POLITECNICO DI TORINO

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Designing an email campaign in the mobility sector: a new marketing approach for Tomtom

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ABSTRACT

Email marketing is a highly attractive business channel, characterised by high customisation, scalability and the possibility of direct interaction. However, the idea of email is often associated with boring messages or spam content, and the importance of its visual component is only rarely recognised and appreciated.

Tomtom has exploited the email marketing channel since its inception, but has continued to use it only for older products such as the famous PND navigator, without taking the opportunity to innovate contents to attract a younger audience. This project therefore aims to propose innovative solutions to make email marketing more appealing and engaging for the new generations, paying particular attention to the need to promote mobility-related actions without falling into its stereotypes.

This thesis aims to explore new original propositions through a user acquisition challenge, focusing on content with strong systemic potential. This objective stems from the need to demonstrate how the systemic component can be integrated into the communication topic, in order to guide user actions with a strong social impact.

INDEX

INTRODUCTION

This thesis project aims to develop a new email campaign strategy for Tomtom, an idea that came out of my internship experience at the company, where i held the position of marketing graphic design intern. During this time, I had the opportunity to delve into the email marketing channel, examining its strengths and weaknesses, and understanding its importance in commercial marketing strategies.

A central aspect of the project concerns the analysis of mobility-related visual stereotypes, which are widely present in the marketing campaigns of well-known brands in the sector, in particular in the automotive industry. The first part of the thesis is dedicated to research on communication strategies in the mobility sector (Chapter 1), analysing the main visual stereotypes associated with it. Next, marketing and, in particular, email marketing will be examined, highlighting its characteristics, types and best practices (Chapter 2).

Chapter 3 focuses on case studies of a number of automotive brands, highlighting the preponderance of stereotypes in their main marketing channels, and the differences between these with respect to the means employed. In the second part of the thesis, the focus will shift to Tomtom (Chapter 4), with a qualitative analysis of its emails (Chapter 5), to highlight its main stylistic choices, their evolution and its approach to the issue of stereotypes.

Finally, a new conceptual proposal will be presented (Chapters 6 and 7), which will include experimental and potentially systemic content designed to bring the brand closer to young users, a target group in which Tomtom is currently still lacking.

1.1 WHAT IS MOBILITY

The term mobility refers to the movement of people employed to reach a particular place or activity. In more specific terms, mobility is often defined as a "virtual or physical necessity to ensure citizens' full participation in activities and social relations independently."[1]

Transportation mobility refers not only to "material means, but also to those political and physical conditions that enable their proper use."[2] Given its considerable influence in daily life, it is evaluated in relation to it, and in particular to the possibility of ensuring people not "only physical movement but the manifestation of the possibility of satisfying their needs and desires through the performance of social and individual activities."[3]

Mobility is a key focus for ensuring the proper livability of citizens, especially in an urban context. With the increasing migration of populations to urban areas, urban mobility has come into the focus of governments and administrations in order to promote improvement of its services in step with the growth of digitization and sustainable sensibility.
According to the World Bank, urban mobility consists of "the movement of human beings within or between urban areas".[4] This can take place by foot, for example, but also by bicycle, scooter, cars, or by public transport.[5] In recent years, with the introduction of smart mobility, new trends have emerged, growing to counter various social and environmental needs due to the design of environments that enhance private vehicle transport at the expense of public transport.

Smart design therefore aims to promote sustainable mobility that reduces and balances the social and economic environmental effects of its impacts.[6] It is an innovative and high-tech ecosystem that combines practical solutions with the use of tools such as data, devices or networks to improve the performance of the services provided, whether they are material or digital.[7] These "smart" interventions intend to revolutionize urban design at a socio-cultural levels, leveraging technologies and intelligent systems to promote a new way to mean transportation. Some of the emerging services related to this the phenomenon are:

- Alternative fuel vehicles, which replace the use of gasoline vehicles with hybrid or electric motors.

- Micromobility, which refers to the use of light vehicles such as bicycles or e-scooters

- Mobility as a service, that is a model that provides access to transportation services through a digital tool (usually an app). Some of these services are car sharing (renting cars to share), car pooling (sharing a ride in a group and dividing the costs) and ride hailing (providing paid rides)[8].

- Data, AI and information technologies that provide security and optimisation (ex. mobile navigation services, avanced driver assistance systems, intelligent traffic lights, detection cameras and many others).

1. RESEARCH ANALYSIS

1. Levin, L. (2019). How may public transport influence the practice of everyday life among younger and older people. Social Sciences
2. Metz, D. H. (2000). Mobility of older people and their quality of life. Transport Policy. Retrieved from https://www.sciencedirect.com/science/article/abs/pii/S0967070X00000044
3. Turoń, K., Kubik, A., Ševčovič, M., Tóth, J., & Lakatos, A. (2022). Visual communication in shared mobility systems as an opportunity for recognition and competitiveness in
4. smart cities. MDPI. Retrieved from https://www.mdpi.com/2624-6511/5/3/41
5. Holland, C. (2021). Defining urban mobility. Liftango. Retrieved from https://www.liftango.com/resources/defining-urban-mobility
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8. Loos, E., Sourbati, M., & Behrendt, F. (2020). The role of mobility digital ecosystems for age-friendly urban public transport: A narrative literature review.
9. Berardi, R. (2022). Smart mobility: Cos'è e come aiuta lo sviluppo sostenibile delle città. Moveo. Retrieved from https://www.economyup.it/mobilita/smart-mobility-che-cose-e-come-migliorera-le-nostre-citta/#:~:text=La%20Smart%20Mobility%20%C3%A8%20uno,new%20mobility)%20e%20le%20persone

1.1.1 Visual communication and mobility

Visual communication refers to the communication of a concept through visual elements such as images, videos, and graphics,which allow a message to be grasped quickly and effectively.[10]

In mobility, visual communication plays an important role in attracting the user's attention. Graphic ommunication can be used for a variety of purposes, including:

Road information and security: To promote safety and space management (e.g. road signs)

Communication of information: To communicate norms, instructions, public initiatives (like infographics and posters)

Branding and marketing: To promote a mobility brand and its products/services (like visual posts, banners, website and videos)[11]

To stay in line with the objective of the thesis, graphics related to mobility marketing, and thus the advertising aspect of visual communication, will be analyzed.

1.2 WHAT IS ADVERTISING

Advertising is generally associated with a mode of communication employed in marketing to deliver a specific message to the public. As Merriam-Webster dictionary reports, It refers to "the action of drawing the public's attention to something, especially through paid advertisements." More generically, advertising is 'informing a huge number of people about something'[12], capturing their attention and persuading them to take an action, whether it is related to selling a product, give an information, or raising awareness of something or someone (such as a brand or political campaigns).
The means used to carry out advertisements are the most varied, and to date they are divided between digital and traditional means, the majority of which leverage creative and particularly visual content, which is recognized as more persuasive and impactful in users' behavior and attitude.[13]

1.2.1 Visual communication in ads

At a marketing level, there are different methods used by companies to ensure the success of their visual advertising. Usually, this includes a series of elements which, assembled like the pieces of a puzzle, simultaneously form a coherent, emotionally impactful and at the same time informative system.
The most common visual elements are:

- **Infographics,** useful for communicating complex data

- **Items** such as: shape, size, form, texture, tone, balance and color, which recall the processes and hierarchy of concepts

- **Icons and symbols**, which strengthen the understanding of a text

- **Images and videos** to create persuasive and memorable storytelling

The elements must be associated in a synergistic manner in order to allow the user to act correctly according to the company's will that might change

depending on how they are insert in the frame, considering combination, structural use and repetition,[14] even proposing different behaviors in the same campaign.The context where an ads is shwon also has an impact on customers.

Visuals incorporate narrative meanings that do not exclude the use of text. Indeed, this is used in the form of copyright or through narrative voices embedded within a visual frame, and particularly with well-defined features that convey a particular visual message. In addition, the presence of text creates an interaction with images that can reinforce or counteract the cognitive perception of the campaign. A skillful and coordinated use of the two elements can improve the memory of the message, which is why in recent years more and more is being invested in multimedia campaigns that combine different stimulating elements such as videos, sounds, tactile experiences, or others that can efficiently capture the message and increase user engagement.[15]
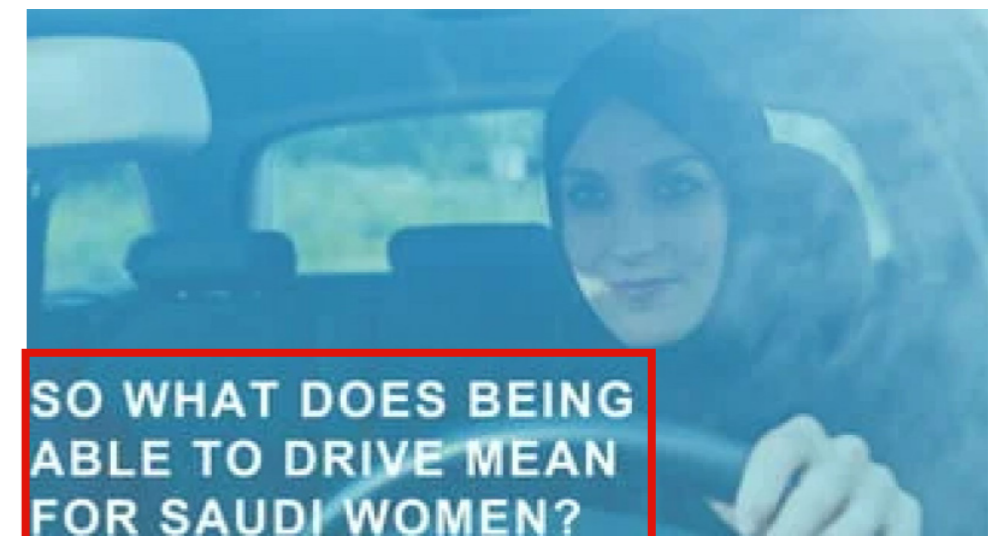
fig.1.1

