked to reflect upon their thoughts about Rautaruukki's materials, the brochures, advertisements and also the Internet pages. Different themes were discussed, for example first about what the customers thought about the pictures in the brochures, next what they thought about the texts and then about what the pictures and the texts told them about Rautaruukki and its image. (see Appendix 3)

## 5 MATERIALS

The materials of the present study consist of Rautaruukki's English brochures, advertisements and some Internet pages. The brochures that will be used in the interviews were *Rautaruukki Steel – High quality steel for industry* and *Rautaruukki – Your Partner in Steel* (see Appendix 4) The brochures are

mainly concentrates on in giving a general picture of Rautaruukki as well as providing important information of for example Rautaruukki's products. The advertisements used in the interviews included two Rautaruukki Steel advertisements (see Appendix 5) and two Rautaruukki Group advertisements (see Appendix 6). All these materials are highly multisemiotic, combining texts, photographs, charts etc.

These materials are specially aimed at the customers of Rautaruukki. Customers are the persons that make decisions based on the information they get from the materials. As corporate image is one central aspect that has an impact on for example the purchasing decision of the customers, it will be interesting and worthwhile to study what kinds of images do Rautaruukki's materials convey in the minds of the customers. Thus, in this research four customers will be interviewed. The interview will be face-to-face, as the intention will be to review the materials with the customers. The most relevant parts of the interviews will be transcribed according to the themes discussed and then used as a starting point in the text analysis.

## **6 RECEPTION STUDY**

In the following chapter the main results of the interviews are given. The chapter is constructed according to the themes discussed with the customers. Parts of the interviews transcribed are presented with short summaries which summarise the customers' notions of Rautaruukki's image and the companies materials.

### **6.1 The corporate image of Rautaruukki**

The customers of Rautaruukki find the image of the company to be very positive. As all the customers have done business with Rautaruukki for several years, from five up to fifteen years, the image is mainly based on the good

business relationships that the customers have with Rautaruukki. Thus, the personal relationships and the contacts the customers have with Rautaruukki seem to be the most decisive element in the formation of the corporate image that the customer have. On the other hand, the reputation that Rautaruukki has already established in the market also affects the way the customer perceives the company.

*"...the basic impression that I got is through experience... The people that I've, have come into contact from the mill, numerous people I have been into contact from the mill have always put across a professional approach, have always been very helpful."* Customer3

*"Basically that opinion is formed from the meeting we've had in Finland, and over here, and our general discussion when we see, people from the office.. that's very much what they are about..."* Customer2

*"...I knew what they, in the market place, and their reputation. It was there already established. There is a perception in the market place about where Rautaruukki, what they stand for and what they are good at."* Customer1

As the most important features of Rautaruukki the customers mention that Rautaruukki is a good supplier - professional, reliable, quality oriented and fast delivery times. This, of course, has to do with the fact that the customers interviewed are involved with Rautaruukki in buying products from them. Thus the features of a good supplier are of utmost importance for them, and thus these are also the features that the customers initially associate with Rautaruukki. With this in mind, it seems that for the customers for example the functional factors are more important than the visional. (see 2.7 Marketing in companies)

*"Delivery times kept to professional - technical ability very good."* Customer1

*"On the question of quality we, the Rautaruukki products are very good. There are very few problems, and we do see them as a quality supplier."* Customer2

*"Professional quality oriented progressive supplier".* Customer3

*"Rautaruukki is a good reliable partner. Rautaruukki wants to be number one and is working hard for it."* Customer4

Other features associated with Rautaruukki have also to do with its capacity to deliver in the market. Rautaruukki is mainly seen as a small player in the markets and that Rautaruukki offers specialised, quality products at a higher price. These features associated with Rautaruukki seem to arise from the customers' needs in buying steel which are then reflected to the corporate image of Rautaruukki. However, these features seem to reflect reality since Rautaruukki does promote itself as a supplier of high-quality products.

*"...we see Rautaruukki as wanting, to be a sort of small player in the market so they market themselves as, wanting to sell specialised products, niche products, they don't want to seem to want to sell large quantities so that seems to be their image and it seems to be the image of all Scandinavian steel mills...they don't want to be in the mass market, so that's how we basically see them, wanting to be a fairly small player in the market." Customer2*

*"Commercially Rautaruukki are not the cheapest on market, but you pay for what you get to a certain degree." Customer1*

*"Small reliable just-in-time brand product, supplier that think with the customer they want to do things together." Customer4*

## 6.2 Materials and the image

All the customers interviewed are of the opinion that the corporate image of Rautaruukki is good. This perception is mainly based on the day to day business that the customers have with Rautaruukki. The customers do not find the materials of Rautaruukki - brochures, advertisements and Internet pages - to be so central in composing their image of Rautaruukki. However, all the customers find that the materials are important and that the materials strengthen the positive image of Rautaruukki. Also, importantly, it seems that what Rautaruukki communicates in the brochures about its identity seems to have basis on reality, thus its words and actions accord. (see 2.3 Components of corporate image)

*"They strengthen the positive image definitely yes, I wouldn't argue with that... ...I think the business relationship most definitely is being created through the personal angle and these [brochures] basically are literally just marketing tools which go to strengthen that." Customer3*

*“These brochures etc. are helping to give a good and positive view of Rautaruukki’s image.” Customer4*

*“...we’ve known them [Rautaruukki] for a long time, and we know lot of the people so I think that is more important than any brochure but, in the end the corporate image that you’re trying to portray, in the end comes down in the writings, and what’s in your literature, so I think it [materials] reinforces what we already know about them [Rautaruukki].” Customer2*

*“Definitely. Yes. ..if you didn’t know Rautaruukki you’d say yeah, they seem a good company, and they seem to know what they do... And just looking it, where they’ve been and where they want to go to, it paints a positive picture.” Customer1*

*“So this would, I think if you didn’t know the company , and even if you know the company.. you learn something different from it, and it would help form the image.” Customer2*

### **6.3 Brochures**

All the customers said that when they first developed their impression of Rautaruukki the brochures were not of high importance for them. However, they think that the general brochures of Rautaruukki would be valuable for a company that does not know so much about Rautaruukki and is thinking about starting to do business with them. The value of the brochures for the customers interviewed is in that the brochures are used to find information about Rautaruukki and also in marketing Rautaruukki and the customers’ own companies further to their customers. In other words, as the brochures of Rautaruukki are successful in creating a positive picture of its corporate image, then they are useful for the customers in further promotion. It may be that the strong corporate image of Rautaruukki can give Rautaruukki’s customers own companies more credibility in the market.

*“...brochures are generally not read until you need to find out some information, its very rare that brochures will come through, and you read it from back to front or front to back just for reading, normally when its a case of, do Rautaruukki do this, now I go and find a brochure, so its more afterwards.” Customer1*

*“You can give the customer too much information at the beginning, you get overload if you are not careful. That’s a good idea to have some nice corporate brochures. ...If you are trying to promote to new people it’s important, these things [brochures] are more important.” Customer2*

*“That one [“Rautaruukki - Your Partner in Steel”] definitely. That is a good overview of the company. It tells you everything you probably need to know, for a first read. It*

*talks about recycling, gives you a brief history of the company, tells you about the dividends and their financial performance, which is what you want to see as well, you don't want to be dealing with somebody who is weak, their values, research and development, their market position, so yes it's, you look at this and you think, I want to deal with these people. It is good."* Customer1

*"They are also good, for some mills we keep these in stock and we give them to our customers. ...you can say to a customer you know that this is the mill we intend to use for your material, and they can have a feel for it as well, gives them a bit more confidence."* Customer2

*"...they are certainly useful tools to support us in our market place when we take the Rautaruukki product forward to our customers. ...they are very useful marketing tools for us to take forward, and I think that can sometimes allay the fears of our customers who have never heard of Rautaruukki, and they've got no preconceived image, at all, so it help us to sort of push them forward from that point of view."* Customer3

Thus, the brochures of Rautaruukki seem to play a part in conveying a positive corporate image. The brochures either strengthen the positive image of Rautaruukki or help in forming an image of Rautaruukki for people who do not know Rautaruukki so well. Some of the customers mentioned that the newer brochures are much better than the older ones. Thus, having quality brochures is an important feature in contributing to the positive image of Rautaruukki.

*"The quality of these brochures has improved considerably, over the years. These are definitely far better.. They are nicer presentation, they are just nicer quality brochures. That in itself I suppose would create, a stronger image than the ones that we were working with originally."* Customer3

*"...that brochure gives an impression of a professional company, that has the marketing and at the back of, they produce things like this well, a well-structured brochures with good information. If this was black-and-white you think, hang on a minute, they can't, afford to do colour brochures, what technology have they got, what marketing facilities have they got..."* Customer1

#### **6.4 Content of the brochures**

The customers were asked to investigate the content of the brochures more carefully. Based on their reactions to the photographs and the texts they were then asked to reflect more on their thoughts about the photographs and the texts and what they thought is the image of Rautaruukki that is conveyed through these.

### 6.4.1 Photographs

The customers find the Rautaruukki brochures to be a high quality. The features in the brochures that strengthen the positive image seem to be that the brochures are clear and concise, they include the main information and especially the colourful photographs raise the most interest.

*“Its very well laid out, its clear, there’s lots of colour in it, the text is clear, gives you the company overview, gives you the history, you got development...” Customer1*

*“Part of it’s on the content part of it’s on the things like the fact that I think the photographs are very important, they have good quality photographs. You know because that portrays a good image, things like that are very important, when you’ve got these flowcharts so you can see what’s in the line, gives people a picture, it’s all about confidence, you know they give, you have a good brochure which is well put together ...it’s about confidence.” Customer2*

*“...I think a lot of it comes down to the content, the actual photographic content of them if you like because obviously with the images that are there, used in these things, gives them a sort of background to the sort of products that they can be used for and that is obviously important, especially when you got things like, wind generator, which is, interesting to most people regardless of what sort of industry they’re in. So those images are good because, it also lends you towards different markets as well, leads you towards different markets that may not have initially been considered, so that is one of the positive aspects...” Customer3*

What catches the readers’ attention first in the brochures seem to be the colourful photographs. The reader tends to view the photographs first and maybe then take a closer look at the texts. This way the photographs lead the reader into the brochures, they arouse the reader's interest to take a closer look what is said in the text.

*“The colour. [in the photographs] Because that’s what they want you to pick up on. Not the text. ...you see the pictures, that generates some interest, and then you start reading the text that goes with it. It’s a nice and glossy, nice and bright, bright colours, yellows reds and, I think it’s there to catch the eye isn’t it.” Customer1*

*“The pictures obviously jump out and then you know the blue technical details, and the black commentary. I’d say it’s pretty well put together.” Customer2*

*“Without a doubt the images the photographs. ...if the images are correct then it sort of draws your attention and then you are more inclined to read the text that comes.” Customer3*

*“When I look at the photo I look at the text.” Customer4*

*“...the picture paints thousand words ...and there are a lot of pictures , painting a lot of visions and thoughts...” Customer1*



Picture 1

The interesting thing about the photographs in the general brochures of Rautaruukki, especially the *Rautaruukki - Your Partner in Steel* brochure, is that the photographs are not very usual, or at least very usual in a steel company's publication. In the photographs the attention is first drawn to the persons in the photographs, but a closer look reveals that all the pictures also presents the end products of Rautaruukki. One of the pictures, for example, presents a married couple riding a bicycle together on a sunny summer day (see Picture 1). This was one of the photographs the customers' attention was drawn to. They found the picture to be good, even showing a sense of humour. The customers were of the opinion that the photograph was maybe a bit odd, found in a brochure of a steel company, but that it was in no way disturbing or contradictory with the text which followed the photograph.

*"If you look where it's put, it's, it's between, 'steel products is one of the largest producers in Europe', and 'a listed company', very strange to see it there. ..it stands out, it makes you think what is that doing there. You don't actually see the bike and relate the bike back to steel for all what I could say, so it it's probably got a double meaning."* Customer1

*"Has it been done with a sense of humour because there, a lot of, you know very smartly dressed people, and in some respect unusual, a married couple on a bike, child with a windmill, a waiter. I presume most of them are trying to show the products, I imagine if I read the texts perhaps a bit more carefully.. Some of them [photographs] are unusual maybe that's, you know each culture has its different sense of humour or what ever..."* Customer2

*"They've obviously been taken with an artistic flair rather than just photographing something... Some of them are very different but again, it's, quite ...first thing you look at is the couple but really what it's all about is the shelter and the construction behind. These [photographs] are, certain way as good if not better than most of the, the sort of competition."* Customer3

*"This is not a normal brochure. ...That is not bad."* Customer4



### 6.4.2 Image from the photographs

The customers were asked what was the image of Rautaruukki that in their opinion was created through the photographs. Some of the customers picked up the fact that the people in the photographs were probably trying to tell something about the image of Rautaruukki. However, it was not obvious to every customer that the people in the photographs were probably there to make the reader view Rautaruukki in a certain way. The customers who noticed this fact came to view the corporate image of Rautaruukki as oriented towards people and customer service as well as seen as warm and family-oriented.

*"They are telling by doing these kind of brochures we are not casual. We are little bit different but we are good"* Customer4

*"Caring...you have pictures of young families in, so they're trying to give over this caring company that cares about...their people. I think it's trying to show the sort of family, family values, that it cares, obviously these, these people are happy..."* Customer1

*"Well they're obviously trying to create a very warm sort of atmosphere.. It is a very important thing in the...in lot of these, virtually everyone, there's a guy that sort of involves, if there's any sort of production photograph, there's a guy operating..."* Customer3

*"I must admit that when I flicked through this for begin with I haven't noticed that type of element but there is very much a personal sort of, almost like trying to create a family sort of environment.. Obviously some, hidden meanings here...going in subconsciously.."* Customer3

### 6.4.3 Texts

The texts in the brochures were generally viewed as good, not having any problems and the English was considered good. One of the customers found, however, that the brochures can be difficult to read for a person who is a non-native English speaker. The customer was of the opinion that the sentences could be shorter and the texts more to the point.

*"I think they are well written. The English is okay. It's very matter of fact, there's no waffle in the text."* Customer1

*"...even the English is pretty good. ...this has obviously been done very well, it reads very well. It's easy to read and it's a, it appears to be written in English rather than in*

*mother tongue and then translated, which I think is also very important...”*  
Customer2

*“As far as the texts concerned I mean the text is really good I can't really comment any further than that, I think it's good it's concise it's to the point. ...they certainly in no way, mislead of what I know of Rautaruukki...”* Customer3

*“Because they are very long sentences...when you read once and you read it the second time you can read different things. ..When I'm reading important things I first read it and then I put it away and later I read it again and then there can be difference, so it's very important that you are, you put it in not so many words.”*  
Customer4

One of the customers found it very useful the brochures include text in bold that give the basic information in short. In general, the short but concise texts were viewed favourably by three out of four customers. The customers found that it is very useful for a company to have an introductory brochure of the company in addition to technical manuals.

*“...if you just read the text in bold..you know there in two sentences, you got, you got over pretty powerful message. So I suppose you can use this brochure in that respect, grab peoples attention..”* Customer2

*“It's very important that brochure has not so much text because when there is a lot of text people don't read it.”* Customer4

*“...if we didn't know Rautaruukki, and then this literature, then you would get an image of this that you wouldn't get from a traditional brochure. Because the traditional brochure is just being these are the sizes these are the grades, etcetera they are technical brochures mainly, whereas this is a more of an attempt to portray what the company is about. You know it has all it's policies, on environment, recycling, even turnover financial things it's all in here. So this would, I think if you didn't know the company, and even if you know the company, you learn something different from it, and it would help form the image.”* Customer2

*“I think what is good about these otherwise they have a nice summary ...you've got a nice little summary of each mill [in “Rautaruukki Steel - High-quality steel for industry”] which is pretty much what the customers want, to just see what is basically all what they are about, what's available, without having an old fashioned technical manual, ..you can't really read at all.”* Customer2

Three out of four customers found that the texts in the brochures are good in the sense that they are on the same level with the customer. The general brochures, or introductory brochures, are easy to read, they are not too technical but at the same time they are not too simple as to be insulting in that sense. However, for a reader who is non-native speaker of in English it is

harder to understand the texts and thus they may not be able to pick up the tone of the texts. This means that there is a difference in the way native and non-native English speakers read the texts, understand what exactly is said as well as how things are said in the texts. Native English speakers seem to be more prone to notice how things are said in the texts whereas for non-native speakers it may be more important that the main information can be easily understood.