VERBAL COMMUNICATION
Voice or **copyright** *(claim, body, title)*

10. Islam, A. (2024). What is visual communication? How it works, examples, and tools. *LinkedIn*. Retrieved from https://www.linkedin.com/pulse/what-visual-communication-how-works-examples-tools-md-aminul-islam-6izkc#:~:text=Visual%20communication%20works%20by%20using,charts%2C%20graphs%2C%20and%20videos.&text=comprehension%2C%20engage%20your%20audience%2C%20and%20create%20a%20memorable%20impact
11. Priyahansh. (2023). Signage and its purposes. *Medium*. Retrieved from https://priyahansh41.medium.com/signage-and-its-purposes-b6be12589539
12. Merriam-Webster. (n.d.). Advertising. Retrieved August 10, 2016, from http://www.merriam-webster.com/dictionary/advertising
13. Frantíková, J. (2017). *Language of advertising: Analysis of audiovisual car advertisements*. Masaryk University. Retrieved from https://is.muni.cz/th/ynl6a/DT_Frantikova.pdf

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15. Dyer, G. (1982). Advertising as communication. New York: Methuen.
Fig. 1.1 Dajani Husseim. (2018). Nissan campaign She drives. Retrieved from https://www.slideshare.net/hussy/nissan-saudi-arabias-women-driving-campaign-shedrives

Videos and images are composed of several elements that leverage their meaning. These include the aforementioned verbal contents (text or voices) and nonverbal contents (actors, product, setting, photography, and props). Each of these elements has within it several variables that, depending on how assembled, make up the visual language.[15]

NON VERBAL COMMUNICATION

fig. 1.2

Props

They hold symbolic or functional meanings[15]

Product

The advertised object(s) usually occupy a primary role in the frame[15]

Setting

It includes background, weather and sound, and are loaded with meaning[15]

Actor(s)

The interpretation of their appearance or gestures depends on the cultural context of reference which they evoke a certain feeling. Considering the need to send quick a message, usually those gesture tend to be stylizied and generalized.[15]
This category can be divided into: **Appereance** *(Age, Gender, Nationality, body, look),* **Behaviour** *(how they behave), and* **Activity** *(what they do).*
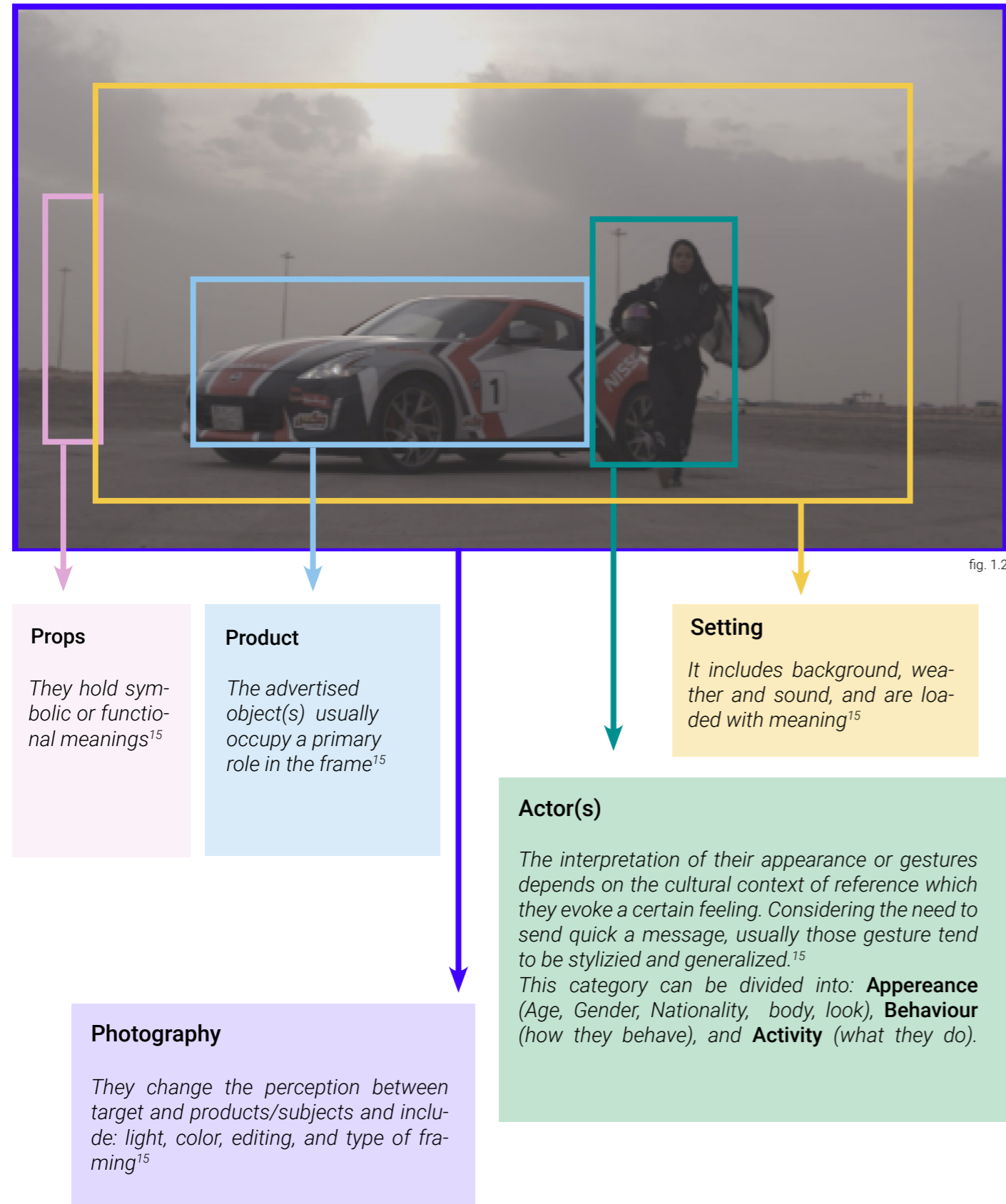
Photography

They change the perception between target and products/subjects and include: light, color, editing, and type of framing[15]

fig 1.2 Nissan (2018). She Drives, https://en.nissan-saudiarabia.com/shedrives.html

Images represent one of the most effective means of communication worldwide, capable of reaching a vast audience despite socio-cultural differences. In advertising, visual communication is achieved through the creation of graphic languages by the sender and their interpretation by the audience through spontaneous processes of visual perception. Understanding these processes is crucial for comprehending the strategies behind the creation of each advertisement and the message intended to be conveyed, even if not immediately evident.

The task is carried out by content analysis[15,] a methodical examination of the elements comprising an advertisement to discern the primary trends and strategies employed to capture attention. Integral to this analysis is semiotics, the science that furnishes interpretations of signs and meanings underlying each message, thus fostering a deeper comprehension of visual communication.
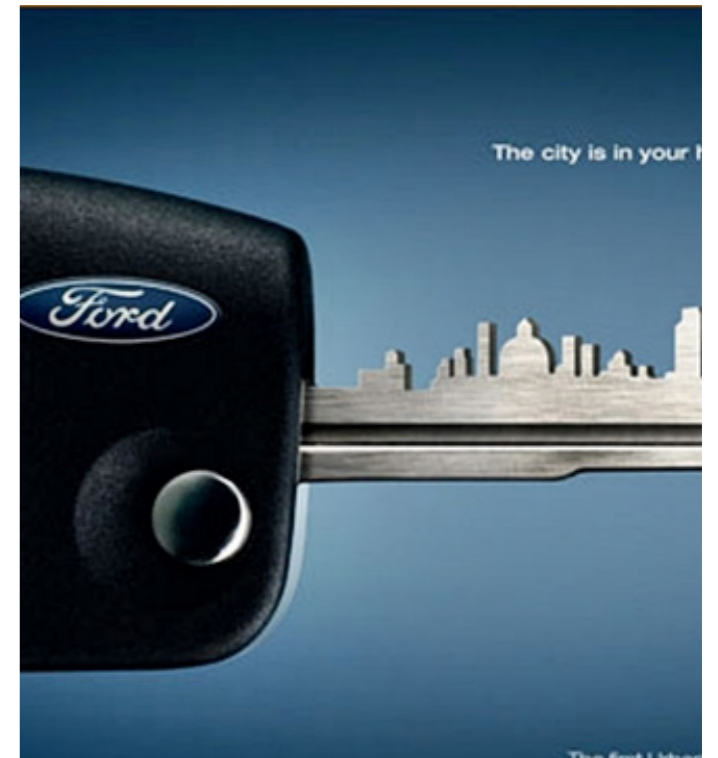

fig.1.3

1.3 SEMIOTICS

"A science that studies the life of signs within society. It looks at any system of signs whether the substance is verbal, visual or a complex mixture of both."[16]

Ferdinand de Saussure

Semiotics originated in advertising marketing as one of the communicative strategies adopted by companies to differentiate themselves from other brands as a result of the saturation of the occidental market. The power of semotic communication in fact allows a precise product to be given a value (or generally, a message) different from others, beyond its quality and characteristic. Semiotics consists of the encoding of different idelogical signs, which can be combined within a precise visual image or outside it. [17] Each sign possesses not only a meaning in itself but also to its position in the whole system of signification. According to American philosopher Pierce, each sign in semiotics possesses a distinctive attribute that can be classified as iconic, indexical, or symbolic.[17] The iconic sign has the most immediate connection between the signifier and the signified, representing something that physically resembles what it signifies, like a caricature of a famous figure.

The indexical sign, on the other hand, establishes its meaning through another culturally recognized entity that incorporates or is part of the sign itself, such as the Colosseum symbolizing the city of Rome. Lastly, the symbolic sign does not rely on physical resemblances or direct connections but rather on cultural conventions that attribute specific meanings to the signifier, like the sun representing happiness.[18]

These signs relate to each other following a particular syntactic structure, which interprets the arrangement of all elements within a content. The pragmatic relation, instead, explores the meaning of each individual element within this sequence, i.e., the intrinsic meaning of each unit.[19]

According to Peirce's theory, in an ads there would be:

- The **product** as the iconic sign
- The **subject** and settings as the index signs
- The **logo** and brand as the symbolic signs [16]

16. Ben Ghozlen, B. (2020). Gender stereotypes in advertising: A content analysis of a corpus of a TV commercial. ResearchGate. https://www.researchgate.net/publication/349302566_Gender_Stereotypes_in_Advertising
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19. Odhiambo, T. (2022). Semiotics. ResearchGate. https://www.researchgate.net/publication/358734810_Semiotics
fig 1.3 Ogilvy. (2008). Key Skyline. https://www.adsoftheworld.com/campaigns/key-skyline

In the semiotic understanding of an advertisment, two fundamental concepts are denotation and connotation. Denotation refers to the literal and visible meaning of a sign, such as the image of a rose denoting the concept of a flower. Connotation, on the other hand, concerns the symbolic interpretation of the message, which depends on the cultural knowledge and personal experience of the observer. For example, the same rose could connote passion, love, or family depending on the context in which it is used.[20]

The Volkswagen advertisement in Photo N. 1.4 has on a semiotic level different meanings represented by the animals (the hedgehog and the fish in the water bag) and their composition. In this case, the connotative reading of the image associates the hedgehog (indicative sign) with the Volkswagen car, while the fish and other cars, contextualized as being parked. The interpretation of this metaphor can be clearly understood by the text in the lower right-hand corner, which reads "Precision Parking. Park assistan by Volkswagen" and thus alluding to the brand's ability to ensure safe parking with their cars.[21]
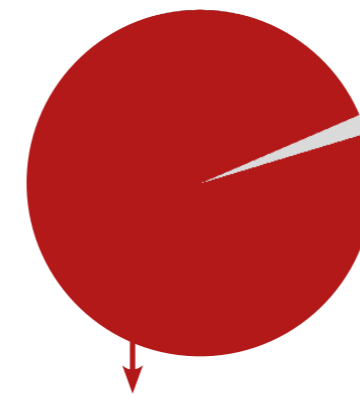

Precision Parking.
Park Assist by Volkswagen.

fig.1.4 [21]

1.4 HOW TO COMMUNICATE MOBILITY IN ADVERTISING

The field of mobility has been and still is the scene of communication performance by famous brands, particularly in the automotive sector. The automotive sector represents the third highest R&D investment, demonstrating its brands' focus on communication and advertising. This sector is also constantly evolving and dynamic by nature, and therefore constantly open to new business opportunities.

Cars are high-tech products and therefore can be considered complex to communicate and enhance to the public. For this reason, brands have invented various ways to promote new features and products in order to capture the public's attention and show them the value of the product in a simple and memorable way. Some brands prefer evocative and emotional storytelling, while others leverage direct communication of high-tech information so as to strengthen their credibility with the public. Research conducted in 2012 by Booz and Company [22] reported what are the main visual strategies adopted in print advertising by some of the most famous automotive brands.

For example, it has been found that the presence of colorful images (illustrated or photographed) is widely used, at the expense of black and white prints or those with only the text component. Indeed, the image could help convey the message more easily, amplifying the user's attention and their emotions. On a visual level, there is no shortage of brand logos, which are also almost always reported in prints. Indeed, the presence of the brand conveys quality and memory in new buyers, and trust in loyal users. Logos are very common, while less commonly used are slogans or the complete set of brand elements (i.e., brand name, logo, and slogan). At the content level, The main aspects that these brands leverage are the following: value/experience (43%), design (38%), new ideas/innovativeness (36%), considered probably among the most appealing for sale. Little attention is paid to safety and price, which is not always present despite being an essential element in the purchase decision.[22]

51,8% of prints show their **product** as the main visual element[22]

99,6% of prints show **colour pictures** instead of black-and-white ones[22]

97,5% of the print advertisements have a picture as their main visual element[22]

98,6% of prints illustrates the **brand elements** (brand name, logo**, and slogan)[22]

*the brand logo appears in 98.4% of the ads.

20. Dyer, G. (1982). Advertising as communication. New York: Methuen.
21. Dxb402theory. (2015). Semiotic analysis. Retrieved from https://dxb402theory.wordpress.com/author/dxb402theory/

22. Baccarella, C., Voigt, K.-I., & Scheiner, C. (2014). High-tech marketing communication in the automotive industry: A content analysis of print advertisements. ResearchGate. https://www.researchgate.net/publication/278666864_High-tech_marketing_communication_in_the_automotive_industry_a_content_analysis_of_print_advertisements

1.4.1 Case study: BMW visual advertising

Founded in 1916, BMW is a global luxury automotive brand known for its innovative advertisements. Its logo, "The ultimate driving machine," embodies the focus on the driving experience, an element on which the brand centres its philosophy. It is also known for its extremely precise engineering and strong orientation toward the customer experience. BMW's core target audience is affluent professionals with a passion for sports, driving and technology. The association with the driving experience has been beautifully embodied by "The Hire" series, launched in 2000, featuring short films directed by film pioneers such as Ridley Scott, which have been highly successful.

In these campaigns, the BMW driver, played by Clive Owen, engages in reckless and entertaining rides that enhance the performance of the brand's cars.[23] Over time the brand has adopted a multichannel approach, experimenting with new commercial channels such as immersive virtual reality for showrooms and augmented reality, offering engaging and highly interactive narratives. The constant updating with digital trends is also evident in other campaigns, such as the one for the iX2, which features Lil Miquela, a virtual girl created with artificial intelligence.[24]
Very active with digital and print prints, the brand is distinguished by its sharp storytelling and use of strongly explanatory metaphors and irony, as in the case of fig n.8, n.9 and n.7 which are some of its most famous campaigns.

EMOTIONAL CONTENT AND PRODUCT CENTERED STORYTELLING

fig.1.6[23]

fig.1.5[24]

METAPHORICAL AND IRONIC STORYTELLING
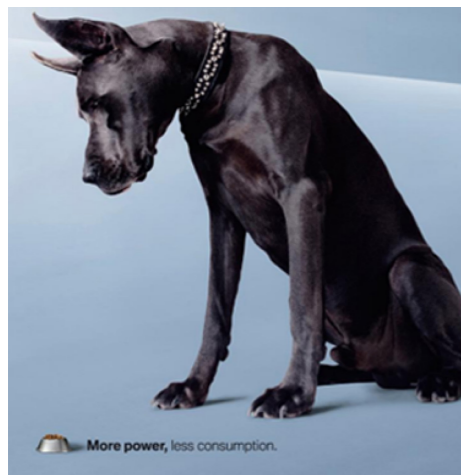
fig.1.7 References to sustainability and power as main features of the car

fig.1.8 References to Speed as a main feature of the car

fig.1.9

1.4.2 Case study: VOLKSWAGEN visual advertising

Volkswagen is an automobile company founded in 1937 in Germany that represents both a group of other brands (such as Skoda or Porsche) and the car brand itself. Its production ranges from luxury cars to SUVs or urban cars, also offering electric models. In its advertisements it stands out for innovative communications, which already in the 1960s with the "Think small" campaign made the brand unmistakable. The proposal was for a new small model that revolutionized the automotive mobility landscape because of the disruptive choices to represent new values in stark contrast to those of the cars of the time. In general, its digital prints do not have much text,

but favor an explanatory and symbolic image, accompanied by a very short three-column copy (standard format in prints of the time) and the ever-present logo in the bottom center, sometimes the campaign's only symbol of recognition. The brand communicates to a diversified target consisting of families and adults of different social rank. Strategies range from traditional to digital channels, where great success has been achieved by some youtube videos such as "The Darth Vader Kid" (2011) and "Singing in the rain," both far from the classic representation of car excess and speed, enhancing instead funny and unexpected narratives.[25]

STORIES ARE FUN, UNPREDECTIBLE, RELIABILE

fig.1.10

fig.1.11

ENTERTAINING NARRATIVE WITH METAPHORIC VISUALS

figg.1.12-14

22 Baccarella, C., Voigt, K.-I., & Scheiner, C. (2014). High-tech marketing communication in the automotive industry: a content analysis of print advertisements. ResearchGate. https://www.researchgate.net/publication/278666864_High-tech_marketing_communication_in_the_automotive_industry_a_content_analysis_of_print_advertisements
23 Fallon. (2011). BMW – The Hire. This is not advertising. https://thisisnotadvertising.wordpress.com/2011/07/05/bmw-the-hire/
24 Media Monks. (2024). BMW: la creator virtuale Lil Miquela nello spot per la iX2. Media Monks. https://brand-news.it/brand/automotive/auto/bmw-la-creator-virtuale-lil-miquela-nello-spot-per-la-ix2/
figg. 1.7-9 Wilson, R. (2020). 5 Most Creative Ad Campaigns By BMW. Marketing Mind. https://marketingmind.in/5-most-creative-ad-campaigns-by-bmw/

25 Mishra, S. (2020). The Volkswagen way of advertising. Medium.
fig 1.10 Volkswagen. (2011). Darth Vader 2011 Super Bowl Commercial.
fig 1.11 Volkswagen. (2005). GTI Commercial Singing in the Rain.
fig 1.12-14 Wilson, R. (2021). 10 Creative Ad Campaigns By Volkswagen Over The Years. Marketing Mind. https://marketingmind.in/10-creative-ad-campaigns-by-volkswagen-over-the-years/

1.5 EXAMPLES OF WRONG COMMUNICATION IN CAR ADVERTISING

Visual communication doesn't always yield the desired results, often due to inefficiencies or unethical behavior from the brand, prioritizing persuasive over sincere communication. A prime example has been the phenomenon of greenwashing, leading many companies to a tarnished reputation.

1.5.1 Background of greenwashing

The transportation sector is one of the leading contributors to global pollution, accounting for 33% of CO2 emissions worldwide in 2023, with road vehicles representing 93% of that figure.[26] Since the 1970s, following the oil crisis, there has been a consideration of alternatives to gasoline engines for automobiles, as well as initiatives for sustainable mobility to be implemented systematically in the most polluted urban contexts. Among these initiatives are European policies aimed at promoting the diversification of transportation modes in urban areas, including not only cars but also bicycles and public transportation.[26] However, the automobile remains essential for many people due to its convenience and symbolic status, making it a cultural object. Furthermore, there are various sustainable mobility options available in the market for automobiles, encouraging users to remain loyal to this mode of transportation rather than switching to more ecological alternatives like bicycles or ride sharing services. This preference is not solely due to the allure of the car but also to social and behavioral norms that make transitioning to other modes of transportation difficult, sometimes due to inefficiencies and social practices in urban planning. Despite this, there has been a significant increase in green consumerism in recent decades, with more people paying attention to selecting products with low environmental impact. Many companies started using green marketing, which means producing new services and products with low impacts on enviroment, by considering all the steps of production for the idea to the final execution.[26]

However, even if manufacturing companies use communication to promote the effectiveness of their products and their environmental benefits, these messages are not always conveyed accurately, leading to what is termed greenwashing.