*“It’s easy to read...it’s not so simple that it’s almost insulting, we are on the same school, it’s not so technical that, you think, no I can’t read that or I need another book to translate... It is well written it’s the right level, easy reading without being too, technical detail but at the same time without being, too simple, so think the level the level is all right, it’s well written, it’s interesting to read, the layout is good and it makes you want to turn the page over, there’s nothing worse than just having a page full of technical, which means nothing to nine out of ten people... Anybody can read it, from a technical person to, a student who is just thinking about steel, you don’t need to know anything about steel, to read the brochure.” Customer1*

*“They’re easy to read. They are about the right level, there isn’t anything too technical in these brochures...” Customer3*

*“They are quite easy to read, they’re not, they’re giving you the information, it’s pretty easy to read, it’s on the same level, it’s not being condescending if you like it’s not, trying to preach at you, it’s letting you read the text and develop your own opinion..” Customer2*

*“English is the language for the world, but for people with who you are in business the English of most of those people is not bad, but they are not experts, so it has to be clear very short list and when you put, take in few words they can create their own world, because when you put down Rautaruukki figures you can say okay this is like that, and when you write something down there’s no imagination.” Customer4*

One interesting feature in the brochures is that most of the customers seemed to feel that the brochures were not trying to force a certain kind of an image of Rautaruukki but, rather, give them space to form their own opinion. This is interesting in the sense that the customers seemed to feel this way although when looking at the brochures more closely they noticed for example the element that people were included virtually in every picture and that the texts in the brochures emphasise for example the environment, personnel and research and development.

*“...it’s not talking at you, it’s almost talking with you ...it wants to take you from the start to the end...” Customer1*

#### 6.4.4 Image from the text

The customers found that the image of Rautaruukki they reported in the beginning of the interview was confirmed by the brochures. Nevertheless, as the brochures were looked at more closely during the interview, it brought about more of the image of Rautaruukki compared to the initial impression. On the basis of the text the customers saw Rautaruukki as a company that produces value-added, quality products, it is customer-oriented, interested in the environment as well as research and development and developing their personnel. Especially the features of environment, personnel, research and development were factors that came up only when taking a closer look at the brochures. These features were, in another words, not mentioned initially to be the features of Rautaruukki.

*“Normally when you write it down, you see that you really want to do it. What Rautaruukki is doing in the brochures is that they don't sell air, that they really want to do what they are standing for. They want to create together something, that is what when you look at the brochures is coming clearly out. We are not only doing for ourselves but we are doing for everybody, we are everybody and everybody is us.”*  
Customer4

*“... 'developing our skills through working together' , I can't argue with that because I've got hands on experience of it...”* Customer3

*“They take their corporate image, very seriously I think, they don't just talk about the company, they tell you about, that they want to develop their people, they care for the environment, they know where they want to go.. Its, caring, looks after each people, its environment...”* Customer1

*“They are talking about...what are their objectives, and, values, financial objectives, they're talking about added value strong market positions and things like that, investments, strategy is a word that comes in quite a lot, Eastern Europe, research and development comprehensive customer service, obviously trying to portray that kind of an image of an involvement with the customer, which we have found over the years, that's what they have done...”* Customer2

*“[product] of today and tomorrow, because you know it's talking about designing things, designing steel for particular applications, it's concentrating on, you know there's a section on research and development, customer contact. ...they're trying to give the image of a modern company that is forward looking. They tell you about the company, they talk about all the things that are important in business nowadays, from environment to you know objectives, added value, research and development, all the things you would expect to be there.”* Customer2

Based on the brochures the customers found Rautaruukki to present features of a modern and forward-looking company. Being modern seems to be especially

important in the steel industry nowadays when promoting and advertising as steel industry has traditionally been seen as an old-fashioned industry, which does not necessarily attract people to work in.

*“They play very strong on the, the research and development, and the personnel. They talk about different strategies, how they want to do it. It gives an image of a forward looking company who is...not prepared to do basic grades, which any steel mill can do in the world, they're very clearly showing that they want to, do the high value products, so they can afford to, focus, on a particular area, and they do it very well.”* Customer1

*“Your partner in steel' it's trying to portray I would imagine a very modern image, you know outgoing modern image which is very much, what selling steel is about isn't it. ...a company that is trying to portray a very modern forward image.”* Customer2

*“...the other image it portrays is that steel industry can be seen as a very old fashioned industry, and if you look at corporate image at stock markets and things like this, you got to have a modern forward looking image, I think that is very important in steel industry, and that's you know perhaps another thing these types of brochures are trying to do. It's trying to show steel as being a very modern product. User-friendly, recyclable product, and that is the challenge in the steel industry.”* Customer2

Another interesting thing that came up in the interviews was that the environmental issues triggered a lot of discussion. As the brochures of Rautaruukki deal with the environmental issues in detail, this probably aroused interest among the interviewees. All the customers interviewed found the environmental aspect to be very important in steel industry. However, Rautaruukki being an environmentally friendly company did not come up in any of the customers' initial images of Rautaruukki.

*“...the environmental issues, I think that is becoming more and more of a feature in most people's lives, most people have got some, sort of an environmental awareness now whereas ten years ago probably hadn't. So to see that reflected I think is, is interesting, specially the, utilisation of by-products. That's interesting and I think that is probably something that is, most important in, in a magazine, brochure of this type these days. It's quite interesting that, that the environmental issues by relatively young companies like Rautaruukki have, they've almost grown up with the ideology of environmental concerns, so they've adopted and adapted to the measures far more readily, they've spend awful lot of money in doing so as well, but they've adapted and adopted far quicker than the older type of industry, and, they work in unison with the environment...and it's important to them..”* Customer3

*“I think the environment is becoming more and more of an issue, and I think that will continue to become stronger, a lot of people are waking up to the environment issue about the recyclability of steel, the coatings put on the steel, where the material comes from...so I think the environment will continue to be, become stronger and stronger.”*

*And there are international standards for the, for the environmental assessments.. and I think more and more companies will be forced along that route..” Customer1*

*“The environment is absolutely important. ...show that steel is an environmental friendly product, completely recyclable... that it’s economic...” Customer2*

One detail that few of the customers picked up was that Rautaruukki presented itself as a Nordic company. The customers also brought up their view that the brochures, especially in the photographs, seem show some kind of a Nordic sense of humour.

*“The first thing I notice on the first page is...the fact that it’s Nordic.” Customer3*

*“...it’s got this, Northern Europe sense of humour, a bit like Ikea... ...they show Nordic sense of humour, which I don’t think is a problem..” Customer2*

## **6.5 Advertisements**

During the interview the customers were asked to take a look at four of Rautaruukki’s advertisements and tell what they think about them in general and what they think is the image of Rautaruukki that the advertisements try to convey. Two of the advertisements were product advertisements of Rautaruukki Steel (see Appendix 5) and the other two were advertisements of Rautaruukki Group (see Appendix 6). The advertisements of Rautaruukki Group were generally liked by all the customers. These advertisements were better received than Rautaruukki Steel advertisements. However, they were not accepted without some criticism. The advertisements of Rautaruukki Steel, on the other hand, divided the opinion more. The advertisements were found to be either good or boring or even to be too “pushy”.

## **6.6 Rautaruukki Steel advertisements**

The two Rautaruukki Steel advertisements are product advertisements and thus present different products in which steel can be used. The two advertisements are similar in that both of them present four small photographs that are

arranged in a form that resembles steps. Both of the advertisements also include short texts underneath the photographs.

In the interviews Rautaruukki Steels advertisement were the ones that divided the opinions most and also received the most critique. The general impression from the advertisements were divided as being boring and typical, or rather good and interesting, or that the pictures are good but the texts perhaps a bit too “syrupy”.

*“...almost a typical steel, advert really, you look at most steel brochures there’s a bridge in there somewhere, there’s a wind farm in there somewhere and there’s a tank and you got the customer service, so it’s almost a typical..”* Customer1

*“Quite good, obviously these two are trying to appeal to particular, engineer or whoever it is who wants to buy steel for particular applications.. in a very short, way they are saying, you know, we can supply the grades we can do it quickly we are flexible...”* Customer2

*“They’re quite striking images to me, I like to sort of ladder, steps... They’re quite striking images.”* Customer3

*“It is nice but every ship owner in Finland or Denmark or Netherlands knows Rautaruukki, so it is better to give direct information to the people than advertisement. For that say I wouldn’t do it myself.”* Customer4

### 6.6.1 Photographs

Especially the photographs in the advertisements brought up many different opinions. The photographs that mainly show different products were found to be boring and not having anything special in them. Two other customers, on the other hand, found the photographs quite interesting.

*“Everyone puts bridges in there, because it is a lot of steel and bridges architecturally getting better... if you cover that [the photograph] it could say any steel mill...”* Customer1

*“...they grab your attention, they don’t take long to take in, and they are quite interesting.”* Customer2

*“Pictures are very, very interesting pictures. People are always impressed with these internal shots where you got extreme heat and, typical hot-mill sort of situations and it’s very difficult from a photographs to comprehend the size, and, one of the failing of*

*these type of photographs is that they don't have a point of reference, now if there's a guy in there so you realise the size of the thing, it gives a bit more information, most people are fascinated by this..." Customer3*

*"I would not put four photos on one page, one good but not four, it's too much. ..Put something, a very difficult product that everybody recognise, for example in it, put things like that, ship building, offshore constructions..that says something, that's too much on same page." Customer4*

The customers were also asked to reflect on what they think the pictures are trying to tell them about the Rautaruukki or its image. Again, one of the customers found that the pictures really did not tell anything special about Rautaruukki or try to separate Rautaruukki from other mills. Two other customers thought that the photographs tell about the future and that they may convey an image of a modern company.

*"Nothing especially at all really, except that they supply steel for bridges like any other steel mill, they got customer service department there like anybody else really... It doesn't tell me anything about Rautaruukki there that would separate them from any other steel mill really. [Picture of a steel mill, inside] ..it's a steel rolling mill, nothing exciting there... They [photographs] don't say a great deal do they." Customer1*

*"...it gets you away from this image that a steel company is a blast furnace, a hot-mill, lots of smoke and nothing more, it's trying to push the product, development and what could be offered by the mill, putting that forward, so again it's back to this modern image of steel as a short of product that people should want to use." Customer2*

*"These definitely, it's quite strange really, you've got very futuristically designed bridge, you got, obviously these wind farms are very futuristic... But then it's almost like, these are the futuristic aspects and this is in touch with your root, because these things, I don't know about Finland but, gas on it, that's what it looks like to me certainly some sort of gas storage, these in the UK were a common site many years ago you very rarely see these now, very rarely ...that to me is sort of like past and future situation..." Customer3*

### 6.6.2 Texts in advertisements

The texts were generally found to be good in that they gave important information to a possible customer. However, one interviewee found the text in the other advertisement (see Appendix 5 1/2) "syrupy", specifying that the text was maybe a bit too pushy in trying to promote a certain kind of an image of



Rautaruukki to the reader. Another customer also thought that the texts were pushing a bit too far. The customer was of the opinion that in the advertisement Rautaruukki speaks too highly of itself.

*“...the interesting thing of course is the demanding steel grades which is stressing the top picture (see Appendix 5 2/2) and obviously the short delivery times, the flexible small batches, so that’s probably more interesting than the pictures really. If I was a customer that would be okay great they do short delivery times, they’ll do me small batches one by one and they can do some demanding steel grades, great let’s talk to these people, they are very strong on customer focus... The text is good because it tells you about the benefits, I’m not so sure what the pictures are trying to show...”*  
Customer1

*“I find that I bit sort of, syrupy. The sentiments in both of these are the same, practically identically the same, but, that one reads compared to that one. That one is trying a bit too hard. ...reading it and reading it I couldn’t tell why one works and the other one doesn’t.”* Customer3

*“...they want to say two things that they are, want to create the partnership to do things together ...they are telling that they are so good, and because when you write down ‘Europe’s most reliable deliveries’ when there goes something wrong you don’t are reliable any more, I wouldn’t do that. They said they want to be flexible, they are things that say to people a lot, reliable deliveries also but when you write down ‘Europe’s most reliable deliveries it’s dangerous.”* Customer4

*“They are going a little bit too far. It’s good to say okay, I know that we are good but there is a difference to say we are good and we are the best. It can be that maybe point X today at twelve o’clock you are the best but tomorrow at one o’clock not. I say that is little bit too much.”* Customer4

The image of Rautaruukki based on the texts was that it is a company that is flexible, modern, and proactive in that it takes the customer into consideration. These are the features that the customers also encounter in the day to day business with Rautaruukki.

*“...tells you everything, they’re customer focused, they deliver on time, they do small batches... They got some benefit that they can offer to you and what they want to do for you, come to talk to us, we got a solution. Everything that Rautaruukki wants to be, niche player, on time, reliable, that’s what they want to be. And they want people to come to them, on the basis of you know we can do all these things we’re saying here, come and talk to us.”* Customer1

*“...as a modern, flexible, company which is exactly what they are, if you do a direct comparison of Rautaruukki some of the larger competitors and, similar mills if you like only, but ones of larger statue, they [Rautaruukki] are far more flexible far more proactive, than lot of the old main state steel mills...so I wouldn’t argue with the sentiments contained. [in texts] ...they are proactive they are flexible they do meet the customers requirements, they are reliable, those are most definitely the strong points of Rautaruukki and those are the points which they need and are trying to do.”*  
Customer3

## 6.7 Rautaruukki Group advertisements

Both of the Rautaruukki Group advertisements (see Appendix 6) have a photograph almost the size of one page and short texts beneath. One of the advertisements presents a large cruise ship on sea on a sunny day. The other advertisement has a photograph from an Internet cafe where two women are working on a computer.

Generally the customers seemed to like the advertisement with the cruise ship more than the Internet-advertisements or the two Rautaruukki Steel advertisements. The Rautaruukki Group advertisements were found to be good and very colourful. These features as well as the fact that they seem to include humour, they draw the reader's attention to the photographs. However, these advertisements did receive some critique as well. One customer was critical of the fact that the advertisements did not clearly connect with Rautaruukki as a steel company.

*"...good headline, good pictures, quite clear...they are attractive pictures.."*  
Customer2

*"Good striking images, both of them."* Customer3

### 6.7.1 Cruise ship advertisement

The advertisement with the cruise ship (see Appendix 6 1/2) seemed to draw the customers' attention more. The photograph was found to be bright, airy, warm, a photograph that is nice to look at and which arouses positive feelings. The text was also found to be good, even humorous.

*"It's bright it's airy... it's futuristic..."* Customer1

*"This one is better because there's Rautaruukki product steel, you have Rautaruukki you have steel and refinement, nice blue sea."* Customer4

*"No surprise that they use that one. I can see, I mean associated with that vessel you know large cruise ship... That's a good advert because, of the nature of it, I think it appeals to everybody. The idea of a, Caribbean cruise, I think it wouldn't necessarily upset too many peoples ideas. Being associated with a you know vessel of that sort of*

*status , and that is going to be something that most people in the world I think would recognise, as being exactly what it is, without even putting the text with it, and the fact that then you associate the Rautaruukki name with it, that's a good advert. It would be a failing not to use that having been involved in it."* Customer3

*"...nice and glossy, makes you want to think of your holidays, makes you think of good things, a bit of sun, obviously a nice cruise ship, makes people sort of want to dream about would it be nice to go to the Caribbean on a nice ship. You don't think about Rautaruukki when you see that you think that's a nice sunny day and you know you can go swimming there, and it's the Caribbean, it's nice and warm and you get warm feelings and then you start thinking about Rautaruukki."* Customer1

*"...they got the humour in them. 'Embodiment of your wildest holiday dreams'... So it's trying to..grab your attention to that and saying you know, did you know we're involved in this. And it's doing it in quite humorous way, because it's, you know, probably people are flicking through the magazine, maybe planning a holiday and come across that..."* Customer2

The customers were also asked what was the impression that they got when looking at the advertisement or what the image was that the advertisement gives about Rautaruukki. In their replies many different images came up. One of the most common image was the association of the cruise ship with Rautaruukki producing high quality products. The features of the large cruise ship were also associated with Rautaruukki; namely, the company was seen as big, refined and of a high class. One of the customers also thought that personal relationships and Rautaruukki taking care of its personnel and its customers were also suggested in the advertisement.

*"...they appear to be doing two things, one is, bringing to the attention maybe of the public, at large how important steel is, where it's used, and who makes it, because in lot of things, a bit anonymous, you have a building and you may have your steel in, but anyone just sees a class flacier (facade?) or concrete flacier, they don't think in that building there's fifteen hundred tonnes of steel, I suppose it's trying to get that message over that, you have a company like Rautaruukki and, uses steel for these types of applications."* Customer2

*"First I see a cruise ship, a very big one and then. Only thing that I think that okay Rautaruukki, a ship is built from the steel of Rautaruukki, why steel of Rautaruukki probably because they are good or all steel is the same and they are not the most expensive one."* Customer4

*"I think they're trying to show you the size you know it is the largest, passenger vessel in the world. I think what they are trying to say there is that Rautaruukki is refined as so is the ship, you know the ship is obviously a high class, luxury liner it's obviously refined, Rautaruukki is similar."* Customer1

*"It suggest the fact that the products that they manufacture are quality products. You wouldn't get involved in a project like that [cruise ship] unless you got a quality product." Customer3*

*"I suppose if you, it's talking about the customer because when you are on a cruise ship you can't get of them [other people] and do your own thing so, the cruise people need to look after you make sure that you are happy which is the same as what Rautaruukki is trying to do, they try to do one-to-one and look after you and make sure you are happy, so they are very much the same..." Customer1*

The cruise ship advertisement, however, received criticism from one of the customers. This customer associated the cruise ship differently than the other customers. The text in the advertisement talks about safety and comfort, but the customer found that when combining the photographs and the text it creates an ambivalent effect.