Born in 1986 from activist Ray Westerveld, the term of Greenwashing refers to a company that falsely promotes their products or services as environmentally friendly. Greenwashing is common in different sectors, included the automotive industry. It can be very difficult to spot as it can refer to different aspect of (non) communicaction, like: ambiguous meaning of the claim, false disclosure or omission of important information.[26]

1.5.2 Examples of Greenwashing ads

Some examples of greenwashing visuals are given on the next page: the Volkswagen press was banned for false disclosure by the Advertising Standards Authority (ASA) for stating a false value on car emissions (159 g/km) (fig.6). In the Turbo print image, the copy states that its car has no CO2 emissions, which is not true since all cars emit pollution.[28] Finally, Toyota's advertising has been accused of not stating the truth about its contribution towards the electric car transition.[fig 1.16]

fig.1.15

The implicit goal of these advertisements is to invite users to respect the planet by using their cars, which allow them to solve the issue of environmental pollution thanks to their emission-free engines. The problem, however, is that even hybrid and electric engines have energy consumption, which depends on the use and especially the production and recharging of the car, which when evaluated over a life cycle increases emissions significantly (while still remaining lower than diesel engines). In particular, SUVs and cars hold high levels of emissions,at the expense of environmentally friendly means such as bicycles. So, the rhetoric behind these advertisements does not really incite the promotion of environmentally friendly practices (such as reducing the car might be) but rather supports their actions by presenting themselves as the single most effective solution.[28]

fig.1.18[29]

In this image from Audi, the advertised car is flanked by an arrow indicating zero emissions, a false claim since despite the reduced impact even electric cars have fuel consumption to consider.[29]

fig.1.16

fig.1.17[28]

In general, these ads feature a catchy headline in the upper left-hand corner that carries "green" information about the car, which is followed by an image (usually featuring the car) and underneath a body with a product description and logo, usually placed in the lower right-hand corner. Cars are depicted in natural or ethereal settings, often associated with the color green or blue.

26 Parguela, B., Benoit-Moreau, F., & Russell, C. A. (2015). Can evoking nature in advertising mislead consumers? The power of 'executional greenwashing. ResearchGate. https://www.researchgate.net/publication/280556163_Can_Nature-Evoking_Elements_in_Advertising_Greenwash_Consumers_The_Power_of_'Executional_Greenwashing
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fig 1.15 Nymark, H. (2005). Volkswagen environmental ad blocked by ASA. Campaign.com. https://www.campaignlive.co.uk/article/volkswagen-environmental-ad-blocked-asa/899733

28 Hickman, R. (2021). Hybrids, EVs and greenwashing. ResearchGate. https://www.researchgate.net/publication/353838985_Hybrids_EVs_and_greenwashing
29 Manzi, R. (2023). Vota il "Re del Greenwashing 2023"! Quali sono le pubblicità (e i brand) più ingannevoli tra questi 10 finalisti. Green me. https://www.greenme.it/ambiente/re-greenwashing/
fig 1.16 Whiting, T. (2020). What is greenwashing, and how can you avoid it? Medium. https://medium.com/swlh/what-is-greenwashing-and-how-can-you-avoid-it-844294a0aa87

1.6 STEREOTYPES AND MEDIA

Stereotypes can generally be defined as "generalized perceptions of people and objects belonging to a specific category."[30] Stereotypes can be done by implicit thoughts and can drive human social perception and behavior.[31]

Although they did not originate with a negative meaning, Perkins considers stereotypes as collective notions that stem from flawed judgment and result in oversimplified constructs, suggesting a strong likelihood that stereotypes are primarily evaluative in nature. In addition, sociologist Barker contends that stereotypes entail simplifying individuals to a collection of exaggerated, typically adverse, personal attributes.[30]

Stereotyping originated as a concept in social psychology, but it has also found wide space in communication and marketing, as it refers to the perception of products offered by brands, or of the brands themselves. In marketing and the media, brands actively participate in the creation of new stereotypes, filtered through lifestyles, behaviors or patterns that have direct consequences in people's psyches and cultural habits, similarly to how fashions do. This is because in advertising, the need to create quick and effective narratives has forced the need to condense effective and understandable communication into a few seconds, A key role is played by images, which endowed with strong emotional power, are able in a subtle way to communicate messages that can be even more impactful than more direct text.[32]

1.6.1 The SCM tool

Not all stereotypes are the same, and some of them respond to different psychological reactions in people based on qualitative parameters that explain the reasons for such behaviors. The tool employed for this analysis is the SCM, the Stereotype Content Model, popular in social psychology that illustrates the causes behind certain behaviors and reactions of human society with respect to certain social categories.[33] Two main dimensions are illustrated in the model, namely that of warmth and competence, which occupy the x and y values of the table, respectively. Warmth refers to the perceived closeness of a category of people and their possible impact on others, whether positive or negative. Competence alludes to the individual or collective preparedness of a category, which can be seen as a threat or opportunity to others. Within the table there are four micro categories that combined with the dimensions determine a particular stereotypical behavior.

For example, the first on the left, or parental judgment, refers to people who convey a low level of competence but have high warmth (as in the case of the elderly), usually eliciting pity or compassion. Admiration refers to those groups with both dimensions high, as are membership groups, usually esteemed and appreciated. Its opposite is poor people, associated with a dismissive prejudice due to low values on both dimensions. Finally, coldness and high competence are associated with those people such as the wealthy or career-minded who arouse envy and detachment (envious judgment).[33]

Competence

fig.1.19

1.6.2 Gender stereotypes

"Stereotypes present negative view of a particular gender or minority group, sect which in-turn results in negative interpretation by the members of the society/audience."[34] The main issues of discrimination include age (the elderly or the young), ethnicity (non-Caucasian individuals), sexual orientation (lgbtq+), and gender (women), the latter being particularly prevalent in advertisements.

For Deaux and Lewis[34], there are four independent types of gender stereotypes: behavior (ex. self-assertion), physical appearance (height, health status), role (staying home with children, working in the office) and occupational profile (business man, homemaker). These categories are particularly evident in advertising, where women are attributed particular characteristics in relation to the advertised product. These stereotypes thus include those related to physical appearance, where the presence of attractive and sensual women, often depicted in sensual and mischievous positions causes gender discrimination and debasement, which incites the association of women with a mere sexual object[34].

A similar argument applies to the role played by women in advertisements, where according to Goffman[35] most TV commercials show women as housewives or home care experts, usually occupying a secondary role compared to men. Men are also featured in products that are more expensive than those sponsored by women, and associated with themes such as adventure, sports or technology (and thus much more prevalent in automotive advertisements as well).
Within the commercials, men are perceived as more authoritative, with a more rational, convincing, and knowledgeable approach about the product,[34] which also justifies why the narrative voices are often male.
In contrast, women are portrayed in a dependent manner, with a childish or emotional connotation that makes them appear less competent.
The consequences of visual stereotypes can greatly impair the perception of target audiences, causing them to be misjudged.

fig. 1.20

Stereotypes intervene on multiple levels, causing users to alter their perceptions and changes in social structure and interaction. In addition, it has been shown how there is still favoritism for men in the most important roles or usually performed by men[36] despite the fact that numerous social advances in roles have drastically reduced that social and cultural gap that separated the two genders.

fig. 1.21

30 Greenwald, A. G., McGhee, D. E., & Schwartz, J. L. (1998). Measuring individual differences in implicit cognition: The implicit association test. Journal of Personality and Social Psychology. https://faculty.washington.edu/agg/pdf/Gwald_McGh_Schw_JPSP_1998.OCR.pdf
31 Fiske, S. T. (2000). Stereotyping, prejudice, and discrimination at the seam between the centuries: Evolution, culture, mind, and brain. European Journal of Social Psychology.
32 Kumar, L. (2023). The role of media in perpetuating racial and gender stereotypes. ResearchGate. https://www.researchgate.net/publication/376650046_The_Role_of_Media_in_Perpetuating_Racial_and_Gender_Stereotypes
33 Fiske, S. T., & Cuddy, A. J. C. (2002). A model of (often mixed) stereotype content: Competence and warmth respectively follow from perceived status and competition. Journal of Personality and Social Psychology, 82(6), 878-902.
fig 1.19 Pröbster, M., & Marsden, N. (2023). The social perception of autonomous delivery vehicles based on the stereotype content model. Sustainability, 15(6), 5194. https://doi.org/10.3390/su15065194v

34 Deaux, K., & Lewis, L. L. (1984). Structure of gender stereotypes: Interrelationships among components and gender label. Journal of Personality and Social Psychology, 46(5), 991-1004. https://psycnet.apa.org/record/1984-25799-001
35 Goffman, E. (1979). Gender advertisements. Macmillan International Higher Education.
36 Tosi, H. L., & Einbender, S. W. (1985). The effects of the type and amount of information in sex discrimination research: A meta-analysis. Journal of Applied Psychology, 70(1), 92-102. https://www.jstor.org/stable/256127
fig 1.20-21 Burch, M. (2016). 8 outrageously sexist vintage ads to remind you what moms used to put up with. Glamour. https://www.glamour.com/gallery/8-outrageously-sexist-vintage-ads-to-remind-you-what-moms-used-to-put-up-with

1.7 STEREOTYPES IN MOBILITY

Given the strong cultural and social implications of the automotive sector, my analysis on mobility stereotype will remain automotive-centric, also considering the connection this sector has with the Tomtom brand.
Automotive visual stereotypes belong to different categories that reflect the contents of the analysis of advertisements, namely: subject, object, setting and evoked values.