*"When you look at this, it's not directly partnership, there are a lot of rooms here, but, you write here also down 'comfort' 'safety', I don't know if you see this brings you safety. You think that's a fairly big thing that is weighing about twenty thousand tonnes or something like that, how is it possible that it stays on the water" Customer4*

*"That doesn't give you comfort, you know it's a big ship, it's very important because when you see it here, if this is the biggest in the world it can be, but I don't know, maybe comfort maybe there are rooms from two by three meters I don't know." Customer4*

*"Safety, the Titanic was also big. Everybody says that the ship doesn't sink anymore nothing can sink the ship, and it was also the biggest in the world.." Customer4*

### **6.7.2 Internet cafe advertisement**

The Internet cafe advertisement (see Appendix 6 2/2) did not perhaps get as good a reception as the cruise ship-advertisement. The opinion was divided between if it is a good thing that Rautaruukki is using an advertisement that at a first glance would not be associated with steel industry. Some customers thought that this is a good thing and shows a sense of humour. Others were of the opinion that it should be clear from the first glance what the advertisement is about and what it is trying to tell.

*"...you think they are..going to say, drinking the latest coffee or the latest beer or whatever and it's actually an advert of steel, so they got a certain humour about them which grab your attention." Customer2*

*"It's positive it's forward looking, it's clean technology, it's research and development..." Customer1*

*"There you've got steel in that sort of trendy modern environment." Customer2*

*"When I see this [photograph] and Rautaruukki [logo] and I don't know what Rautaruukki is I'd say Rautaruukki is probably somebody who is making beer." Customer4*

*"When you have to think so far about it it's not good. When you want to realise that such a photo or advertisement you put it in because it has to say at once something. Every time you have to look at the photo to think what it can be it's not good. ..If I have to think two minutes about it it's not good." Customer4*

The text in the advertisement talks about for example partnership, and the computer company Dell as one partner of Rautaruukki. As all the customers thought that Rautaruukki is more of a partner than just a supplier, they viewed the fact that Rautaruukki talks about partnership favourably. However, the meaning or the message of the text was not perhaps as clear as in the cruise ship advertisement. Especially one customer found the text to be problematic. The customer criticised the fact that Rautaruukki uses Dell to promote itself.

*"Good partner, that is good in communication, communication with people, communication by our electronic highway. But they have a problem, because there is a good communication there [two women working on the computer] but the system they have for the electronic highway is not good enough. ..but when I think now further says 'partnership' 'focused' okay, that's okay.." Customer4*

*" 'Focused partnership', an appropriate title. We tend to look at Rautaruukki as a partner rather than just a supplier. That's certainly the image that we've got with them and I can fully understand why they would want to try to project that image. ...On my supplier list there isn't many companies that I could actually say that about." Customer3*

*"I'm not too sure what they are trying to say... ['Focused partnership'] They're talking about super-fast delivery times again, superior products again, talking about you know world wide company, speed customer orientated so again they're pushing the customer services... And I think they are saying that we might be a Finnish company supplying to Europe but we don't just do Europe we are a world wide company.." Customer1*

*"Stupid. One of the clients is Dell computer he's one of the twenty thirty people in the world who is making computers. It can be because you write it down like this that other people say, they're delivering to Dell, I don't buy with them because they are selling to my competitor. I would never do that." Customer4*

Most of the customers found the advertisement was trying to give over a picture of Rautaruukki as a modern, twenty-first century company that is clean, forward-looking and in development. However, one customer found that the advertisement did not particularly show that Rautaruukki is a modern company. The customer was of the opinion that to show Rautaruukki as a modern company of the future they should use more futuristic images in the advertisements.

*“I think what it's showing there is obviously Dell, obviously a partner, new technology and Rautaruukki wants to be associated with new technology, the computer industry which is very clean, very forward very focused and you know the research and development again... So I think it wants to be seen to be clean, forward looking... so and to be part of the twenty-first century I suppose isn't it, okay yes you have to build tanks but they're hardly, technically demanding are they, where as you know to have a company like Dell... you know PC's, and computers... That one is quite positive.”* Customer1

*“Steel is everywhere, even when you're thinking about a computer... Certainly young and trendy, it's again, modern image.”* Customer2

[about the photograph] *“It wants to be involved, it wants to be part of the community..the cafe bar the Internet, new thing for new people shall we say and it wants to be seen as being young, new industry focused business, not just doing the traditional tanks and bridges it wants to seen as doing these new things as well... It wants to be seen doing part the new vibrant, culture you know new technology, it wants to be part of the fashion I suppose.”* Customer1

*“I think they got quite a lot of humour about them, the kind of thing then you look at a magazine, I mean maybe there's another message, maybe one of the problems we have within steel industry is also attracting good people into it, they don't think having a career in steel, so maybe there's another way you can you, want these people come and work for you who are in the bar [in the photograph]. Maybe that's another message, that it's quite a good industry to work, fun industry to work rather than, a bit old fashioned...”* Customer2

*“It's from tomorrow that you are then don't put a computer in the bar. If you say we are, the products from today and after tomorrow then you have to go in the future.”* Customer4

## 6.8 Internet pages

During the interviews the customers were asked if they use the Rautaruukki web pages. Two of the customers had never visited the Rautaruukki web pages, the other two reported that they very rarely used the Rautaruukki web pages. The customers were of the opinion that if they for example need information they can contact someone at Rautaruukki or use the brochures. Thus, it seems

that for the customer it is easier to contact someone at Rautaruukki when they need specific information rather than try to find the information from the web pages. However, one customer found that if there were some topical information about Rautaruukki that was put on the web pages, that would be interesting enough to go to the pages.

*“I haven’t been on the Rautaruukki site, maybe there’s no immediate need to do it, I know about it, there’s no need for me to do it.” Customer2*

*“I’ve never looked, really, an honest admission.” Customer3*

*“No because they are not so far (?), at home or work I go for looking, but not so much.” Customer4*

*“..if I can’t get hold of them [personnel at Rautaruukki] or I want to find out something myself, then I look at the Web site..” Customer1*

*“In terms of gaining information, I would go to my personal contacts without a shadow of a doubt.” Customer3*

*“I have to say, if I had an advert and it said you know Rautaruukki was a financial thing it said, annual report is on the, released on the web on a certain day I would go and have a look at it . Easily accessible and if there were something that said go and have a look at it I would do so...” Customer2*

### **6.8.1 Conclusions**

In general, the interviewees seemed to view the materials of Rautaruukki as high quality and hence strengthening the positive image of the company. The brochures were appreciated because they presented important information of the company and because the photographs are quite imaginary. Thus, the fact that the brochures stand out, or are different from the very traditional steel company brochures, and differentiate Rautaruukki from other steel mills was seen as a strength.

The customers seemed to prefer the Rautaruukki Group advertisements over the Rautaruukki Steel advertisements. The problem with the Rautaruukki Steel advertisement seems to, firstly, be that they use too many photographs which, in addition to this, are quite ordinary. Secondly, some of the customer found the texts to be pushing the corporate image a bit too far. The Rautaruukki

Group advertisement, on the other hand, were acknowledged because the texts and the pictures they presented were more imaginative and creative.

The problem that the Rautaruukki Internet pages seem to suffer from is the fact that the customer do not feel the need to use the pages. Solution to this could be to promote the web pages more.

The interviews of the customers serve as reception study which is another central part of Critical Discourse Analysis. This means that the interviews show how different individuals read and interpret the same materials differently. The customers read and interpreted the materials based on for example their own experiences, attitudes and emotions. Thus, partly different impressions came up in the interviews about the materials. Based on the customers' responses and reactions to the materials a closer linguistic and textual analysis will be conducted.

## **7 TEXT ANALYSIS**

In this chapter, parts of the Rautaruukki's materials will be analysed using the concepts and methods suggested in Critical Discourse Analysis. The text extracts to be analysed are chosen on the basis of the customers' opinions that came up during the interviews. The following is thus an attempt to analyse the texts and pictures in order to discover what the possible factors in the materials are that affect the readers' interpretations.

### **7.1 Rautaruukki Steel advertisement**

The first part of the present analysis deals with one of the advertisements of Rautaruukki Steel. (see Appendix 5 1/2) This particular advertisement divided the customers opinion a great deal. Some customers found the advertisement to be quite good. For example, it included modern photographs. One customer, on



the other hand, found that the advertisement is boring and the photographs are perhaps too typical in that many steel companies include similar photographs in their materials. At least two customers criticised the text in the advertisement as too pushy or even “syrupy”.

The following extract is the text in the advertisement of Rautaruukki Steel:

- (1) Guide to the advantages of steel construction.
- (2) Our plate products offer many advantages to steel constructors. We
- (3) supply advanced grades of steel and ready-to-assemble components
- (4) and provide our customers with fast, flexible and Europe’s most
- (5) reliable deliveries. We routinely tailor steel to our customers’
- (6) requirements and participate in their development projects. Our
- (7) excellent service and technical support are renowned, bringing
- (8) maximum benefits both to cost efficiency and ease of purchasing.
- (9) To enable us to see how we can provide maximum benefits for you,
- (10) please contact us.

The advertisement seems to be intended for steel constructors, as they are mentioned in the text on line 2. The advertisement mentions plate products (‘levytuotteet’), so it seems that the advertisement could be of interest of especially those steel constructors who need these products for their applications.

### 7.1.1 Lexical cohesion

The sentences in the advertisement are syntactically complete and rather long but they read smoothly. The text seems logical and easy to read because it is cohesive. For example, the text includes markers of lexical cohesion. Lexical cohesion means that words in a text are semantically related some way. Lexical cohesion can be divided into two major categories: reiteration and collocation. Reiteration includes for example repetition, synonyms, super-ordinates and general words. For example, Rautaruukki is referred to several times as “we” (2,5), as well as “*Our...service and technical support*” (6-7) and “us” (9,10). The interesting feature is that these personal pronouns, as for example “we” is repeated many times in referring to Rautaruukki, rather than talking about for example “the company”. Repeating the pronouns brings continuity to the text

and thus it gives the reader the feeling that the text reads smoothly. On the other hand, this feature reveals how Rautaruukki chooses to refer to itself, perhaps to “personalise” the company, and thus emphasises this fact.

Collocation is a more complex concept, but it can be defined as a category of lexical cohesion where words tend to appear together. Collocation is usually expressed as through open rather than closed class items. Thus, there is really no limit to the items that can be used to express collocation. Lexical relationships are text- as well as context-bound. Also, the background knowledge of the reader plays a major role in perception of lexical relationships. Hence, collocational patterns will only be perceived by someone who knows something about the subject at hand.

Rautaruukki Steel advertisement has items that can be grouped together as belonging to field of “steel construction” and other items to the field of “trade”. Examples of items that show lexical collocation in the field of “steel construction” are “*plate products*” (2), “*steel constructors*” (2), “*advanced grades of steel*” (3), “*ready-to-assemble components*” (3) and “*steel*” (6). Items that can be seen as belonging to the group of “trade” are “*advantages*” (1,2), “*reliable deliveries*” (5), “*customer’s requirements*” (5-6), “*service and technical support*” (7), “*maximum benefit*” (8), “*cost efficiency*” (8) and “*ease of purchasing*” (8). Thus, lexical cohesion gives the reader of the text a feeling that the text is smooth and logical. Additionally, examining collocation also reveals what Rautaruukki chooses to focus on in the text; thus, steel construction and trade are the aspects emphasised.

### 7.1.2 Wording

The choice of words in the text is rather interesting and merits a closer analysis. First of all, Rautaruukki is referred to in the text as “*we*” (2,5), “*Our...service and technical support*” (6-7) and “*us*” (9,10). The way the pronoun we is used in the text seems to be that it refers to Rautaruukki as a whole, not to any particular persons at the company. Talking about the

company as “we” seems to suggest that the company is about people, the people compose the company. The effect of this seems to be that Rautaruukki can be conceived as personalised; specifically, Rautaruukki is people, it is not only just a faceless company. Talking about “we” and “us” thus personalises Rautaruukki and this way brings it closer to the reader. This way Rautaruukki can seem to be something familiar to the reader which s/he can identify with.

The verbs used in the text are of particular interest. In the text Rautaruukki is presented as the doer that performs the action or process. The verbs used in the text are for example “offer”, “supply”, “provide”, “tailor”, “participate”, “bringing” and “enable”. The verbs can be seen to be very positive and showing willingness to serve. These verbs are used in the text to tell the reader what Rautaruukki can do for him/her. The verbs can create a very positive perception of Rautaruukki. However, there is a danger in using these kind of verbs in excess; that is, the text can be viewed as being too “smarmy” or creating an impression of Rautaruukki as too condescending.

The things Rautaruukki talks about in the text are rather positive, too. Examples of these are “advantages”, “advanced grades of steel”, “ready-to-assemble components”, “fast, flexible and Europe’s most reliable deliveries”, “customer’s requirements”, “development project”, “excellent service”, “renowned”, “maximum benefit”, “cost efficiency and ease of purchasing”. The things talked about are obviously very important for people who may buy steel from Rautaruukki; they need advanced grades, fast deliveries etc. Again, the things talked about can create an impression that Rautaruukki is customer-oriented, that it is a good and reliable supplier and that it is easy to deal with Rautaruukki.

Thus, Rautaruukki emphasises the advantages that the potential customer will have when dealing with Rautaruukki. The things talked about in the text can be viewed positively by the reader, but there is a danger of speaking too highly of a company. Rautaruukki talks about “*excellent service*”(7), “*maximum benefit*”(8) and “*Europe’s most reliable deliveries*” (4-5). This can be viewed

positively or, on the other hand, as pushing too far. This is in fact what one customer felt when reading the text. The customer interpreted the message as pushing the image of Rautaruukki too far. The customer saw that there is a difference in saying “we are good” and “we are the best”. Thus, Rautaruukki may be praising itself too much.

The text in the Rautaruukki Steel advertisement can be interpreted in several ways. One way of seeing the text may be that it tells the potential customer all the relevant information and gives a good impression of the company. However, the positive aspects in the texts can be read and interpreted in another way too, and that is that it turns against the good intentions of the text. This was discussed above, in that the text may give an impression that Rautaruukki speaks too highly of itself. The features in the text that contribute to this kind of impression are, firstly, for example that Rautaruukki is referred to as having “Europe’s most reliable deliveries”. Secondly, the text uses verbs such as “offer”, “supply”, and “provide”, which may, used excessively, create a feeling of Rautaruukki being too “smarmy” or “condescending”. To elaborate on this more, it seems that in the text of the advertisement Rautaruukki concentrates on trying to please the customer, perhaps even too much. Thus, trying to please too hard can be seen as smarmy or on the other hand as condescending. Perhaps the text would be perceived as more effective if it just informed the reader in a very straightforward and dynamic way what are the good points of Rautaruukki.

### 7.1.3 Transitivity

Transitivity means that language offers a set of different ways of encoding in language an experience of a particular event. In the text Rautaruukki is presented as the active doer. This can be seen in the way Rautaruukki is the “actor”, the subject, that performs a “process”. This can be seen in the text in examples “*Our plate products offer...*” (2), “*We supply...and provide*” (2-3), “*We routinely tailor...*” (5) and “*Our excellent service...are...*” (6-7). Rautaruukki being presented as the actor is probably a conscious choice made

by the writer of the text. This may give the reader a feeling that Rautaruukki is the active participant which in turn may be considered as a positive feature of Rautaruukki. Thus, the positive feature, Rautaruukki actively working for to serve the customer, may be reflected to Rautaruukki's corporate image. However, as already discussed above in the section of 'Wording', the producers of the texts should consider the fact that speaking too highly of the company, for example of its customer orientation, may be viewed by the readers as pushing the corporate image too far.

The target of the text is usually the potential buyer. Rautaruukki is presented as capable of doing something for the potential customer. Thus, again, Rautaruukki is the active doer whereas the buyer, the customer, is the "goal", the object. Examples from the advertisement are "*Our plate products offer...to steel constructors.*"(2), "*we...provide our customers with...*"(4), "*...tailor our steel to our customers' requirements...participate in their development...*"(5-6) and "*...provide maximum benefit for you...*" (9).

#### 7.1.4 Genres and Hybridity

The genres that can be found from the advertisement are the genres of product advertising, corporate advertising as well as instruction. In fact the advertisement seems to play more on corporate than product advertising. First of all, the advertisement does not mention any special brand or product of Rautaruukki. However, the text talks about "*advanced grades*"(3), "*ready-to-assemble components*"(3) and "*steel*"(5), which can be interpreted as representing the product, therefore, the advertisement is at least partly a product advertisement, too.

Corporate advertising is more clearly represented in the advertisement. Most clearly it shows in the use of the name and the logo of Rautaruukki. In addition, the text talks about for example the capabilities, manufacturing skills, technological know-how and research capabilities. Examples of this are "*provide our customers with fast, flexible and Europe's most reliable*

*deliveries*”(4-5), “*participate in their development projects*”(6) and “*excellent service and technical support*”(7). Clearly these items tell more about the company and its capabilities than the products themselves.

In this sense the Rautaruukki Steel advertisement seems to rely on what Cook (1992:10) calls “hard sell” and “reason”. “Hard sell” makes a direct appeal to the reader and “reason advertisements” suggest motives for purchasing the product. In the advertisement Rautaruukki lists the advantages that the potential customer gets when buying steel from Rautaruukki.

Based on the first sentence that the reader encounters, “*Guide to the advantages of steel construction.*” The reader could suspect that s/he is about to read some sort of a guide or instruction. However, reading on the text reveals that the text is more about advertising the company and its products.

The text in the advertisement can be viewed as *interdiscursive* since the advertisement makes use of different genres. The text in the advertisement shows also some features of *hybridity*. The term means that the text is internally mixed; it can combine mixtures of for example formal and informal styles, technical and non-technical vocabularies as well as markers of authority and familiarity. As already discussed in the section of ‘Lexical cohesion’, the text in the advertisement can be seen as having items that can be grouped together as belonging to fields of “steel construction” and “trade”. Thus, the text can be seen as having quite a technical vocabulary which can also mark the text as being rather formal. However, features of informality can also be detected from the text. Example of this is that as the text uses for example pronoun “we”, it “softens” the rather formal feeling of the text. It gives the reader a feeling that the company has face and it also seems like there was someone talking to you through the text.

### 7.1.5 Schemata and Frames

A schema can be defined as a mental model of communicative activity or large scale textual structures. People use schemata to interpret pieces of discourse. The Rautaruukki Steel advertisement can be interpreted to be an advertisement as it tells the reader about the products as well as the company. But it can also be seen as some sort of an instruction or guide on how to gain advantages in steel construction. Thus it can be concluded that the cues in the text, for example the wording, guides the reader's deduction of what sort of a text s/he is reading.

A frame can be defined as a mental model of structured information in the mind of the reader. There are different frames that can be found in the advertisement of Rautaruukki Steel. One of the pictures presents a woman in an office (see Picture 2) and the text talks about "service and technical support". The photograph and the text thus seem to



Picture 2

have a link between them. Service and technical support may activate a frame in the mind of the reader of people working in an office and the picture of a woman can support this view. The picture of a woman can, however, activate other kinds of frames, too. She can be seen talking on a phone, as serving and helping some customer which strengthens the image of Rautaruukki as customer-oriented. Further, using a picture of a person among the pictures of the products may "soften" the advertisement. The advertisement would probably seem quite different if the pictures presented only the products. Using a person in the photograph gives the company a face.

Other associations that the picture of a woman can give are for example softer feminine values. Women and femininity are generally seen as for example soft, warm, understanding etc. Perhaps using a woman in the photograph, instead of a man is thus more effective in giving an impression of Rautaruukki as close to people. Perhaps a photograph of a woman has been a conscious choice.

Another explanation may be that women just happen to be a majority in technical support services.

### **7.1.6 Links between the text and the photographs**

The pictures in the advertisement present products: a bridge, a gas storage and a windmill. The photographs are laid out in an interesting way, in a form of steps. The photographs of the products seem to be chosen to show big constructions. These may imply that Rautaruukki is something special being part of structures of that magnitude. The bridge and the windmills can be viewed as modern products but the photograph of the gas storage is somehow in contradiction with the other photographs as it is a product of the past rather than the future.

There seems to be some inconsistency between the text and the photographs. Or at least the photographs tell the reader somewhat different things than the text. The picture of a woman and the text talking about technical support are certainly connected. The pictures of the products may tell the reader where Rautaruukki's steel can be and is used. However, the text talks more about "supplying advanced grades" and "tailoring steel", but the manufacturing of steel is not shown. This may be a conscious choice.

### **7.1.7 Designing the position of the viewer**

There can be certain features in the photographs, or pictures in general, which position the viewer in a certain way. These features represent the people, or objects in the pictures in a certain way as well as defines the interaction between the picture and the viewer. (see Kress and van Leeuwen 1999)

Kress and van Leeuwen (1999) divide pictures with people or objects in them into two categories; "offer" and "demand" pictures. In an "offer" picture the the gaze of the represented participant (the person depicted in the image) is not directed at the viewer of the picture. In the Rautaruukki Steel advertisement one of the photographs present a woman and her attention is fixed on the paper



in her hand. Thus, no direct contact is established between the woman and the viewer, as would be if the woman's gaze was directed at the viewer. Thus, the woman is the object of the viewer's scrutiny and no connection is made. In the photograph in question, the represented participant, the woman, is in a way offered to the viewer as an item of information or object of contemplation, impersonally.

According to Kress and van Leeuwen (1999:130), in addition to defining the position of the viewer by the gaze of the represented participant, there is a second dimension to the interactive meanings of image. Specifically, this dimension relates to the size and frame of the picture. For example, choices between close-up, medium shot and long distance can be made. These choices of distance can suggest different relations between represented participants or objects and the viewer.

The photographs of the large constructions in the Rautaruukki Steel advertisement seem to be shot from middle distance. The objects are shown in full but not much space is left around them. As the photographs are rather small, perhaps the objects presented have had to be framed this way. But what Kress and van Leeuwen argue (1999) is that in a picture of middle distance the object is within the viewer's reach but not as actually used. Maybe these photographs can thus be seen as something that is in the reach of the steel constructors who are mentioned in the text; using Rautaruukki's steel enables them to build such constructions.

In linguistics the concept of modality refers to the truth value or credibility of statements about the world. According to Kress and van Leeuwen (1999:161), modality can be used in visual communication as well. They propose that people, places and things can be presented visually as though they are real, this way as actually existing, or, on the other hand, as though they are not – thus being imaginings, fantasies or caricatures. The colour saturation in the photographs is quite high which indicates high modality. Thus, the photographs seem to present the world realistically.

### 7.1.8 Representation, Identity, Relation and Implicitness

The way Rautaruukki Steel advertisement seems to present the world is, understandably, from the point of view of a steel producer. The text concentrates on steel and trade. The photographs, on the other hand, concentrate on showing what steel is used for, ready products. It may be a conscious choice to show futuristic and clean photographs rather than showing photographs of steel manufacture. The photographs are implicitly giving the message that steel industry is clean. Thus, this can be seen *ideological*. Also the woman is photographed in a clean office environment. Presenting clean office environments are perhaps quite usual in any company's brochure. Perhaps then if Rautaruukki would want to stand out at separate itself from other steel mills it would be more interesting to include a photograph of a woman welder.

The advertisement also presents identities, namely, Rautaruukki, its employees and potential customers and relations between them in a certain way. The emphasis is more on Rautaruukki and its personnel. The potential customers are not mentioned as often as Rautaruukki. The customers are referred to rather vaguely; as already discussed in the section "Transitivity", the reader or the potential customer is referred to as for example "*steel constructor*" and "*our customers*". Rautaruukki is often referred to with the pronoun "we". This way the company is given a face and the people in the company, the employees are emphasised. The photograph of the woman also strengthens this impression. This way Rautaruukki can also emphasise its customer-orientation and the fact that the employees are there to serve the customer. These features used in the text thus implicitly suggest certain things about Rautaruukki.

### 7.2 Rautaruukki Group; Cruise ship advertisement

Rautaruukki Group's Cruise ship advertisement (see Appendix 6 1/2) was viewed most positively by the customers in the interviews, but it did receive some criticism too. The advertisement was viewed as successful, showing a sense of humour and the photograph was found rather impressive.

The following extract is the text found in the Rautaruukki Group advertisement

- (1) A refined steel product.
- (2) The world's largest passenger cruise ship, Voyager of the Seas, is
- (3) the embodiment of your wildest holiday dream. Rautaruukki has
- (4) played a major role in ensuring the safety and comfort of the
- (5) passengers, providing the highest quality refined steel products for
- (6) many parts of the vessel. Rautaruukki's know-how, one-to-one
- (7) service and broad product range are recognized in many business
- (8) sectors, from heavy industry to consumer products. While you may
- (9) not get to sail on the Caribbean, you can still acquaint yourself with
- (10) Rautaruukki's 40 years of steel know-how at [www.rautaruukki.fi](http://www.rautaruukki.fi)
- (11) Innovative partnership

The advertisement seems to be addressed to potential customers of Rautaruukki, as the Rautaruukki Steel advertisement, as the advertisement talks about for example their "*broad product range*"(7). However, this type of advertisement may catch the interest of other people too, not just potential customers, as for a first look the advertisement could be taken as advertising a holiday as it talks about for example "*embodiment of your wildest holiday dream*"(3). According to one customer these kinds of "trendy" advertisements can arouse interest in young people who are looking for work.

### 7.2.1 Lexical cohesion

The sentences used in the text are semantically whole and quite long. The text in the advertisement seems quite easy to read, but maybe not as smooth as the Rautaruukki Steel advertisement. When studying the lexical cohesion in the text, one notices that the text presents words that can be interpreted as showing reiteration. For example, Rautaruukki's name is repeated in the text: "*Rautaruukki*"(3), "*Rautaruukki's know-how*"(6), "*Rautaruukki's 40 years*"(10), [www.rautaruukki.fi](http://www.rautaruukki.fi) (10) and the logo. Other items talked about in the text are the passenger / customer, the ship as well as the product which present reiteration in that near synonyms or general words are used in referring to the passenger / customer, the ship and the product. The passenger and the customer are referred to as "*your wildest...*"(3) "*passengers*"(5) "*consumer products*"(8) "*you*"(8) "*you can...acquaint yourself*"(8-9) The ship, on the

other hand, is referred to as “*passenger cruise ship*”(2) “*Voyager of the Seas*”(2) “*embodiment*”(3) “*vessel*”(6) as well as “*refined steel product*”(5). The items used to describe the ship and the products partly overlap since the ship can also be seen as one of Rautaruukki products. The products are referred to as “*refined steel product*”(1,5), “*broad product range*”(7) and “*consumer products*”(8).

The text also includes examples of lexical collocation centring on “holiday” and “business”. The items belonging to field of “holiday” are: “*passenger cruise ship*”(2), “*holiday dream*”(3), “*passengers*”(5), “*vessel*”(6), “*sail on the Caribbean*”(9) as well as “*safety*”(4), “*comfort*”(4) and “*one-to-one service*”(6-7). The items that can be seen as belonging to the group of “business” are: “*highest quality refined steel products*”(5), “*know-how*”(6), “*one-to-one service*”(6-7), “*broad product range*”(7), “*business sectors*”(7-8), “*heavy industry*”(8), “*consumer products*”(8), “*steel know-how*”(10), “*partnership*”(11) and “*refined steel product*” (1). The cohesive links in the text makes the text seem logical and easy to read. As there are more different items that can be linked as showing reiteration it may not seem as “smooth” as the text in the Rautaruukki Steel advertisement which presented fewer different groupings of items. Studying lexical collocation also reveals that two perhaps even surprisingly different fields have been combined in the advertisement. It can be that as the “business” items concentrate on informing about Rautaruukki’s qualities the “holiday” field appeals more to emotions. The use of two such different fields of items indicate that the text is in a sense heterogenous. However, in contemporary society it seems rather usual that advertisements combine various different textual elements and texts are thus more heterogenous rather than homogenous.

### 7.2.2 Transitivity

Two sentences in the middle of the text, from lines three to seven (3-7), are interesting in the way Rautaruukki is presented in them. In one of the sentences, “*Rautaruukki has played a major role in ensuring the safety...*”,

Rautaruukki is presented as the actor who forms a process, “playing a major role in ensuring”, the goal being “the safety and comfort of the passengers”. The other sentence has been formed “*Rautaruukki’s know-how, one-to-one service and broad product range are recognized in many business sectors from heavy industry to consumer product.*” The sentence is in passive voice, but it may have been constructed in this way consciously; namely, this way Rautaruukki and its rather positive features can be placed in the beginning of the sentence. Thus, the emphasis is on Rautaruukki and its features. If the sentence was written “Many business sectors, from heavy industry to consumer products, have recognized Rautaruukki’s know-how...” the business sectors would be the actor and the emphasis would be on them whereas Rautaruukki and its features, situated in the end of the sentence, would be received less important.

The text has probably been consciously written in this way, presenting Rautaruukki as actor or presenting Rautaruukki in the beginning of the sentence so that it would be perceived as having emphasis and being important. These factors can affect the reader, consciously or perhaps more likely unconsciously, to perceive Rautaruukki as the active participant which possesses many important features such as “know-how, one-to-one service and broad product range”. Thus, Rautaruukki can be viewed positively.

### **7.2.3 Wording, Genres and Hybridity**

The vocabulary, as discussed in ‘Lexical cohesion’, seems to present two distinct “groupings”; there is vocabulary that can be associated with “business” and, on the other hand, there are vocabulary that can be associated with “holiday” or “travelling”. Thus, the “business” vocabulary is rather technical whereas the “holiday” vocabulary is not. In addition to this, the “business” vocabulary gives the text a formal feeling whereas the “holiday” vocabulary gives the text quite an informal style. In this sense the text can be seen *hybrid* since it is internally mixing different kinds of vocabularies and thus styles as well.

At least three genres are in play in the advertisement. There is clearly the genre of corporate advertising since the text talks about the company's capabilities, manufacturing skills, technological know-how etc. in the same way as in the Rautaruukki Steel advertisement as well. An example of promoting the company is the sentence "*Rautaruukki's know-how, one-to-one service and broad product range are recognized in many business sectors...*" (6-8).

The text draws on the genre of product advertising since it at least mentions the "*highest quality refined steel products*"(5) that it has provided to the ship and the "*broad product range*"(7). Here the thin line between corporate advertising and product advertising has become ever more vague. (see Bernstein 1985:183) Products can thus be used to build up corporate image and corporate advertising can be used as a method to support product sales. As in the advertisement Rautaruukki talks about how its products are used in the ship, for example "*Rautaruukki has played a major role in ensuring the safety and comfort of its passengers, providing the highest quality refined steel products for many parts of the vessel.*"(3-6) it at the same time promotes Rautaruukki's products as well as Rautaruukki's identity. Thus, Rautaruukki products can be seen as high quality, refined and reliable but at the same time these same features can be reflected to Rautaruukki's identity as well.

As was already mentioned above one notable genre in the advertisement is also "holiday brochures". The conventions that are associated with this kind of genre are first of all the wording, that is, the items about "holiday" such as "*cruise ship*", "*holiday dream*", "*passenger*" etc. What is notable in the clause "*...is the embodiment of your wildest holiday dream.*" is that it is rather exaggerating. This can be interpreted as showing a sense of humour, which at least one of the customer interviewed found as well. This kind of an exaggeration which denotes a certain kind of humour can be used in holiday brochures and is certainly used in holiday brochures of at least one travel agency in Finland. Thus, the text in the advertisement can be seen as *interdiscursive* as it combines different genres. The use of different conventions from humour to speaking of the capabilities of the company are

aimed at impressing the public and to create a favourable attitude towards the company which in turn will, directly or indirectly, positively affect the purchasing decision. (see Bernstein 1985:175)

#### 7.2.4 Schemata and Frames

The schemata that the advertisement seem to arouse are similar to the genres discussed above; namely, corporate and product advertising and holiday brochure. Thus, it can be thought that genres, or rather the relatively stable set of conventions that can be seen as a genre, affect the schemata by which people interpret what kind of a text they are reading. Both schemata and frame are tools of cognition that guide the reader's interpretation of texts.

There are several items in the Rautaruukki Group advertisement that activate different kinds of frames in the mind of the reader. First of all there is the photograph of the ship and the text begins with "*The world's largest passenger cruise ship...*". Probably most people start to think about what it is like inside a ship, they may remember what it has been like when they have been on a cruise and, further, what it would be like to be on that particular ship on the photograph. The text also talks about holiday which is probably there to further guide the reader to think about holidays and perhaps a holiday on that particular ship. Most likely these thoughts about a holiday on a big ship are only positive. Next the text moves on to describe how Rautaruukki has participated in manufacturing the ship and how it has had a major role in ensuring the safety and the comfort on the passengers.