1.7.1 Subjects stereotypes

The subject stereotypes, particularly those related to gender roles, have deep roots and have evolved over time, causing consequences that are still present in society and in the automobile industry itself.
In the 1920s, automobiles were considered a luxury good and were advertised primarily for an affluent male audience. They were portrayed as a means to get the family around or to work, a condition that was conveyed through men drivers and women passengers, reflecting the traditional gender roles of the time. With the emergence of more women drivers after World War II, the dynamics of driving changed, but advertising communication continued to emphasize the man as the breadwinner and owner of the car, as well as the sole expert on the technical equipment associated with it.[37]

In the 1950s and 1960s, as demand and competition in the car market increased, brands sought to differentiate themselves, focusing on car performance and the production of models such as minivans and station wagons, aimed at wealthy families as being economical and safe. Sometimes wealthier families also owned two cars (one for the man and the second for the woman) which is why advertisements also depicted female drivers intent on family recreation.

fig. 1.22

In the 1970s and 1980s, with the advent of sports cars, advertising took a different approach, with images of powerful cars flanked by comely women, symbolizing concepts such as sensuality and possession. The openness to more sexual content was an opportunity to associate the figure of women with the concept of a "trophy" to be conquered along with the car, helping to define the car as a status symbol and instrument of success for men, usually high-ranking and Caucasian.[37]

In addition, male subjects were often depicted as reckless but experienced, aggressive, and powerful drivers, an image still emphasized by most automotive brands.[38]

1.7.2 Consequencies of stereotypes

Currently, gender stereotypes continue to influence the automotive industry, albeit in a different context than sixty years ago. The advent of the Internet and online digital marketing has allowed for a greater diversification of voices and communities represented, including previously excluded groups such as the LGBTQIA+ community or individuals of different ages, ethnicities, disabilities, or socioeconomic statuses, but also individuals of different body shapes and outside the standard aesthetic canons promoted by advertisements. So, despite social changes, poor representations of minorities persist, sometimes also compromised by misleading strategies used by companies to communicate an ambiguous potion with respect to a minority. In the automotive context, therefore, male dominance prevails, both in leadership roles in the 'automotive industry, but also in advertisements, where they continue to be drawn as more experienced and confident behind the wheel, to the detriment of women and others.[37]

Confirming this, a British study reports how the majority of subjects surveyed (77 percent of women and 58 percent of men) claimed to continue to perceive obvious gender setereotypes in advertisements for luxury sports cars, as well as SUVs and other cars of well-known brands.[39]

In addition, a French study found that young men tend to engage in riskier driving behaviors respect to women, such as exceeding speed limits or not wearing seat belts. This behavior can be attributed mainly to social stereotypes, which associate reckless and impulsive driving with masculinity. Moreover, the same research shows that young men are more likely to be involved in fatal traffic accidents than women, testifying to the seriousness of the phenomenon not only at the psychological level but also at the behavioral level.[40]

figg.1. 23-25

37. Wachs, M. (2016). The automobile and gender: An historical perspective. Federal Highway Administration. https://www.fhwa.dot.gov/ohim/womens/chap6.pdf
38 Cook, G. (1992). The discourse of advertising. Routledge.
39. Woman Automotive Network. (2023). Unveiling gender bias in the automotive industry: Insights from our poll. Woman Automotive Network. https://womenautomotive-network.com/en-eu/blogs/news/unveiling-gender-bias-in-the-automotive-industry-insights-from-our-poll?srsltid=AfmBOoq2MfRo55faXvgKXTr0_OMmGtQ41lHXdoeNW_Rn-k1endb0paQMI
40. Granié, M.-A., & Papafava, E. (2011). Gender stereotypes associated with vehicle driving among French preadolescents and adolescents. Transportation Research Part F: Traffic Psychology and Behaviour, 14(5), 341-353. https://doi.org/10.1016/j.trf.2011.04.002

1.7.3 Product and setting stereotypes

Automotive advertisements also promote the reception of certain values and characteristics through a particular way of depicting the product. Prevalent among these symbolically evoked "concepts" are those related to a certain driving experience (unrealistically fast and powerful), luxury, and power, but also individualism, competition, and materiality. Little attention is paid to themes such as safety and inclusiveness, which are considered unattractive to the target audience, especially the young. Cars are a symbols of modernity, a value that across its physical function. but also a symbol of self expression and shaper of user's status and identity.[41]

1.7.4 Racing settings

To evoke some of the aforementioned concepts, brands use specific visual settings. One of these is that of racing, common not only in sports car advertisements but also in more "urban" ones. The racing context has always been evocative of a specific driving culture, competitive, dangerous and aggressive that is reflected even in those social scenarios that do not involve these concepts, such as public roads. Through these campaigns, the temptation may be precisely to replicate the type of driving of racing in the streets, causing not only the violation of traffic laws but also a danger to themselves and other citizens. The reasons for the publicity of promoting and encouraging speed and unsafe behaviors fuels the desire to express the self through the vehicle.

The insistence of some brands, including sports vehicle brands such as motorcycles, is the choice to continue to convey a feeling of fun and power ideologically associated with driving: Indeed, depicting a car in traffic would not cause the same excitement as driving in the middle of a desolate road. Despite this, greater emphasis should be placed in the responsibility of driving and its mode, severing the comparison of the customer to the sports driver, but also in the enhancement of the car as a social and cooperative tool in order to improve road safety, self-control, and social interaction.[42]

figg. 1.26-27

1.7.5 Cityscape settings

Usually, electric and hybrid cars are depicted in urban and futuristic settings, with cityscape as a backgound and mainly at night. Again, attention is paid to the performance of the product (often depicted in motion) but also to its technological qualities, partly related to the innovative engine shown off by the running car.[43]

1.7.6 "Desolate" settings

Another recurring phenomena (also common in the two examples cited above) is to depict desolate roads devoid of obstacles, including traffic, pedestrians and other cars. In contrast to this, cars are very often used in social lifestyle contexts, characterized by a complex intersecting system of subjects, roads, norms and means of transportation. In particular, an Australian study observed that in many advertisements from the early 2000s, "64% of them depicted single cars, driven by men (42%) and with no passengers (64%). Although decades later the number of female drivers in advertisements has increased, the male image in lone, wild drivers seems to persist".[44]

1.7.7 Naturalistic settings

Large cars (e.g. SUVs) are often depicted in daily and naturalistic settings. Among the most common landscapes are seashores, forests and mountains, desert, rocky environments, and the countryside. In particular, the presence of trees, especially when associated with "sustainable" cars is evident. This cars performance alternates between unbridled off-road drives, symbolically associated with concepts such as endurance, ruggedness, and adventure, but also with on-road drives, surrounded by pristine and breathtaking landscapes.

In general, there are also choices related to the type of font or copyright chosen in the advertisements that reinforce the concepts conveyed by the images, although each does so in a manner strictly relevant to the style and philosophy of the brand.[43]

figg. 1.27-28

41 Urry, J. (2014). The 'system' of automobility. Lancaster University.
42 Redshaw, S. (2007). Articulations of the car: The dominant articulations of racing and rally driving. ResearchGate. https://www.tandfonline.com/doi/abs/10.1080/17450100601106484
fig 26 Siu, J. (2017). Honda launches new race-inspired ad campaign. Autoguide. https://www.autoguide.com/auto-news/2017/05/honda-launches-new-race-inspired-ad-campaign.html
fig 1.27 Chilton, C. (2022). Toyota showcases GR Corolla's manual 'box and drift skills in new "Rally Ready" ad campaign. Carscoops. https://www.carscoops.com/2022/10/toyota-showcases-gr-corollas-manual-box-and-drift-skills-in-new-rally-ready-ad-campaign/

43 Benedetto, A., Cerea, S., Guerci, C., Gupta, S., Nobar, H., Pedriali, A., & Taffal, Y. (2022). A highway to greenness: Analysing green narratives in car brands' adverts. Politecnico di Milano. https://densitydesign.github.io/teaching-dd18/reports/report_group07.pdf
44 Redshaw, S. (2014). Investigating the lack of social context in car television advertising. ResearchGate. https://www.researchgate.net/publication/262937955_Investigating_the_lack_of_social_context_in_car_television_advertising
fig 1.27 Teslarati. (2019). Rumors BMW looking to join the EV revolution with their i8. Teslarati. https://www.teslarati.com/bmw-looking-to-join-the-ev-revolution-with-their-i8/
fig 1.28 Nica Gabriel. (2019). Video: BMW X3 M review includes awesome desert drifts. BMW Blogs. https://www.bmwblog.com/2019/08/29/video-bmw-x3-m-review-includes-awesome-desert-drifts/

Cityscapes

fig 1.30

fig 1.31

fig 1.32

fig 1.33

fig 1.34

Landscapes

fig 1.35

fig 1.36

fig 1.37

fig 1.38

fig 1.39

fig 1.30 BlackCHNL Geo. (2018). All new Audi RS 6 Avant best commercial. YouTube. https://www.youtube.com/watch?v=LhI-5R5UZdg
fig 1.31 Cars with Luke. (2023). Porsche 992 GT3 Touring | Night vibes 4K. YouTube. https://www.youtube.com/watch?v=da5x-__kvGYg
fig 1.32 delaneypottervisualmedia. (2018). A Mercedes Benz for everyone. Delaney Potter Visual Media. https://delaneypottervisualmedia.wordpress.com/2018/05/05/a-mercedes-benz-for-everyone/
fig 1.33 afaqus!. (2024). Maruti Suzuki shines light on strong hybrid tech in new campaign 'It's unbelievable. It's strong hybrid'. Afaqs!. https://www.afaqs.com/news/advertising/maruti-suzuki-shines-light-on-strong-hybrid-tech-in-new-campaign-its-unbelievable-its-strong-hybrid

fig 1.35 Subaru Australia. (2023). 2023 Subaru Outback AWD - Book a test drive today | Subaru Australia. YouTube. https://www.youtube.com/watch?v=C10pcMpVBjc
fig 1.36 Jaguar. (2022). Jaguar F-PACE SVR | Pinnacle Jaguar SUV. YouTube. https://www.youtube.com/watch?v=fJok3Y42wHM
fig 1.37 Foote, B. (2024). Ford 'Freedom of choice' campaign gets three more ads: Video. Ford Authority. https://fordauthority.com/2024/04/ford-freedom-of-choice-campaign-gets-three-more-ads-video/
fig 1.38 Jeep India. (2019). Jeep Compass Trailhawk | Superior by nature. YouTube. https://www.youtube.com/watch?v=9vy0AkBiqQU
fig 1.39 Advert Gallery. (2021). Skoda Kushaq choose what really matters ad. Advert Gallery. https://www.advertgallery.com/newspaper/skoda-kushaq-choose-what-really-matters-ad/

1.8 CARS: COLOUR PSICHOLOGY AND STEREOTYPES

The values identified in sports advertisements are also reflected in the appearance of the cars themselves. Although the model and color of the car are not necessarily part of the visual advertising elements, they should be mentioned since they increase the perception of visual stereotypes. Car color, in particular, is strongly influenced by color psychology, a central aspect in advertisements. Cars generally range from neutral tones such as beige and gold to brighter colors such as red, black, electric blue, and white. In recent decades, car trim has become more varied, expanding the range of colors and shades available on the market.[45]

1.8.1 The example of the red colour

In advertisements each color seems to be chosen to emphasize a particular concept. For example, red, as shown in Fig. 1.42, is generally associated with speed, power, and passion. This phenomenon has been highlighted by several research studies, including a one that showed a sample of people videos of two different cars (a red BMW and a gray Polo) and asked them to describe the driver's profile and the hypothetical speed of the car. The results showed that most people associated the BMW with a more reckless, aggressive, and confident driver, as well as a higher speed, thus demonstrating that they associated specific car characteristics aso with red colour.[46] Interestingly, however, some brands "contextualize," the colors depending on the message they want to convey, changing its perception slightly. For example, Mazda (fig.1.41), communicates with red values related to emotional power, while Toyota's red (fig. 1.40), reinforced by the rocky setting and the type of the car, is more reminiscent of adventure.[47]

This shows that although common perception tends to make spontaneous associations with each color, there are many opportunities to reevaluate the choice of colors within a commercial graphic in an original way.

fig. 1.42

fig 1.40

fig. 1.41

1.8.2 Color psychology and sustainability

According to color psychology, in fact, each color is employed to elicit particular feelings and mental associations, obviously largely influenced by the culture of reference. This is the case, for example, with the aforementioned red, but also with black, which is often associated with elegance; with gray, a symbol of modernity and innovation, and with white, which evokes purity.
Colour psychology plays an important role in marketing visuals, as demonstrated by the prints in the fig.1.43 where the association of green with the theme of sustainability is particularly incisive.[48]
In fact, for many years the element of green has been overwhelmingly included in the marketing of organic or sustainable products, connotatively evoking their natural elements (such as leaves or plants).