The advertisement has been rather neatly structured. It can be assumed that the photograph and the beginning of the text (lines 2-3) first sets the reader in a right mood. Next the text talks about how Rautaruukki's products have contributed to "safety and comfort of the passengers". This sentence seems quite persuasive. The beginning of the advertisement thus seems to set the reader on a good mood which can help her/him to receive Rautaruukki and its message positively.

The advertisement seems to trust what Cook (1992:10) refers to as “soft sell” or “tickle”. Tickle advertisements appeal to emotion, humour and mood. Soft selling, on the other hand, relies on the mood of the advertisement and includes the implication that life will be better if one owns the product. In this case the advertisement seems to trust in the use of humour and positive holiday mood to help the reader to view Rautaruukki positively. Maybe buying steel products from Rautaruukki will not make your life better, but however, Rautaruukki’s products can be seen as contributing to safety and comfort. Hence, Rautaruukki can be seen as a reliable company that produces products that are worthwhile to buy.

As mentioned earlier the frame of the ship and holiday may make people think about what it would be like to spend a holiday on the ship. As the ship is a Caribbean cruise ship, the reader may think that the ship is luxurious. Also, the reader may picture the cruise ship as having a lot of people there, the passengers and also the crew. One of the customers pictured the scene like this:

*“I suppose if you, it’s talking about the customer because when you are on a cruise ship you can’t get of them [other people] and do your own thing so, the cruise people need to look after you make sure that you are happy which is the same as what Rautaruukki is trying to do, they try to do one-to-one and look after you and make sure you are happy, so they are very much the same...” Customer1*

This shows how the impression and the associations the reader gets from the text and the photograph, among other things through frames, can be reflected to Rautaruukki’s corporate image. People can, however, associate different things with the same frames; frames of a ship and holiday can denote different things for different people. Whereas one person can think of the ship as grand and luxurious, safe and comfortable, another person may not see the ship as safe and comfortable as Rautaruukki is suggesting in the text. This is how one customer saw the photograph in the advertisement, that it does not suggest safety and comfort.



Rather abstract concepts as “safety” and “comfort” can also activate certain frames in the mind of the reader. Thus, safety and comfort can also be regarded as frames. It can be that comfort and safety have activated certain kind of frames in the mind of the reader which are totally different from a frame that a cruise ship activates. Therefore, there may be a contradiction between these frames and the customer can reject the ship being safe and comfortable. Thus, it can be seen that different people read and interpret texts and pictures differently based on for example their experiences, attitudes and emotions. Some people can also be more critical than others.

### **7.2.5 Links between the text and the photograph**

There are clear links between the photograph and the text in the advertisement. These links have become apparent already in for example ‘Wording, Genres and Hybridity’ and ‘Schemata and Frames’. The photograph presents a holiday cruise ship which is linked to the text which talks about for example “*passanger cruise ship*”, “*holiday*” and sailing. However, the cruise ship is also a product, a product where Rautaruukki’s steel is used. Thus, the ship in the photograph is obviously linked to for example “*refined steel product*” and “*broad product range*” that the text talks about.

### **7.2.6 Designing the position of the viewer**

In the cruise ship advertisement the ship seems to be pictured from a long distance. The reason for this is perhaps that the intention of the producer of the advertisement is to show the whole cruise ship. However, what Kress and van Leeuwen (1999) suggest is that shot from a long distance entails an invisible barrier between the object and the viewer. Namely, the object is there for contemplation only, out of reach. The text in the advertisements strengthens this effect of the ship being in a way out of reach as the text suggest “*While you may not get to sail on Caribbean...*” What is notable in the photograph of the cruise ship is that the colour saturation is very high. What this indicates is a lower modality. Thus the photograph can be seen as not fully realistic, and

perhaps presenting a fantasy, or a dream as the text suggests in “...*embodiment of your wildest holiday dream.*”

The advertisement is composed along vertical axis, which is actually quite typical in Western advertisement. Along the vertical axis the photograph is situated in the upper part of the page and the text on the lower. Kress and van Leeuwen (1999:193) suggest that information contained is arranged from top to bottom: what has been based on the top is presented as “Ideal” and the bottom as “Real”. The upper part tends to make an “emotive” appeal and show “what might be” whereas the lower section tends to be more informative and practical showing “what is”. Further, Kress and van Leeuwen (1999) argue that situating something on the top of the page, the “Ideal”, rather than something else is *ideological*.

In the cruise ship advertisement the ship is placed on the top section and can thus be seen as Ideal. As the photograph covers the most part of the page and, in addition to this, the colour saturation is high, the ship is the most salient part of the advertisement. Thus, the main attention in the advertisement seems to concentrate on the “Ideal”, and thus on the emotive appeal. What all these features in the photograph from framing to modality and situating at the top of the page seem to suggest, and the text seems to strengthen this impression, is that the cruise ship is something that is in a way out of reach, or a dream.

### **7.2.7 Representation and Implicitness**

The photograph of the cruise ship is obviously eye catching since the photograph is big and colourful presenting one big structure. The cruise ship is displayed to show where Rautaruukki’s steel can be used, and it being used in a grand cruise ship is certainly impressive. The photograph also seems to connote luxury since the vessel is a big Caribbean cruise ship. This is one way of choosing to represent the world as “luxurious” and the company as successful. This may be of interest of the customers and potential customers of Rautaruukki but also the shareholders. Corporate advertising tries to create a

favourable attitude towards the company to affect the purchasing decision positively. It can be to purchase the company's products or investor's purchase of the company's shares. (see Bernstein 1995:175)

The text suggests that the ship "*is the embodiment of our wildest holiday dream.*" This is expressed as a fact since the "is" is used. However, one has to wonder if a holiday on a ship is really everybody's dream. The text also gives the Internet address of Rautaruukki suggesting that "*...you can still acquaint yourself...at www.rautaruukki.fi*". The underlying assumption is that all the readers of the advertisement have an access to a computer. Thus, the advertisement seems to implicitly present the world in a way that includes at least the highly industrialised countries.

### **7.3 Brochures**

In the following paragraphs a closer look is taken of the Rautaruukki brochure, *Rautaruukki - Your Partner in Steel*. The brochure is highly multisemiotic combining a multitude of photographs, texts and charts. All the four customers interviewed found this particular brochure to be of high quality and very good. Especially the photographs seem to draw the most attention in the brochure which then seems to guide the reader's attention to take a closer look at the texts. Certainly the brochure is more interesting when presenting people rather than just for example products. Thus, some of the photographs and parts of texts are chosen for a closer analysis.

The brochure seems not to be directed towards any special audience, or it can be read by many different audiences. The brochure includes information from dividends to brands and products, from ethical values to personnel, from logistics to environment. Thus, different audiences can be the customers, potential customer, shareholders, investors or people who do not know basically anything about steel industry but are willing to find out.

The following examples are extracts of the texts found in the *Rautaruukki - Your Partner in Steel* brochure.

Example 1.

(1)The Group's vision is that the Rautaruukki of tomorrow is a leading  
(2)company in its main market, the Nordic countries, and nearby  
(3)emerging markets, supplying value added steel products combined  
(4)with comprehensive customer service and based mainly on the  
(5)Group's own cost-efficient steel production.

Example 2.

(1)We develop our skills through working together. The most important  
(2)factor in Rautaruukki's profitable operations is skilled, expert  
(3)personnel. We wish to develop our skills and expertise constantly.  
(4)Openness, trust and respect for each other direct our operations. We  
(5)are working hard at improving our working methods within the  
(6)company.

Example 3.

(1)Rautaruukki has motivated and skilled personnel. The successful  
(2)steel companies of tomorrow will be those that value a person's  
(3)creativity, initiative and desire to develop their personal expertise.

### 7.3.1 Wording

The vocabulary in Example 1. seems to concentrate around business and steel manufacture. Examples of this are "*leading company*"(1-2), "*main markets*"(2), "*emerging markets*"(3), "*value added steel products*"(3), "*customer service*"(4) and "*cost-efficient steel production*"(5). This gives the text a rather formal feeling. Rautaruukki's customer-orientation is too brought about as the piece of text includes "*comprehensive customer service*"(4) and "*supplying*"(3). The texts also talk about "*vision*" and "*tomorrow*" in the first sentence which refer to the future of Rautaruukki.

Example 2. is a part of a text from the brochure that talks about Rautaruukki Group's basic and ethical values. Rautaruukki seems to emphasise the importance of its employees. The text talks about the important traits that are appreciated the employee to possess. The text talks about "*skills*", "*expert personnel*", "*openness, trust and respect*". Similarly, example 3. present

different kinds of traits needed in the steel companies. Those traits are for example “*creativity*”, “*initiative*” and “*desire to develop personal expertise*”.

It can be seen that the vocabulary in these examples are very positive. The texts talk about the future, profitable business as well as professionally skilled personnel. These word choices can affect the reader to see Rautaruukki positively, as a successful and professional company.

### 7.3.2 Lexical cohesion

In Example 2. Rautaruukki is referred to many times by “*we*”(1,3,4) as well as “*our skills*”(1,3), “*Rautaruukki’s*”(2), “*our operations*”(4) and “*our work methods*” (6). This can be seen as reiteration. As Rautaruukki is referring to itself with the pronoun “*we*”, it seems to say that Rautaruukki is people, thus Rautaruukki seems to have a face, with which the reader can identify more compared to a faceless company. As Example 2. repeats “*skills*” and “*expertise*” many times, these are obviously traits that Rautaruukki wants to emphasise and also to be attached to Rautaruukki.

Collocation can also be seen in the examples. The items in Example 1. can be seen as belonging to the field of “*trade*”. Example 2. seems to show at least two different fields of items which could be defined as “*business operations*” and “*personal traits*”. Examples of “*business operations*” are “*profitable operations*”, “*operations*”, “*work methods*”. The most distinctive grouping in Example 3. is also the “*personal traits*”. “*Personal traits*” are exemplified in Examples 2. and 3. as “*skilled, expert personnel*”, “*openness, trust and respect*”, “*creativity, initiative and desire to develop...expertise*”.

What is interesting in Example 2. is that as Rautaruukki is talking about the traits of the personnel it seems not to be talking about the personnel on their own behalf. It seems more that Rautaruukki is talking about its identity using their personnel to promote it. For example, “*We develop our skills through working together.*”(1) seems to refer to the company as a whole, not the

individual employees. Further, in Example 2., *“The most important factor in Rautaruukki’s profitable operations is skilled, expert personnel.”*(1-3) emphasises the personnel being a factor which contribute to the success of the company. Here again, Rautaruukki is not talking about the traits of its personnel on its own behalf, but refer to the personnel as an asset that can bring success to the company. If the sentence was constructed for example as *“Skilled, expert personnel is the most important factor...”* the emphasis would be on the individual employees.

In Example 2. *“We wish to develop our skills and expertise constantly”*(3) the pronoun “we” seems to refer to the company as a whole. This may have two connotations. Firstly, again, Rautaruukki is given a face, saying that Rautaruukki is people. Secondly, skills and expertise refers to the company as a whole, the traits are no longer associated with the personnel, as in the first sentence, but the whole company. The next sentence *“Openness, trust and respect for each other direct our operations.”*(4) is rather ambivalent. It is not absolutely clear how this sentence could be interpreted. It may refer to the company’s personnel’s mutual openness, trust and respect. It may as well refer to relations between Rautaruukki and its customers. Thus, the sentence can be interpreted in numerous ways.

In Example 3. Rautaruukki is presented in a process of having something. In *“Rautaruukki has motivated and skilled personnel”*(1) Rautaruukki is the carrier, the relationship is expressed through “has” and “motivated and skilled personnel” is the attribute. Thus, Rautaruukki as the carrier is the topic of the clause whereas the personnel as attribute is a description or comment on the topic. This is an aspect in transitivity. Here again Rautaruukki is emphasised and referred to as possessing skilled personnel. Thus, the personnel is referred to as telling something about the identity of Rautaruukki.

### **7.3.3 Genres and Hybridity**

There is one distinctive genre that can be detected from the extracts from the brochure; namely, corporate advertising. For example, the texts talk about the future and vision of the company as well as the employees as an asset of a successful company. It seems that Rautaruukki's identity is put forward as a successful company of today as well as the future. Promoting the companies' identity, however, at the same time indirectly helps to advertise the companies' products. Bernstein (1985) maintains that within corporate advertising a company can aim at increase sales of a range of diversified products, brands or services in addition to promoting its corporate image.

The brochure is certainly multisemiotic since it combines texts, charts and photographs. But the brochure can be seen as hybrid in combining texts and photographs. This is because the text is rather formal in talking about for example the business whereas the photographs, especially with people in them, are more informal. A good example of this is combining the text talking about Rautaruukki being a listed company with the photograph of a married couple. (see Appendix 4 3/3)

### **7.3.4 Schemata and Frames**

The readers of the brochure can possibly view it in two ways. The brochure can be seen as informing the reader about Rautaruukki, for example what their vision of the future is or what their personnel are like. The brochure can be seen as informing the reader about steel industry and specifically about Rautaruukki.

However, the brochure can be thought of as advertisement as well, as advertising Rautaruukki's corporate image. Rautaruukki chooses to present certain things about itself, for example talking about its objectives, capabilities etc. In the Examples 1, 2 and 3 the company talks about its future objectives as well as its skilled personnel. These factors seem to give a picture of a

successful company. Thus, the brochure can be seen as corporate advertising in which the company promotes its identity



**Picture 3**

Especially the photographs can evoke many frames in the mind of the reader. The first photograph mentioned presents a man outdoor looking through binoculars. (see Picture 3) Presenting a man can connote masculine features in the mind of the reader. The statistically predominant socialisation pattern worldwide is for men to be more assertive whereas women are seen as nurturing and socially independent. (see

O'Sullivan, 1994) Thus, some of the masculine features can be seen to be assertiveness, advancement and strength. Perhaps then associating these masculine features with the text that talks about the future business of Rautaruukki in its markets is more convincing. If the photograph presented a woman it would evoke feminine features, which can perhaps be more easily connected to for example customer service.



**Picture 4**

The second photograph presents a well dressed waiter (see Picture 4) which may make the reader to think about a restaurant. One may question how this is connected to Rautaruukki. It may be that presenting a waiter in the photograph and connecting that with Rautaruukki's personnel can be associated with the customer service, or that Rautaruukki is again presented as serving the customers. An interesting feature in the photographs is that the waiter is holding two champagne classes on the tray. The effect would certainly be different if the waiter was holding for

example two pints on the tray instead of the champagne classes. Thus, the photograph seems to connote in a way luxury or at least high-class.



The customers interviewed found the picture of a married couple as rather curious, presented in a steel company's brochure, but still a nice photograph. (see Appendix 4 3/3) The photograph of the married couple obviously evokes a frame of wedding in the mind of the reader. Thus, it may feel curious for the reader since the connection between weddings and Rautaruukki is not obvious. However, the effect of the photograph may be that it is "lulling" people in the same way as was found by some of the customers when viewing the Rautaruukki Group's cruise ship advertisement. The photograph of the married couple shows a picture of happy people, it has a kind of a "jolly" feeling to it, and the nature is also included in the photograph. Thus, through the photograph Rautaruukki is given a face. The photograph shows that Rautaruukki is part of people's everyday life, or perhaps even only the happy occasions such as marriage.

### **7.3.5 Links between the texts and the photographs**

The customers interviewed seemed to especially appreciate the photographs in the brochure. Thus the photographs merits a closer look. The brochure presents photographs of the products of Rautaruukki as well as different kind of people in different situations. The photographs with people seemed to be the most interesting and eye catching, thus some of them are chosen for a closer analysis.

In Example 3. Rautaruukki emphasises the valued traits of the personnel: "*skilled*", "*creativity*", "*initiative*", "*personal expertise*". The text is rather smartly combined with the photograph above the text which present a smartly dressed up young man who is balancing two chairs in his other hand and a tray with two champagne classes on the other. (see Appendix 4 2/3) This man is obviously very skilled. The humorous effect, that some of the customers noted, seems not to come from the photograph alone but the joining of the photograph with the text that begins "*Motivated and skilled personnel*".

There is another example in the brochure which combines the text, or certain items in the text, with a photograph above. There is a photograph of a man looking through binoculars towards right, to something that is not shown in the photograph. (see Appendix 4 1/3) The photograph can be associated with words “*vision*” and “*tomorrow*” which appear in the text (Example 1.) underneath the photograph; it seems that the man is peering towards future. The photograph seems to somehow “soften” the text which is rather formal in talking about business and steel industry. The photograph also seems to bring “humanness” to the text; the company talked about in the text seems to have a face.

The brochure thus has photographs that are linked with the texts. This way the photographs lead the reader into the texts. But there are photographs as well which seem not to be linked with the texts. These photographs, however, are very eye catching. An example of this is a photograph of a young married couple riding a bicycle together on a sunny summer day. All the customers interviewed noticed this particular photograph. They found it to be good and did not find it in any way disturbing that the photograph was not connected with the text underneath which informs the reader about the fact that Rautaruukki is a listed company. (see Appendix 4 3/3) The possible reason for the photograph to appear in the brochure is that it has been found effective and good by the producer(s) and thus seems to be catching the attention of the reader. The photograph certainly evokes positive feelings since the atmosphere in it is happy and jolly.

### **7.3.6 Designing the position of the viewer**

Since photographs that present people in them were found very interesting by the customers interviewed, in the following section an attempt will be made to establish what is the relationship between the people in the photographs and the viewer. The interaction in the photograph of the man with binoculars is non-transactional since the gaze of the man is not directed at anything, nothing in the photograph or the viewer of the photograph. The Reactor (the participant

who does the looking), the man, looks outside the picture frames, but the viewer cannot see what the man is looking at. According to Kress and van Leeuwen (1999:66) in pictures men usually have their eyes fixed firmly on a far away horizon whereas women tend to gaze at the middle of distance as if they were mentally withdrawn from the immediate surroundings. As the viewer is left to imagine what the Reactor(s) in the picture(s) are looking at or thinking about the effect on the viewer can be that a powerful sense of empathy or identification with the represented participant, the Reactor, is created.

In the photograph of a waiter the man can be seen as Reactor too since he looks at something that the viewer of the photograph does not see. The waiter looks something or maybe someone outside the picture frame. Vectors are formed by the participants, the waiter's, eyelines and, additionally, another vector is formed in the same direction by the gesture of the participant; the waiter is offering the drinks on the tray. This photograph as well as the photograph of the married couple address the viewer indirectly. In this case the represented participants are the object of the viewer's scrutiny, thus the photographs can be seen as "offer" pictures. The photographs of the waiter and the married couple are in a way offered to the viewer as items of information or objects of contemplation.

Most of the photographs in the Rautaruukki brochure are "offer" pictures. The effect of this is that a certain distance is kept between the viewer and Rautaruukki. The pictures offer information, maybe associated with Rautaruukki's identity, but they do not "demand" anything from the viewer. There are couple of photographs in the brochure that can be seen as "demand". In these photographs vectors are formed from the represented participants eyelines to the viewer which connect the participant with the viewer. This establishes a contact between the participant and the viewer, even if it is only on an imaginary level. This is what Kress and van Leeuwen (1999:122) call a "demand" since the participant's gaze demand the viewer to enter into some kind of imaginary relationship with him/her. (see Pictures 5 and 6)



**Picture 5**



**Picture 6**

This relationship can be defined more carefully by for example the facial expression of the represented participant. As the women in the pictures are smiling the relation can be viewed as for example social affinity. It can be that as “demand” pictures require or demand something from the viewer using them excessively in a brochure would be too “intrusive” whereas use of offer pictures give the viewer a chance to contemplate on the pictures and the information they offer, thus the offer pictures being more “polite”.

All the pictures discussed above, the man with binoculars, the waiter and the married couple, seem to be pictured from a middle distance (“middle shot”). This is certainly a conventional way to frame the object in a photograph; to show it in full but not leaving too much space around it. However, what this implies about the relationship between the viewer and the objects in the photograph is that the object pictured is almost within the viewer's reach. What the framing of the pictures discussed seems to suggest is that a subtle distance is left between the viewer and the people in the photographs. Thus, this seems to strengthen the idea that the persons in the pictures are “offered” for the viewer’s contemplation.

The photographs are quite high in colour saturation, thus having high modality which suggest that the pictures are realistic, thus presenting this way the “real world”. However, an interesting feature in the photographs is that they very sharp. The photographs present the people in the centre of the photograph and thus emphasise their importance. However, the backgrounds in the photographs are sharp as well which may indicate that what is in the background is important too. The viewer’s attention may first be fixed onto the people in the centre of the photographs but then the products or for example the nature pictured in some of the photographs can be viewed as well. This is possibly what connects the photographs with Rautaruukki and steel industry. The photograph of the married couple ride a bicycle made of steel which, however, is not the first thing that the attention of the reader is drawn to. In the photograph of the man with the binoculars seems also to be connected to Rautaruukki as the parapet that the man is sitting on can be made of steel.

### **7.3.7 Representation, Identity, Relation and Implicitness**

The whole of the brochure seems very airy since there are a lot of space between and around the texts and the photographs. The brochure has bright and colourful pictures. The objects or the surroundings in the photographs too are clean, and in two of the photographs discussed in more detail, the man with binoculars and the married couple, are pictured outdoors, in nature. What this seems to suggest, implicitly, is that steel industry is a clean industry. This may be a point to emphasise since steel industry has traditionally been seen not as a particularly clean industry.

Rautaruukki also tends to refer to itself as “we” and with the pictures of people it seems that the company is given a face. Thus, it is easier for the reader to identify with the company. Rautaruukki seems to say that the company is people, and thus Rautaruukki is part of people. As the photographs show different people in different situations they seem to convey the idea that Rautaruukki is part of people’s everyday life. The main attention in the photographs are the persons in them, but in the background there are also

structures that are made of steel. Thus, this implicitly conveys that steel is also a part of everyday life and that steel is everywhere even if people do not necessarily see it or think about it.

The texts and the photographs seem to tell the reader different things about Rautaruukki in a different way as well. As Kress and van Leeuwen (1999) suggest, language may carry one set of meanings and the pictures another. The texts in the brochures seem rather formal and inform the reader about for example Rautaruukki's markets and steel production, that is, its business operations. The photographs, especially with people in them, seem to, on the other hand, picture Rautaruukki as belonging to the everyday life. The pictures are rather informal and their effect is to bring Rautaruukki closer to people and also give the company a face.

The composition, or the layout of the pages in the brochure seems to further accentuate the difference in message by the photographs and the texts. For example, the pages which present the waiter and the married couple are composed along vertical axis. The pictures are situated on the upper and the texts on the lower part of the page. What has been based on the top is presented as "Ideal", thus making an emotive appeal and suggesting something that "might be". The bottom, on the other hand, represents the "Real", thus it tends to be more informative and practical showing "what is". The pages mentioned in the Rautaruukki brochure can be interpreted this way: the photographs make an emotive appeal whereas the texts underneath tell about Rautaruukki's operations and personnel. Rautaruukki advertisements seem to be composed in the same way, along the vertical axis, where the pictures make an appeal to emotions and the texts concentrate more on informing the reader about Rautaruukki's capabilities.

#### **7.4 Social Practice**

In the light of the analysis above it can be viewed that the materials of Rautaruukki show certain features of marketization; namely, certain features of

promotion that according to Fairclough (1997a) are prevalent in the contemporary society. The materials are highly multisemiotic and they also show features of hybridity especially in combining formal and informal styles. This was discussed for example in the way that the photographs in the Rautaruukki brochure seem more informal than the texts and that the photographs and the texts seem to suggest different features of Rautaruukki.

Photographs and other pictures are used a great deal in the Rautaruukki materials. The current trend seems to be that language texts are no longer the dominant medium in public communication but that it is just one of the media. Pictures or images are ever more important in communication, not for the sake of entertainment but also in communicating information. The photographs in the Rautaruukki materials can be seen as entertainment but they convey information as well, maybe implicitly. As the human society has a variety of modes of representation that it can use this entails that each mode has a different representational potential; there are different potential of meaning making. The texts and the photographs in the Rautaruukki materials tell something about the identity of Rautaruukki, but they tell to a degree different things about it in different ways. This discussion has come up throughout the analysis already; the photographs seem to tell the viewer something that is not, or cannot be stated in the texts, namely, the pictures emphasise that Rautaruukki is people or wants to be close to people.

This is something that is notable in the Rautaruukki materials: Rautaruukki does not present itself only as a supplier of steel. The identity of Rautaruukki is taken further in a way that gives Rautaruukki a face and suggests that Rautaruukki is close to people. This is reached by several ways in the materials. Firstly, photographs of people are used in the materials instead of using pictures of for example products only. Thus, this suggests that Rautaruukki is part of people's lives. However, this information is offered quite subtly, as discussed above, the photographs are mainly "offer" pictures that give space to the reader to contemplate on the pictures. Rautaruukki also concentrated in informing the reader about their skilled personnel. This is one

aspect that Fairclough sees to be a pervasive feature in marketization. The features mentioned above can be seen as “reflexivity” as it seems that Rautaruukki is using the knowledge of social life to promote their corporate identity.

The materials also seem to show features of “synthetic personalization” as parts of the materials make use of “face-to-face” discourses. For example, in the text of the Rautaruukki Steel advertisement the pronoun “we” is used several times. In the Rautaruukki Group advertisement parts of texts may be constructed in a way that the reader may get a feeling that someone was talking to you through the text. An example of this is the Rautaruukki Group’s cruise ship advertisement “...*Voyager of the Seas, is the embodiment of your wildest holiday dream. ...While you may not get to sail on the Caribbean...*”

As promotion has become generalised as a communicative function in contemporary culture one consequence of this is for example that multisemiotic texts have increased. Advertisements are certainly constantly multisemiotic, but it seems that for example newspapers and brochures are using more photographs than before.

Rautaruukki’s materials are certainly very multisemiotic which probably is required for the communication to be seen as successful. Some of the customers interviewed also saw that the communication to be effective it has to be clear and concise. This can be because in the contemporary society, which can be called information society, there is so much information that is moving fast and the pace of life is “hectic” that the essential information has to be immediately gained. Thus, it seems that other semiotic modalities, such as pictures and images, are gaining ground in communication and becoming as important in communicating information as language texts. As visibility is becoming more predominant not only the reading habits change but also the readers themselves. It seems that for example immediacy of apprehension is important and that determines how reading is construed. (see Kress and van Leeuwen, 1999)



As a consequence, what seems to play an essential part in the Rautaruukki's materials is that many different semiotic modalities are used and that the materials seem to show features of marketization. Thus, it can be seen, from the "traces" in the various texts how the "trends" in the current society have affected the construction of the materials. This in turn may affect the reader to interpret the materials in a certain way. For example, "synthetic personalization" (see Fairclough 1997a) seems to be a feature in the contemporary society which in turn can affect the way language texts are structured ("Social Practice"). "Conversationalization" seems to be a feature in Rautaruukki's materials as the company is presented in the materials as close to people ("Text"). This is done for example by presenting people in the photographs, referring to Rautaruukki as "we" or by addressing the reader of the text as someone was talking to you. These various features, in turn, can affect the reader to see Rautaruukki in a positive light ("Discourse Practice")

The underlying assumptions, or what is implicitly referred to in the materials of Rautaruukki seem to be that steel industry is clean and modern. Especially the photographs convey this as they present end products that are clean and modern, in other words, for example the process of steel making is not shown so much. Hence, the goal seems to be to show steel industry not to be like it has traditionally been seen, that is, as rather dirty and old-fashioned. The intention may be to show steel industry as an industry of today and the future. Thus steel industry would be an appealing industry to work in and also to invest in.

## **8 DISCUSSION**

In the following chapter the main findings of the reception study, the interviews, as well as the main findings of the text analysis will be summed up. Further, suggestions for developing the Rautaruukki materials are given. In

addition, the success of this study is reflected and propositions for possible further research is given.

In general, the interviewed customers of Rautaruukki have a positive image of the company. In their view, it is a good and reliable supplier, a modern and forward-looking company. The materials of Rautaruukki – the brochures, advertisements and Internet pages – did not initially affect the image that the interviewees have of Rautaruukki, but they think that the materials, especially the high quality brochures, strengthen the positive image of Rautaruukki.

The brochures were received in a positive way. The customers appreciated the brochures and considered them to be of a high quality and to present important information on the company. The customers also commented on the clear layout of the brochures and the vast use of quality photographs. Especially the *Rautaruukki – your partner in steel* brochure was seen as not a very typical steel company brochure, but it was considered as a strength. One aspect that was criticised was that the brochures could be even more precise, to the point and shorter. This way, as the pace of life is hectic, it would be easier for the readers to get the main information about Rautaruukki quickly. Additionally, the brochure would be more readable for people who are not fluent in English.

What the text analysis revealed is that what seem to contribute to that Rautaruukki's positive image in the brochures is that in the texts Rautaruukki is presented as the active doer and possessing many positive features. The texts as well as the photographs, especially in *Rautaruukki – Your partner in steel*, Rautaruukki is given a face through the use of for example the pronoun "we" by which Rautaruukki is referred to on many occasions and the photographs which present different people in them. Especially the photographs are well thought-out. They imaginatively present the company and seem to be saying that Rautaruukki and steel belongs to people's everyday life. The information in the photographs is given in a subtle way, as a certain distance is left between the viewer and the represented participant. As the photographs are so called

“offer” picture and they are shot from middle distance (framing) the viewer is given space to scrutinise the photographs.

The advertisements of Rautaruukki Group and Rautaruukki Steel received a diverse reception, but in general, the Rautaruukki Group advertisements seemed to get a better reception. Rautaruukki Group advertisements seem to rely on the relatively large and impressive photographs, and these certainly caught the interviewees attention. Various positive impressions rose from the advertisements which were reflected in the respondents’ images of Rautaruukki. An example of this is that one customer associated the cruise ship’s crew with Rautaruukki’s personnel, and thus saw the advertisement to tell about Rautaruukki’s customer orientation.

As the Rautaruukki Group advertisements presented a Caribbean cruise ship and an Internet café, the images were not perhaps instantly connected to Rautaruukki. This in a way was a ‘double-edged sword’, since some customers criticised this but others saw the advertisements as interesting and showing Rautaruukki as a modern company. In the analysis the photograph of the cruise ship advertisement turned out to be the most salient part of the advertisement. Firstly, the picture is situated in the upper part of the page and can thus be viewed as “Ideal”. Secondly, the colour saturation of the photograph is very high which suggests lower modality, thus the photograph is not fully realistic. Lastly, the cruise ship is shot from long distance, hence the ship is in a way out of reach, only for the viewer’s contemplation. All these factors seem to suggest that the photograph presents a fantasy and thus the advertisement appeals strongly on emotions. The text in the advertisement is rather neatly constructed: namely, it combines some rather different fields of corporate- and product advertising as well as “holiday brochure”. Additionally, the text addresses the reader as someone was talking to you through the text.

Rautaruukki Steel advertisements received perhaps more criticism than acceptance. Some customers saw the advertisements as good, the photographs showing constructions where steel can be used and the texts as rather precise.

However, other customers criticised the photographs as being ordinary, not separating Rautaruukki from other steel mills in any way. The advertisement was also criticised for including too many photographs. The texts were seen by some customers as typical, or even pushing the image a bit too far.

In the text analysis it was noted that the photographs present various large constructions, but as the photographs are small, it may be that they are not as effective as they could be. The texts, on the other hand, present Rautaruukki as having many important features. They also seem to give face to Rautaruukki, and thus bring it closer to the reader, as Rautaruukki is for example referred to with the pronoun “we”. In addition, the text emphasises the customer orientation of Rautaruukki. But it may be that these features are used in excess in the texts. The impression that the reader may get is that Rautaruukki is pushing too far and is also seen as in a way “condescending”. The emphasis seems to be too much on pleasing the customer.

The customers interviewed reported that they use Rautaruukki Internet pages rarely if at all. The customers are more prone to turn to their contacts at Rautaruukki or find the information from the brochures rather than from the Internet pages.

In the light of the interviewees’ responses and the textual analysis propositions for developing the materials of Rautaruukki further can be given. As became apparent from the interviews with the customer the photographs play a major role in the materials. It seems that creative and in a way personal photographs are influential. Thus, perhaps for example including pictures of people and how steel is and can be used in everyday life is more effective than showing the very traditional pictures of big steel constructions such as bridges. Representing the company as modern and forward-looking by including “clean” and “trendy” pictures is effective. However, showing the steel works should not be totally excluded. For example, presenting a woman welder would certainly give an impression of Rautaruukki as a future-oriented company.

The texts in the brochures and the advertisements were generally found good. However, the texts could be even more to-the-point, straightforward and dynamic. In addition, there seems to be no need in trying to please the customer too much or praise the company in excess. What is enough, and perhaps more effective, is to honestly tell about the good points of Rautaruukki in a straightforward manner.

The interviewees reported that they use the Rautaruukki Internet pages rarely if at all. Perhaps if the Internet pages were advertised to the customer they would be more interested in visiting and using them.

It would seem important for Rautaruukki to stand out from other steel mills, to distinguish Rautaruukki from other similar steel companies. The company should be personified. Perhaps one way would be to emphasise soft values. For example, in the future Rautaruukki could concentrate on promoting its products as environmentally friendly and as products that people can use in everyday life. Marketing the company as Nordic does not seem important, since the Nordic countries and Finland are still rather unknown in some European countries. Thus, Rautaruukki should invest in promoting the company's strong features that separates it from other similar steel mills.