In recent years, many brands, in an attempt to counter the phenomenon of greenwashing, have begun to associate sustainability with other colors, opting for blue, falling into yet another visual stereotype.[48]

Indeed, blue evokes feelings such as calm and tranquility, but also refinement, intelligence and reliability, and is often associated with the image of the sky or the sea. For this very reason, Blue seems to perfectly combine sustainability with new technologies, which have always been associated with this color. The "new" sustainability promoted by automotive brands is therefore more high tech and innovative, but still influenced by visual clichés.
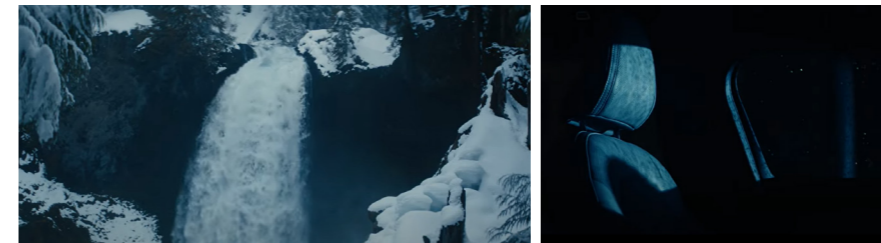
fig. 1.43.These video frames alternate natural images such as a waterfall with car details

Visually, hybrid or electric cars can be depicted as an expression of a sustainable lifestyle (fig.1.44) or as a visual identification with a natural subject (fig.1.45). In the first case, settings of cars in natural contexts, usually consisting of green areas and trees, and with owners practising outdoor activities are common. In the second case, creativity is employed to create impactful rhetorical associations, where the car is an integral part of the natural system.

fig. 1.45 fig 49

fig. 1.44

fig. 1.46

45 Fauman, L. (2016). The psychology of colour in advertising. LinkedIn. https://blog.hubspot.com/the-hustle/psychology-of-color
46 Davies Graham, M. (2009). Estimating the speed of vehicles: The influence of stereotypes. Psychology, Crime & Law, 15(4), 293-312. https://www.researchgate.net/publication/247523109_Estimating_the_speed_of_vehicles_The_influence_of_stereotypes
47 Aqomi. (2024). The dynamics of red in automotive branding: A look at Ferrari and beyond. Aqomi. https://aqomi.com/the-dynamics-of-red-in-automotive-branding-a-look-at-ferrari-and-beyond/
fig 1.40 Toyota Tundra 2024. (2024). Il pick-up di Toyota punta su tecnologia e potenza. Fioravanti Motors. https://fioravantimotors.com/auto-americane/toyota/toyota-tundra-2024-vendita-italia/
fig 1.41 JohandMartin. (n.d.). Jaguar F-Type. JohandMartin. https://johandmartin.carbonmade.com/projects/4942265
fig 1.42 Macallen, J. (2015). Toyota's spin on "Let's go places". Jenna Macallen. https://jennamacallen.wordpress.com/2020/11/28/toyotas-spin-on-lets-go-places/

fig 1.43 Valkyr. (2023). "Force of nature" - Polestar 2. YouTube. https://www.youtube.com/watch?v=sip0JkifkPAQ
fig 1.44 Citroën. (2024). All-new Citroën C3 Aircross, most affordable multi-energy compact SUV, available in 7-seater. YouTube. https://www.youtube.com/watch?v=sjV6Kt3dvhU
fig 1.46 Nissan. (2021). Green energy. Ads of the World. https://www.adsoftheworld.com/campaigns/green-energy

fig. 1.46

fig. 1.47

fig. 1.49

fig. 1.48

1.9 THE FUTURE OF MOBILITY AND STEREOTYPES

Car models reflect different concepts, each associated with particular stereotypes. Although stereotypes related to sports cars are the most common, there is no shortage of prejudice against electric-powered cars as well. When they were first introduced to the market, electric cars seemed to appeal primarily to a female demographic because of their quiet, sustainable, clean, and intelligent characteristics, concepts that differed significantly from traditional combustion cars. In general, the concept of sustainability is also associated with women because of their etiquette as more caring and altruistic people who are sensitive to environmental issues.[49]

With respect to the performance of these cars, a British study revealed that many subjects still do not feel ready to buy an electric car because of the long charging times and low top speed, as well as not feeling sufficiently knowledgeable about the technology, which could compromise their driving experience.[50] In contrast, a more recent Norwegian study showed that the group of electric car buyers is quite heterogeneous, including both men and women. Moreover, the positive feelings associated with driving an electric car are associated with concepts such as pride in driving a vehicle that is cleaner and smarter, rather than faster and aggressive, proposing a new concept of a driver.[51]

The example of electric cars shows how sustainable mobility can open the door to a new automotive identity, one not necessarily tainted by the image of masculinity associated with combustion engines. This is also evident in the cases of Maas (Mobility as a Service), where drivers and passengers share social rather than individual driving, and in self-driving cars, where the absence of a human driver could reconfigure the idea of the car as a tool of efficiency rather than as a representation of one's being.

fig. 1.50

The recurrence of the color green and blue is also taken up by other "smart" brands such as the electric bus brand TEMSA.

fig. 1.51
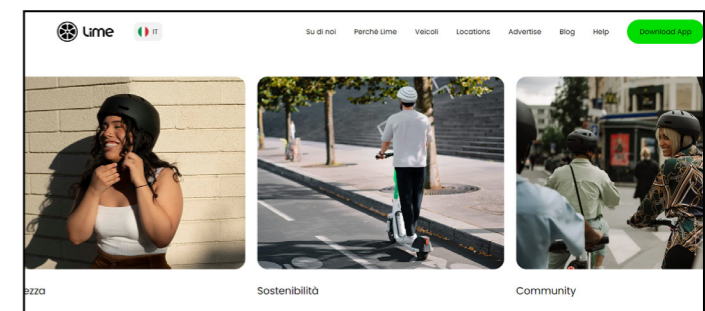
fig. 1.52

Most shared services seem to be aimed at younger categories of people, as the need for a digital system tends to sideline older generations who are not always up-to-date with the latest technologies.[52]
Even graphically, most of the advertising content for Maas vehicles favors young users rather than the elderly, which could represent a visual cliché.

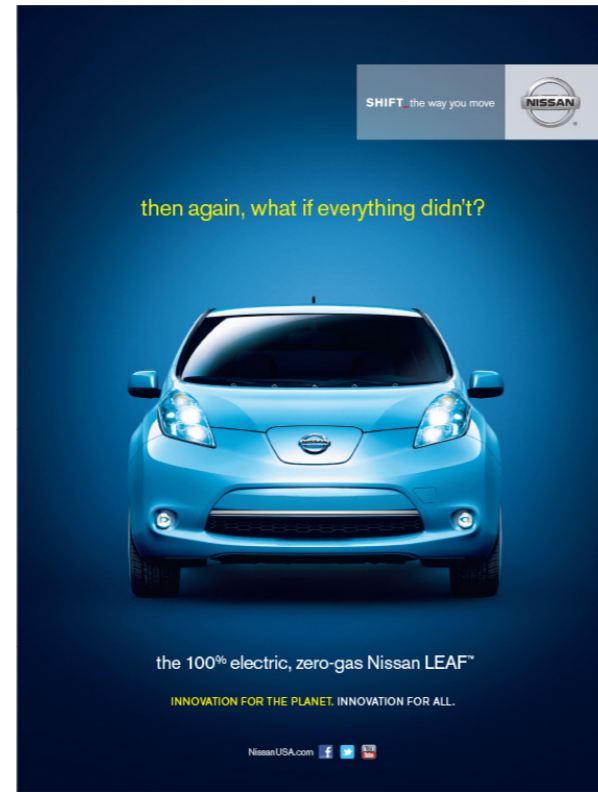48 Aslamazis, A. (2020). Blue is the new green in automotive industry. LinkedIn. https://www.linkedin.com/pulse/blue-new-green-automotive-industry-alexandros-aslamazis/
49 Plananska, J., Wüstenhagen, R., & de Belli, E. (2024). Perceived lack of masculinity as a barrier to adoption of electric cars? An empirical investigation of gender associations with low-carbon vehicles. ScienceDirect. https://www.sciencedirect.com/science/article/pii/S2214367X23000443
50 Burgess, M., King, N., Harris, M., & Lewis, E. (2012). Electric vehicle drivers' reported interactions with the public: Driving stereotype change? ResearchGate. https://www.researchgate.net/publication/257556661_Electric_vehicle_drivers'_reported_interactions_with_the_public_Driving_stereotype_change
51 Anfinsen, M. (2018). Green and gendered? Cultural perspectives on the road towards electric vehicles in Norway. Norwegian University of Science and Technology (NTNU). https://www.sciencedirect.com/science/article/pii/S1361920918303092
52 Sourbati, M. (2023). Age bias on the move: The case of smart mobility. ResearchGate. https://www.researchgate.net/publication/371049248_Age_bias_on_the_move
fig 52 Lime. Lime website. https://www.li.me/
fig 51 Cooltra. Cooltra Facebook. https://www.facebook.com/cooltra.it/photos_by?locale=it_IT
fig 50 Temsa. Temsa website. https://www.temsa.com/eu/it/sostenibilita

fig 46 DPC Cars. (2021). Will Ferrell and GM take on Norway Super Bowl LV ad. YouTube. https://www.youtube.com/watch?v=0OBGZv6UFBw
fig 47 Ricciut, A. (2007). Mercedes uses blue to go green. Automotive News. https://europe.autonews.com/article/20071112/ANE12/71110041/mercedes-uses-blue-to-go-green
fig 48 Patrascu, D. (2010). Volkswagen thinks blue, goes green. Autoevolution. https://www.autoevolution.com/news/volkswagen-thinks-blue-goes-green-17346.html
fig 49 Negro, I. (2022). Cognitive operations in eco-friendly car advertising. ResearchGate. https://www.researchgate.net/publication/361639172_Cognitive_Operations_in_Eco-Friendly_Car_Advertising