If Rautaruukki decides to revise its materials it would be interesting to review those materials with Rautaruukki's customers. Thus it could be studied how the revised materials are responded to by the customers. Additionally, based on this qualitative study and its findings a quantitative research can be conducted to study the images that the customers have of Rautaruukki. In a quantitative study more respondents could be included by using a questionnaire to study the image of Rautaruukki.

A qualitative study was necessary in determining how the materials of Rautaruukki may in their part affect the images that the customers have of Rautaruukki. Criticism concerning the materials came up, but the replies of the interviewees concerning Rautaruukki were rather polite; namely, criticism

towards the company was scarce. This is one problem that interviews in general suffer from. However, as the interviewees have done business with Rautaruukki from five up to the fifteen years it can be suspected that they truly are quite satisfied with Rautaruukki. But, perhaps if a questionnaire was used when inquiring about the image of Rautaruukki very honest criticism would be gained. However, questionnaire suffers from the fact that the respondents may not fill out the questionnaire completely. In interviews, on the other hand, the interviewer can make sure that the interviewee answers all the questions.

Additionally, what would be interesting to study further would be the differences between cultures. A study could be conducted about how the Rautaruukki materials or Rautaruukki's image is seen in and between different cultures. Some differences already came up in this interview since three interviewees were from England and one from Holland. Certainly there is a difference between how native and non-native English speakers understand and interpret the English materials. However, other differences may also arise that result from differences between cultures, not just language. Additionally, as the interest group concentrated on in the present study was the customer, it might be interesting to interview other interest groups as well.

## **9 CONCLUSION**

The aim of this study was to find out what the customers think is the image of Rautaruukki and how this image is conveyed through Rautaruukki's materials. The reception study, and especially the use of personal interview, was successful as it was necessary to record the customers' spontaneous reactions to the materials. In the interviews the customers could tell about their impressions in their own words. Thus a multitude of the interviewees' views of Rautaruukki's image and its materials could be captured.

Another aim of the study was to find out what the possible means or factors in the materials are that in their part affect the reader in reading and interpreting the materials and thus seeing Rautaruukki's corporate image in a certain way. Using the concepts and methods of Critical Discourse Analysis and visual analysis parts of the materials were analysed. The analysis revealed interesting features in the language texts as well as the photographs that may have affected the customers to interpret the materials in a certain way. In addition, the reception study showed how different individuals can interpret the same materials differently and the textual analysis brought about features in the texts which may be interpreted differently by different readers.

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**Covering letter**

Dear Sir,  
thank you for participating in the study that examines the corporate image of Rautaruukki!

As we agreed, I send you a short questionnaire that inquires about the image you have of Rautaruukki and about the materials of Rautaruukki. Along with the questionnaire I also send you a brochure of Rautaruukki to help you along in answering the questions. Hopefully you will have time to fill out the questionnaire and send it back to me by March 7th.

With regards,

**Kaisa Pihlaja**

**Questionnaire**

Background information

Name:

Position in the firm:

For how many years have you done business with Rautaruukki?

**Please answer the following questions as fully as possible. If you run out of space you can continue on the other side of the page.**

1. What materials of Rautaruukki have you seen? (for example brochures, advertisements)

Where/in what connection?

How have you made use of the materials?

## Appendix 2 (2/4)

2. When you started to do business with Rautaruukki, what was the image / images that you had of Rautaruukki?

Have these images changed during your co-operation with Rautaruukki? If yes, how?

3. Do you use Rautaruukki's materials now? If so, what kind of materials do you use?

How much and for what purposes?

## Appendix 2 (3/4)

4. In the following list circle one answer per pair. For example in the first pair nro.1 means very informative, nro.2 quite informative, nro.3 quite uninformative and nro.4 very uninformative.

If you have read RR's brochures, visited the web pages or seen the advertisements do you think they are:

informative	1	2	3	4	uninformative
professional	1	2	3	4	unprofessional
formal	1	2	3	4	informal
easy to read	1	2	3	4	difficult to read
reliable	1	2	3	4	unreliable
youthful	1	2	3	4	conservative
friendly	1	2	3	4	unfriendly
empathic	1	2	3	4	unemphatic
funny	1	2	3	4	boring
interesting	1	2	3	4	uninteresting

5. Do you wish to add something or comment specially on the brochures, advertisements or web pages?

## **Appendix 2 (4/4)**

6. Try to explain as fully as possible what is the image / images you now have of Rautaruukki?

7. How have the brochures, advertisements and web pages contributed to the image you have of Rautaruukki?

**Themes and related questions for interviews**

**Theme 1. General talk, talk about the questionnaire**

1. From the questionnaire you filled out I get the impression that you have quite a (positive) picture of Rautaruukki, am I right?  
-Could you describe this impression in few words.
  
2. Do you base your good opinion mainly on the good business relationship you have with Rautaruukki? (your day to day business with the personnel at Rautaruukki)
  
3. Do you think the materials, for example brochures, ads and Web pages are not so central in “composing” this positive image of Rautaruukki?  
-Why/ why not?
  
4. Is it fair to say that e.g. the brochures are, however, important? (for example in you getting information about the products?) (Vs. if there were no brochures)  
-How are they important? -Why/ why are they not important?
  
5. Could you say that the brochures “offer assistance” in your opinion being positive about Rautaruukki?  
-How do they offer assistance?
  
8. Are the materials, then, quite successful in backing up the positive corporate image of Rautaruukki?  
-Do they “strengthen” the positive image of Rautaruukki?  
-How /why are they successful?  
-Why do they strengthen the positive image?
  
9. Do you think that if the brochures were not so well done, they would have some effect on your image of Rautaruukki? Image being not so good?  
-How could they change your opinion?
  
10. Do you think that Rautaruukki’s materials and the image that these materials convey are important for a company that is considering to start doing business with Rautaruukki?  
-How? / Why?
  
11. How about the Rautaruukki Group, the company, as a whole? Is your opinion about the other functions in the company as good?  
-Do you think that the positive image you get from good business relationship with sales people at Rautaruukki Steel is reflected to other functions at Rautaruukki?
  
12. Can you think of any negative sides to Rautaruukki? Negative in image?

**Theme 2. Moving on to the materials.**

1. If there is something notable in the questionnaire (e.g. brochures difficult to read) inquire about it.
2. How familiar are you with these materials?
3. Have you any special examples of the materials? What is especially positive / negative? Where/why?

**Theme 3. Brochures: texts and pictures**

- (1. What brochures do you use? (Raahe, Hämeenlinna, yleisesitteet)
2. What things catches your attention in the brochures? Why?
  - good / bad?
  - pictures / text(Depending on if the interviewee chooses pictures or texts, inquire about...)

**A. Pictures**

- What do you think about the picture / pictures?
- Are the pictures good / bad in general? (Do the pictures “work”?)
- Why/why not? Which picture/s?
- What do these pictures tell you about Rautaruukki? WHY? (Which picture?)
- What do you think is the image of RR that these pictures try to convey?!!
- How do they approach you as a customer?
- Do you think they try to affect you some way

**B. Texts**

Have you read any of these brochures? (If not; take a look at the marked texts!)

What do you think about the texts?

(Can you point out e.g. features (the pairs) mentioned in the questionnaire that you would use to describe the texts?)

Do you think the texts are good / bad? Something notable?

Are there problems or something lacking?

What do they tell you / suggest about Rautaruukki?

What kind of image of RR do the texts give?

How do the texts address you as a customer in your opinion?

Do they meet the needs of the customer?

Are they in the same level with the customer?

Do you see any ways they try to affect you? (to see RR in a certain light)

What do you think about the pictures and texts as a whole? - are the pictures and texts harmony or contradictory?

In what sort of relationship is the picture you have of RR and the image you get from the materials?



**Theme 4. Advertisements: texts and pictures**

A

1. Have you seen these ads? Where?
2. What do you think about the ads of Rautaruukki Steel?
3. What kind of images do they convey?
4. What do you think of the pictures?
5. Are there anything notable in the pictures?
6. What do you think of the texts?  
Anything of interest in the texts?
7. Are the texts good / bad?
8. What do you think about the ads as a whole - are the pictures and texts in harmony or contradictory?
9. Are these good ads in your opinion? Why/ why not?

B

1. Have you seen these ads? Where?
2. What do you think about the ads of Rautaruukki Group?
3. What kind of images do they convey?
4. What do you think of the pictures?
5. Are there anything notable in the pictures?
6. What do you think of the texts?
7. Are the texts good / bad?
8. What do you think about the ads as a whole - are the pictures and texts in harmony or contradictory?
9. Are these good ads in your opinion?
10. Which ads do you prefer: Rautaruukki Steel or Rautaruukki Group?

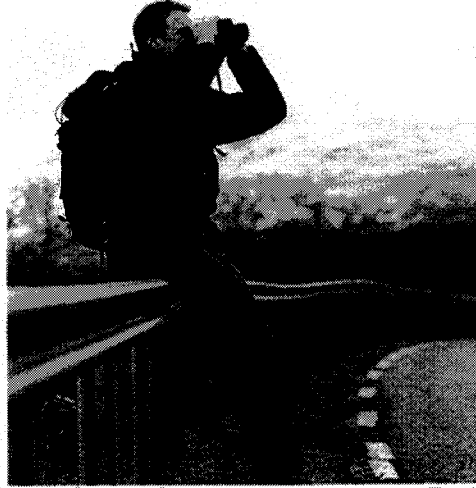
**Theme 5. Internet pages**

1. How much do you use Rautaruukki's web pages?
2. For what purposes?
3. Are the pages easy to use?
4. Do you find all the information that you need from the web pages?
5. What do you think of the web pages in general? (What is your general impression?)  
Good / bad?

**Theme 6. Customers own thoughts;**

- Has the interviewee anything to add?
- Any questions about the interview or the research?

Pages from "Rautaruukki – Your partner in steel" brochure



### Rautaruukki in brief

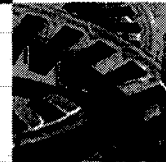
**Rautaruukki is a European steel company that manufactures special products with a high degree of upgrading and is the largest in its sector in the Nordic countries. Rautaruukki is the market leader in many of its products in its own domestic and nearby market area, that is the Nordic countries, the Baltic countries, Poland and Western Russia.**



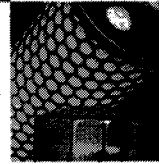
**The Group's vision** is that the Rautaruukki of tomorrow is a leading company in its main market, the Nordic countries, and nearby emerging markets, supplying value added steel products combined with comprehensive customer service and based mainly on the Group's own cost-efficient steel production.



**Rautaruukki's strategy to reach this objective** is to develop the upgrading chain for its highly upgraded and diverse product selection and strengthen its position in its main markets. The company takes advantage of the flexibility provided by the upgrading chain in developing customized products and services and also in handling different market situations. (More about the strategy on page 14 and following.)

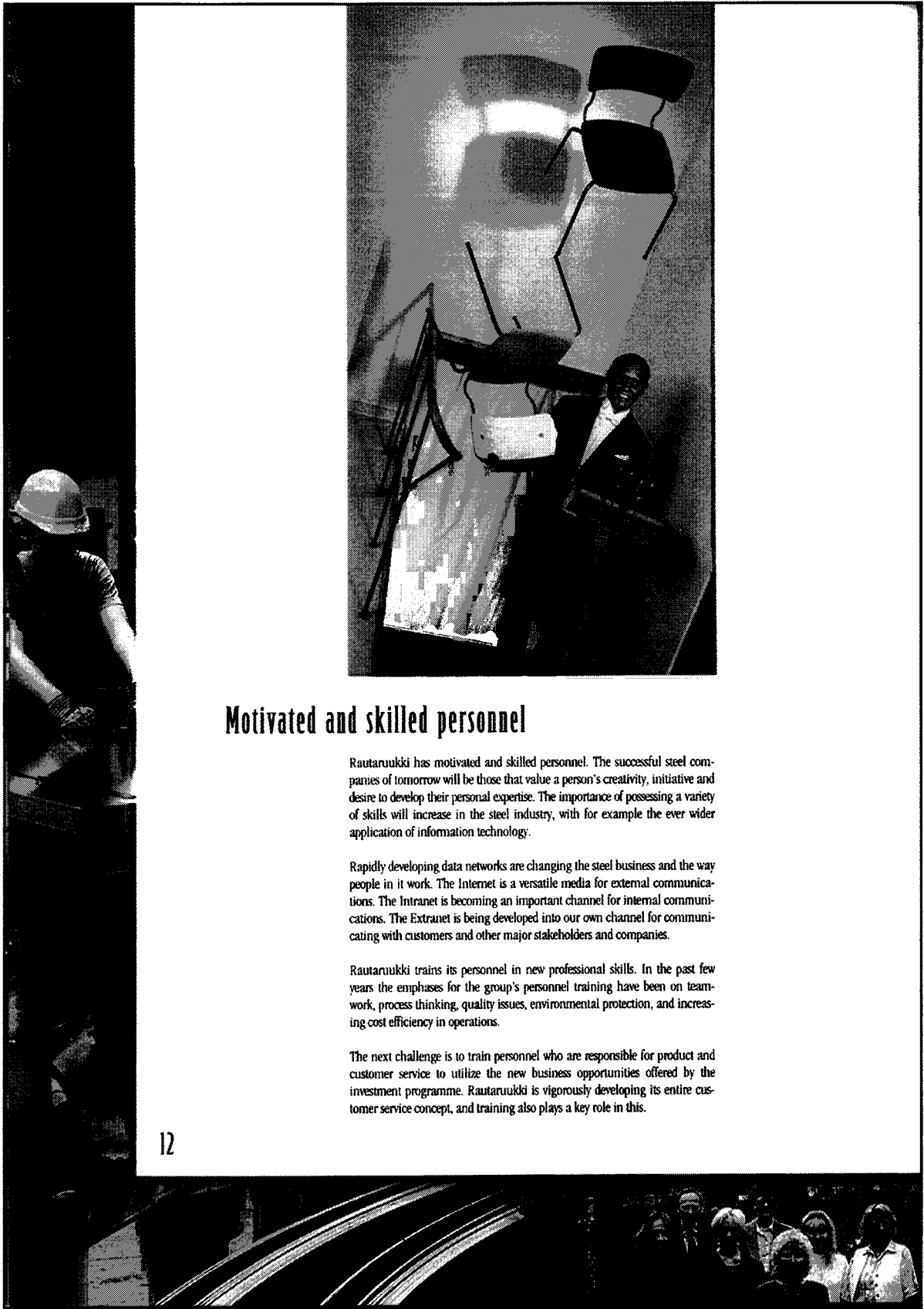


**Rautaruukki is one of Europe's most international steel companies.** The company has production with an emphasis on steel upgrading in 14 countries in Europe.



**The Group's operations have grown rapidly in recent years.** This is expected to continue in the near future. Rautaruukki Steel's major capital investments that are nearing completion, the vigorous development of steel service operations, and the expansion and diversification of operations in eastern central and eastern Europe are all causing operations to grow.





## Motivated and skilled personnel

Rautaruukki has motivated and skilled personnel. The successful steel companies of tomorrow will be those that value a person's creativity, initiative and desire to develop their personal expertise. The importance of possessing a variety of skills will increase in the steel industry, with for example the ever wider application of information technology.

Rapidly developing data networks are changing the steel business and the way people in it work. The Internet is a versatile media for external communications. The Intranet is becoming an important channel for internal communications. The Extranet is being developed into our own channel for communicating with customers and other major stakeholders and companies.

Rautaruukki trains its personnel in new professional skills. In the past few years the emphases for the group's personnel training have been on teamwork, process thinking, quality issues, environmental protection, and increasing cost efficiency in operations.

The next challenge is to train personnel who are responsible for product and customer service to utilize the new business opportunities offered by the investment programme. Rautaruukki is vigorously developing its entire customer service concept, and training also plays a key role in this.