1.10 STEREOTYPES AND AI

The consequences of stereotypes are not only aimed at users, but delineate unconscious collective thinking that is also reflected in future-oriented actions, such as those having to do with AI. Some experts consulted CHATGPT by asking it to describe driver types of specific car models, which were then drawn with Midjourney. The program's response showed how stereotyping also reached the artificial system, where each driver was represented in accordance with the main stereotypes burdening each brand.[53]

BMW DRIVERS

Some of the adjectives thatGPT reported denote a sense of superiority and luxury: "Arrogant, Slicked-back hair, Flashy, Entitled, Aggressive, Ostentatious, Overconfident" [53]

AUDI DRIVERS

Some of the adjectives thatGPT reported denote a precise and elegant style:"Tech-savvy, Hipster, Urban, Modern, Fashion-forward, Meticulous" [53]

HONDA DRIVERS

Some of the adjectives thatGPT reported denote reliability and humility: "Practical, Economical, Average, Modest, Efficient"[53]

FORD DRIVERS

Some of the adjectives thatGPT reported indicate an hardworking personality: "Traditional, Patriotic, Down-to-earth, Conservative,Tough" [53]

figg. 1.53-56[53]

In all cases it is a grown man, sometimes of advanced age, but with a substantial difference in style between the subjects of the luxury and more "modest" cars. In addition, nationalistic stereotypes related to the country of each brand are perceived (as evident from the appearance of the American in Ford or the Japanese in Honda).

53. Stewart, J. (2023). AI visualizes drivers based on car brands, reveals stereotypes pushed by technology. My Modern Met. https://mymodernmet.com/ai-visualizes-drivers-car-brands/

1.11 ADVERTISING AGAINST STEREOTYPES

Although the automotive advertising landscape is still largely permeated by visual stereotypes, some brands have chosen to take an innovative approach, overcoming competitor bias and promoting values of inclusivity and diversity. The solutions adopted vary widely, ranging from the use of alternative visual keys that counter traditional automotive canons to more inclusive representations of the subjects depicted. Each brand adopts a specific narrative language to convey values, seeking to reach as wide an audience as possible.[54]

MEN'S ONLY EDITION
FORD,2 2023

Channel: Youtube video

Description of the campaign: In the spot, the brand pays homage to all the women who have left their mark on the automotive industry [55]

Tone of voice: Humorous, professional, sarcastic

Contents: Gender

fig. 1.57[55]

THE FRENCH EXCHANGE
Renault, 2019

Channel: Youtube video

Description of the campaign: The brand tells the story of love between two women accompanied for 30 years by the Renault Clio.[56]

Tone of voice: Emotional, introspective, warm

Contents: Gender, Lgbt+

fig. 1.58[56]

54. EOS. (2023). Femvertising: Come si è evoluta la figura femminile nella pubblicità. EOS. https://www.eos.com/femvertising-come-si-evoluta-la-figura-femminile-nella-pubblicita
55. Brand News. (2023). FORD celebra le innovazioni ideate dalle donne con la ironica "FORD EXPLORER MEN'S ONLY EDITION". Brand News. https://www.brandnews.com/ford-celebra-le-innovazioni-ideate-dalle-donne-con-la-ironica-ford-explorer-mens-only-edition
56. Watson, I. (2021). Inside Renault's LGBT+ inclusive ads: 'We never want to play it safe creatively'. The Drum. https://www.thedrum.com/news/2021/04/08/inside-renault-s-lgbt-inclusive-ads-we-never-want-play-it-safe-creatively

fig. 1.59[57]

START YOUR IMPOSSIBLE
Toyota, 2017

Channel: Youtube video

Description of the campaign: The campaign highlights the brand's commitment to promoting more inclusive mobility by showing the stories of some Paralympic athletes.[57]

Tone of voice: Warm, emotional, confident

Contents: Gender, disabilities, ethnicity

A NEW TRUCK TO LOVE
Honda, 2017

Channel: Youtube video

Description of the campaign: This commercial promotes an innovative campaign that does not focus on the main elements of the car, such as speed or power, but prefers a fun spot with singing sheep as the main characters.[58]

Tone of voice: Musical, surrealistic, sarcastic,

Contents: Alternative storytelling and visuals

fig. 1.60[58]

fig. 1.61[59]

YES, YOU ARE A BIKE PERSON
Lyft, 2024

Channel: Social posts, youtube video

Description of the campaign: The campaign encourages everyone to consider themselves to be "a bike person." and to use the bike sharing app without any discrimination[59]

Tone of voice: Playful, pop, funny

Contents: Body, Lgbt+, Ethnicity, Status

2. Marketing

57 Multivu. (2018). Toyota rolls out "Start your impossible" global campaign that reflects the Olympic and Paralympic spirit of encouragement, challenge and progress. Multivu. https://www.multivu.com/players/English/8212651-toyota-start-your-impossible-global-campaign/
58 Si. (2016). Watch: Honda's 'A new truck to love' Super Bowl commercial. Si. https://www.si.com/extra-mustard/2016/02/07/honda-new-truck-love-super-bowl-commercial
59 Lyft. (2022). Lyft launches first-ever national campaign focused on bikeshare: Yes, you are a bike person. Lyft. https://www.lyft.com/blog/2022/03/17/lyft-launches-first-ever-national-campaign-focused-on-bikeshare

In this section we will delve into the concept of marketing, focusing in particular on the email channel. After introducing some notions about advertising and its communicative power, it is important to understand how these represent the voice of a broader design adopted by brands to create a bond with consumers, represented precisely by marketing and its strategies.

2.1 WHAT IS MARKETING ?

As Kotler reports, "Marketing is the complex of activities and realities that engage in developing and communicating propositions for users or its partners that have a value-distinguished offering."[1]

Marketing is a fundamental process for the growth of a company, and it aspires to direct customers toward one's product or service with the ultimate goal of selling it. It is thus a set of strategies and services put in place to understand consumers' needs and get them to approach their goods, fomenting in them a desire to buy.[2]

2.1.1 Evolution of Marketing

The evolution of marketing is closely linked to the introduction of new media, which are key to shaping the message and reaching consumers in different ways. Technological and historical advances have linfact offered companies new opportunities and challenges. Five different eras of marketing can be distinguished, each characterized by its own approach and means of communication.

Marketing 1.0
Marked by mass communication, it refers to the product-centric strategy that prioritized the sell of the product and its making with low costs.

Marketing 2.0
It emerges with the emergence of the Internet, and begins to turn its attention toward the needs of users, who are more up-to-date and selective in their choices. Sales design thus becomes customer centric.

Marketing 3.0
This era coincides with the explosion of digital media. Companies mature relationship marketing, based on ethical and spiritual philosophies to strengthen the connection with their audiences, proposing new values a part from their products.

Marketing 4.0
This era places the customer at an increasingly elevated and expert level. Companies are integrating traditional and digital channels to enable customers to achieve their goal in the medium they prefer, in a highly subjective manner.[2]

Marketing 5.0
The most recent era, includes the introduction of new advanced technologies (e.g. such as AI, AR, VR) as means to realize new effective strategies.[3]

To date, marketing is divided into two categories according to the media used to achieve its purposes: traditional marketing and digital marketing. The former refers to those print products such as brochures or newspaper advertisements, but also billboards and posters and physical advertisements at trade shows and events. Radio and TV are also part of this category. Their advertising allows them to comply with design best practices in an excellent way, as well as ensure incisive brand awarness in people and easily refer to their target audience. One of the disadvantages concerns the one-way nature of the tools, which do not allow for easy capture of customer feedback; but also the high campaign prices, which limit notoriety, especially for small businesses.[4]

2.1.2 E- Marketing and Digital marketing

Digital marketing originated in the 1970s with the introduction of the first newsletter, but was coined in the 1990s with the first CRM and digital banner applications. It alludes to communication that uses new technological means, such as the Web and digital media, to channel new business and make one's brand known.[5]

Its advantage is to ensure greater creativity and innovative proposals in product presentation for a wide scale of audiences, overcoming those geographic and social barriers that limit traditional marketing.

In addition, the direct relationship with customers can reinforce their idea about the brand and makes it easier to receive feedback and data from a campaign or users, generally also at a lower cost than traditional channels.

A limitation of them, on the other hand, concerns the overabundance of material in the network, which could make brand choice very selective; but also the length of time and energy it takes for smaller companies to achieve decent success.[4]

Today's digital marketing is increasingly permeated by the integrated use of different tools, resulting in what is the communication marketing mix. Indeed, this, when employed with the right strategy, makes it possible to communicate brand awarness and increase brand recognition, as well as facilitate entry into a new desirable market.[6] Below are some of the most popular digital techniques, used individually or combined, for winning corporate goals:

Social Media - It uses media platforms such as Facebook, Linkedin or Instagram to advertise the brand or share information and sales

SEO - The SEO (Search Engine Optimization) service positions a brand's site on online search engines. They appear in keyword search results, depending on the level of optimization of the site.

PPC (Pay-per-click): It consists of paying for an advertisement to increase consumer traffic at its ads, designed by following their interest.