## Listed company since 1989

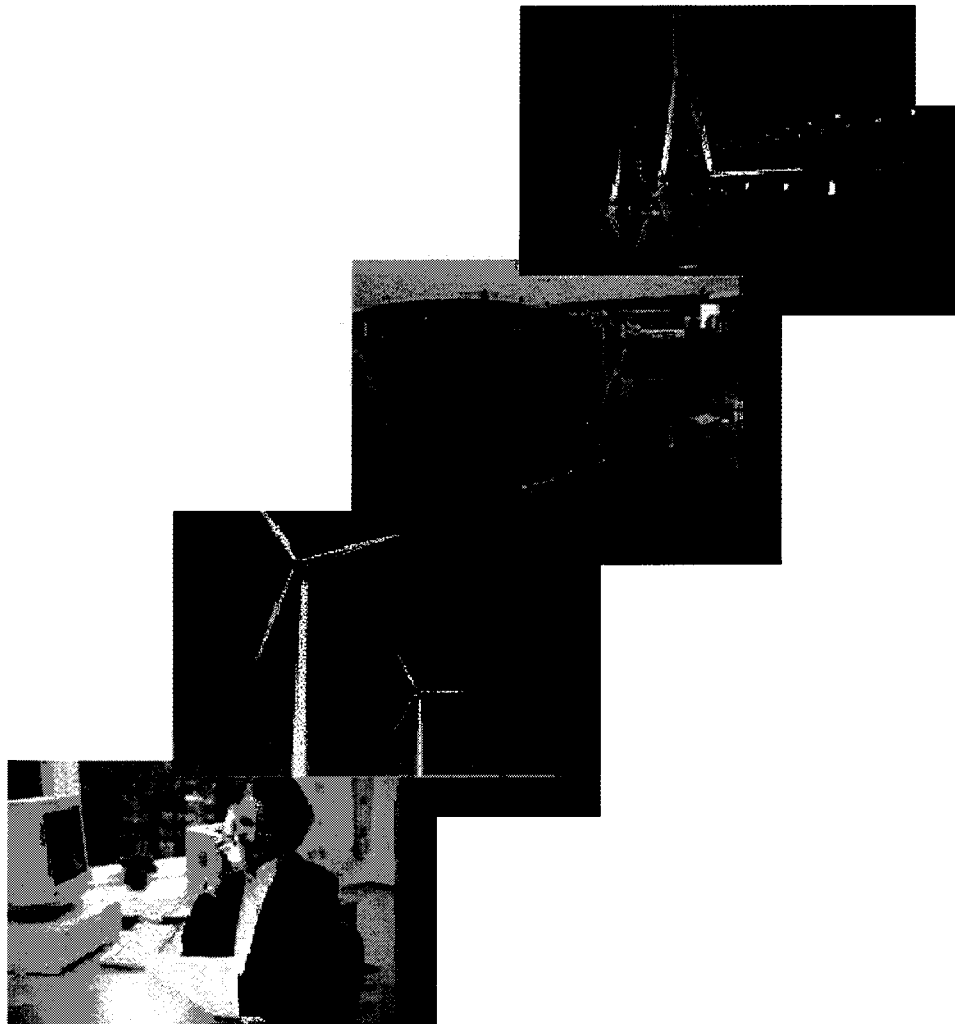
Rautaruukki is an independent listed company and its share price has been quoted on the Helsinki Stock Exchange since 1989. Private shareholders hold the majority of Rautaruukki shares.

Rautaruukki's largest shareholder is the Finnish state with a 41.8 per cent holding. The next largest shareholders are Finnish and foreign institutional owners. The five largest shareholders own about 55 per cent of the shares. About 20 per cent of Rautaruukki shares are held outside Finland. Rautaruukki has about 20,000 shareholders.

The holding of the Finnish state in Rautaruukki may fall to 33.4 per cent according to the decision of the Finnish Council of State.

Rautaruukki Steel advertisements

Rautaruukki Steel



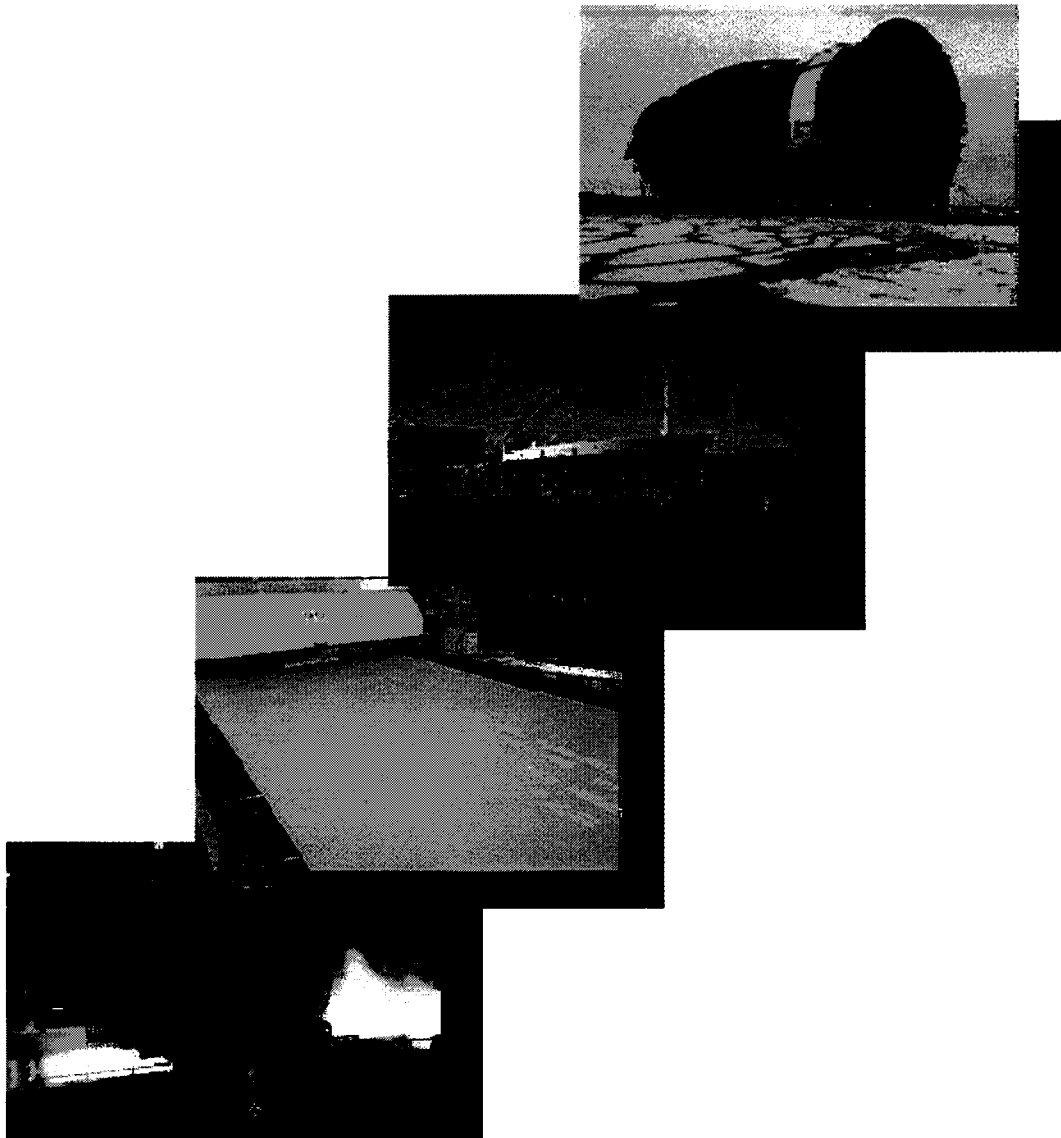
## GUIDE TO THE ADVANTAGES OF STEEL CONSTRUCTION

Our plate products offer many advantages to steel constructors. We supply advanced grades of steel and ready-to-assemble components and provide our customers with fast, flexible and Europe's most reliable deliveries. We routinely tailor steel to our customers' requirements and

participate in their development projects. Our excellent service and technical support are renowned, bringing maximum benefits both to cost efficiency and ease of purchasing. To enable us to see how we can provide maximum benefits for you, please contact us.



Rautaruukki Steel, Plate Products, Sales and Customer Service, P.O. Box 93, FIN-02101 Raah, Finland  
Tel. +358 8 849 11, fax +358 8 849 2491, [www.rautaruukki.com/steel](http://www.rautaruukki.com/steel)



## A GUIDE TO THE BENEFITS IN OFFSHORE CONSTRUCTION AND SHIPBUILDING

Our steel deliveries offer several advantages for offshore constructors and shipbuilders: we deliver demanding steel grades with the best reliability of deliveries worldwide, and can offer very short delivery times, when necessary. We are very flexible and able to supply

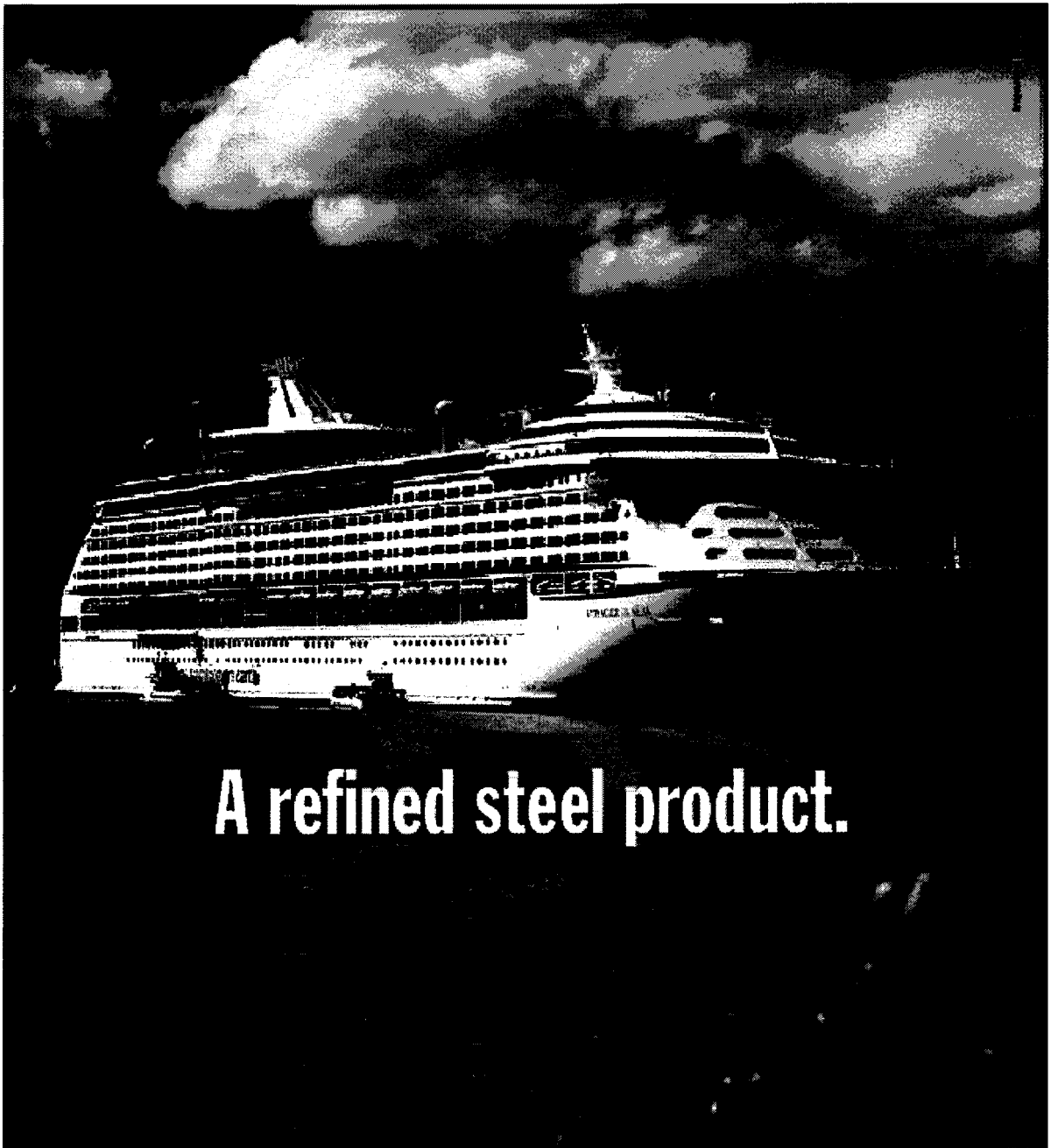
in small batches. Tailoring our products separately for each customer with regard to tolerances, composition and product application is every-day practice for us. Please call us and let us give you a practical demonstration of our benefits for you.



Rautaruukki Steel Plate Products Sales and Customer Service, P.O. Box 93, FIN-02101 Raase, Finland  
Tel: +358 8 849 11, fax: +358 8 849 2491

[www.rautaruukki.com](http://www.rautaruukki.com)

Rautaruukki Group Advertisements



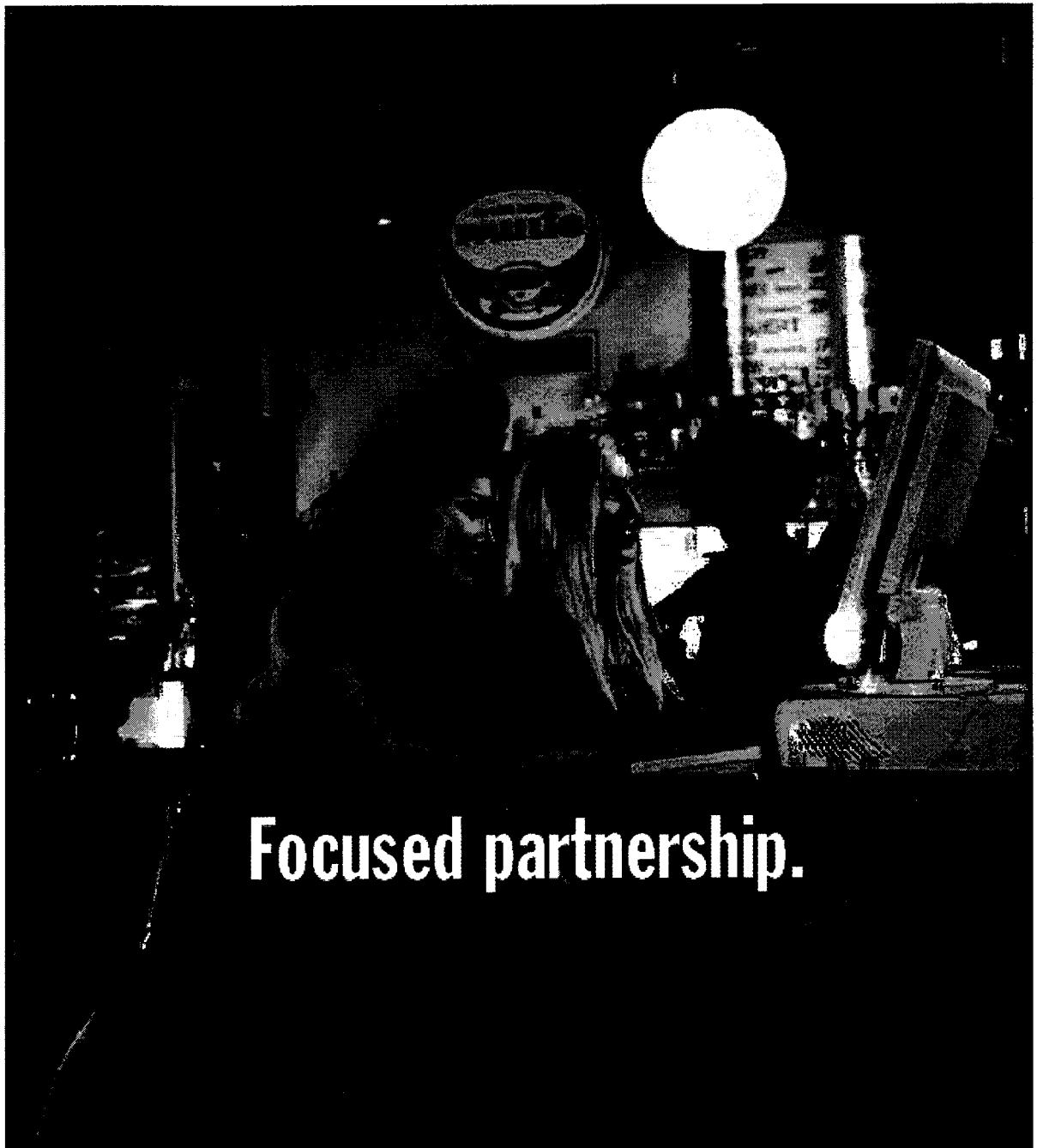
## A refined steel product.

The world's largest passenger cruise ship, Voyager of the Seas, is the embodiment of your wildest holiday dream. Rautaruukki has played a major role in ensuring the safety and comfort of the passengers, providing the highest quality refined steel products for many parts of the vessel. Rautaruukki's know-how, one-to-one service and broad product range are recognized in many business sectors, from heavy industry to consumer products. While you may not get to sail on the Caribbean, you can still acquaint yourself with Rautaruukki's 40 years of steel know-how at [www.rautaruukki.fi](http://www.rautaruukki.fi)

INNOVATIVE PARTNERSHIP



**RAUTARUUKKI**



## Focused partnership.

In an on-line world, speed and customer-oriented services give the decisive edge. Dell Computer, the US computer giant, is fully aware of this, and its super-fast delivery times and superior products form a challenge to its partner companies. That's why Dell chose to work with Rautaruukki, whose galvanized Ragal sheet products are used in the chassis of all Dell's desktop computers that are made in Europe. For more information about Rautaruukki's advanced products and extensive services, visit [www.rautaruukki.com](http://www.rautaruukki.com)

INNOVATIVE PARTNERSHIP



**RAUTARUUKKI**