Website -The website allows users to learn about the company and find different types of information, such as the brand products or history. Since it is a showcase for the company, it must be easily accessible and clear.[1]

Email marketing- This channel will be explored in more detail in the next section

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3. Naxa. (2023). Marketing: Nascita e sviluppo della più grande influenza del nostro tempo. Naxa. https://www.naxa.ws/marketing-nascita-e-sviluppo-della-piu-grande-influenza-del-nostro-tempo/

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5. Goray, S. (2021). The history and evolution of digital marketing over the years. WAC. https://www.simplilearn.com/history-and-evolution-of-digital-marketing-article
6. De Luca, L. (2020). Marketing communication mix: Le leve della comunicazione di marketing. Hosting Virtuale. https://www.hostingvirtuale.com/blog/marketing-communication-mix-le-leve-della-comunicazione-di-marketing-11910.html

2.2 EMAIL MARKETING

2.2.1 CRM tool

Before discussing email marketing, it is appropriate to explain what CRM is.CRM is a strategic system that companies put in place to improve interaction with their customers and the overall customer experience.[7] This is possible through the use of software that can collect and monitor customer data useful for subsequent strategies. The strategic contribution depends on being able to analyze this data and understand the needs of customers at all stages of their lifecycle.

CRM is based on the principle that not all customers are the same, and therefore helps to segment them according to their behaviors and activity level.This allows for a significant reduction in acquisition costs and an increase in revenues, proportional to the growth in customer loyalty.[8]

CRM is particularly effective in email marketing, but is also used in other digital channels such as websites and social media.[9]

EMAIL MARKETING REVENUE WORLDWIDE FROM 2020 TO 2027 (IN BILLION U.S. DOLLARS)

fig. 2.1

2.2.2 Email marketing: Evolution and meaning

Email marketing is a type of digital marketing employed by companies to communicate their business with customers in a personalized form and based on their consent, addressing not only direct promotional messaging but any informational type of communication (such as an invitation message or business letter). Conceived in 1971 by Ray Tomlison, email has achieved great success since the 1990s, remaining to this day one of the most effective channels used by companies. In fact, the ability to send direct mails to segmenting customers allows to capture their needs in detail, also obtaining several advantages such as: reduced costs, speed of the system (when sending and evaluating feedback) and the possibility of automatic monitoring of campaigns.

The success of email is also linked to the specificity of the information, which allows those users who are not particularly active on social (such as boomers) to stay up to date on products of interest to them, without special effort.[8]

As mentioned, this type of direct marketing relies on active communication through Call to Action, which is essential to direct users to purchase or in-depth pages. Through links and CTAs, emails allow complementary communication with different digital channels. In fact, the correlation between websites and social media can facilitate the inclusion of emails in users' inboxes, strengthening their relationship, and to fuel the process of brand acquisition and diffusion on other channels.[8]

2.2.3 Types of emails

Emails can be divided mainly into two types:

Informational emails
Promotional emails

The former refer to those emails sent for transactional purposes as a result of a specific user behavior. They can be, for example, welcome emails, emails confirming the purchase of a purchase or updating on its shipment. They are generally automatic.

Promotional emails are direct emails that aspire to sell products or services. Included in this category are promotions of an offer, seasonal emails, an invitation to an event, or emails advertising the launch of a new product.

Also belonging to the promotional category is the newsletter. This is a particular serial subscription that sends out updates and news to subscribers, sometimes implying the advertisement of a sale.[10]

2.2.4 Email spam

One risk to be considered in email marketing is that of spam. It consists of a type of message that is sent to specific users without their consent.As can be inferred, the invasive consequences of spam can be deleterious to the company,which would risk losing the user or worse receiving reports of privacy violations.[8] Although some companies respect the relationship with the user, risks still persist of being blocked by Internet Service Providers (ISPs) and ending up in spam. The following are some behaviors adopted by companies to avoid compromising their deliverability:

- Emails should not exceed 100 KB

- Subject lines should not have too many emoji or special characters

- Emails that are too long or exaggeratedly short should be avoided [12]

- The frequency schedule of emails sent should not be too low or too high

- Too many images should not be used in one email.[11]

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fig. 2.1 Dencheva, V. (2023). E-mail marketing revenue worldwide from 2020 to 2027. Statista. https://www.statista.com/statistics/235668/interactive-marketing-adoption-worldwide/

11. Spelozzo, G. (2024). 12 consigli per un email marketing a prova di spam. GetResponse. https://www.getresponse.com/it/blog/email-marketing-senza-finire-in-spam
12. Mailup. Guida pratica all'email deliverability per non finire nella casella di spam. Mailup. https://academy.mailup.it/deliverability-best-practice/

2.2.5 Email components

Each email is the result of a combination of different elements employed in the creation of its content:

IDENTIFYING LOGO AND FROM NAME
The From name refers to the sender, which is generally the company's name. Often the name is accompanied by a logo, which reinforces its visibility

SUBJECT-LINE
The first contact with email is made through a particular headline, the subject line, which appears in each sender's inbox. The subject line is critical to enticing users to open the email, which is why it must be particularly well thought out. It usually works when it is concise and denotes a sense of urgency, which could be highlighted with emoji or capital letters.

PRE-HEADER
The pre-header is a kind of subheading of the subject line, which specifies the value proposition in more detail.[14]

HEADLINE and HEADER IMAGE
If the user decides to click on the subject lines, he or she enters the core of the email, where the hero image (or header image) is generally the first visible element. This is a main image containing or not a large headline, accompanied by the brand logo. Sometimes the headline may appear first followed by the image.[15]
Their goal is to fuel users' curiosity and invite them to continue reading the email. They can usually carry eye-catching content such as details of an offer.[16]

BODY COPY
The heading is followed by the body copy, which is the text with the actual content of the email. It can usually be accompanied by secondary images, which clarify or reinforce the message, increasing visual excitement. To avoid complications with spam or overly heavy files, the ideal ratio of text to images should be 60/40. Copyright study is crucial in this segment, as it accompanies the user to the final action.[14]

CTA
The body is followed by the CTA, clearly visible and strategically placed with respect to the layout. Generally, CTAs are links or boxes containing precise keywords that can be clicked on to make a desired action take place.[17]

Emails can have different lengths and therefore include second headlines (numbered in ascending order: Headline2, Headline 3..) and secondary and tertiary CTAs, which should be made following a consistent order of importance.

FOOTER
The last element is the footer, which features the brand's social links, links to unsubscribe, and legal information regarding adherence to the regulations provided by the channel.[16]
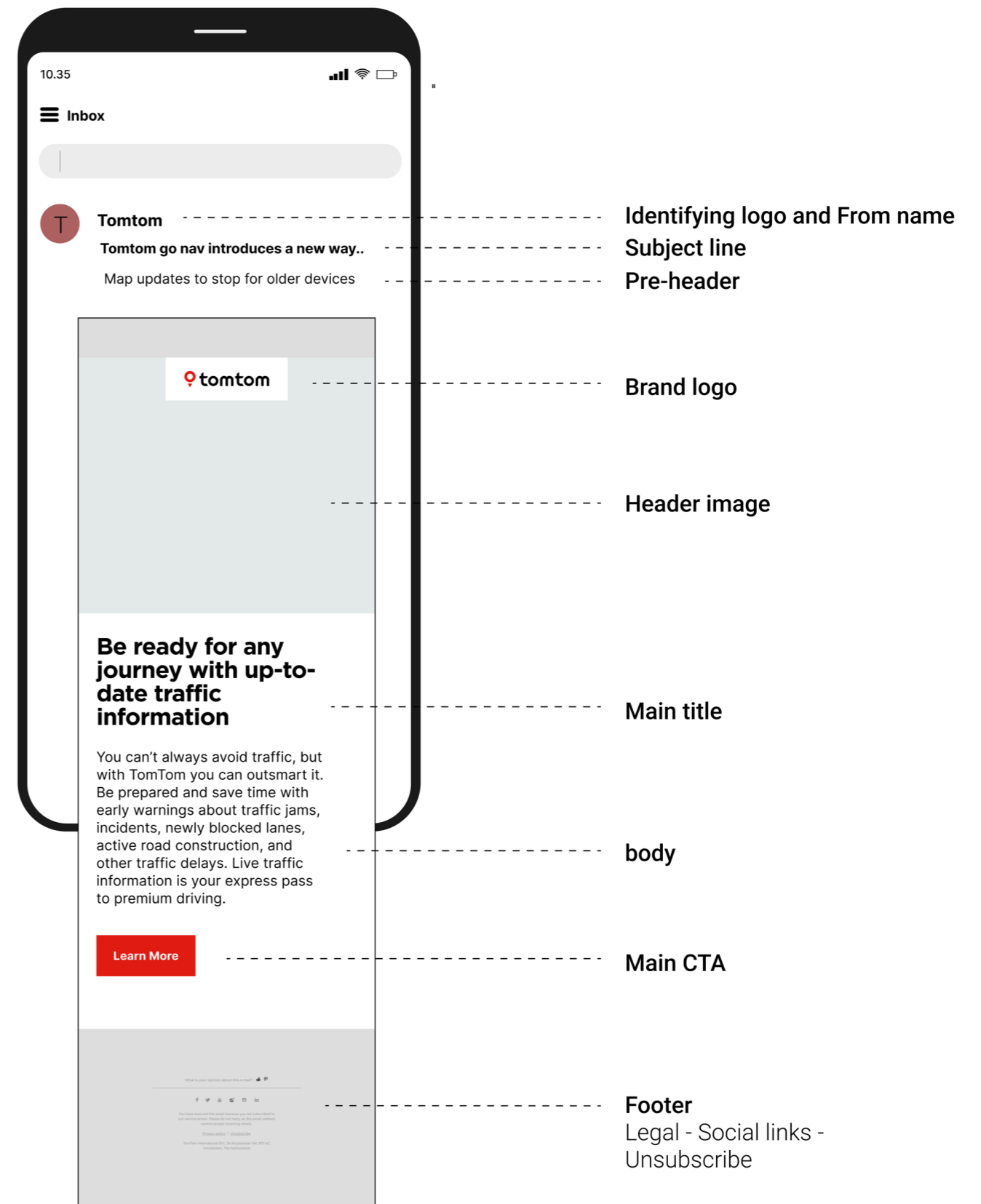
fig. 2.2

13. Ringy. (2023). 10 KPIs for email marketing you should be tracking. Ringy.com. https://www.ringy.com/articles/kpis-for-email-marketing
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The strategies of an email marketing campaign can differ significantly from those used in other business channels, especially in terms of visual communication.

To design an effective email, it is essential to focus on the clarity and immediacy of the message, with the goal of increasing user engagement and interaction.

To achieve this goal, some of the best practices employed in email design are reported:

1.Create a clear goal and define target

The first aspect to be established are the objectives, qualitative and quantitative, of the campaign to be launched.These can be:

-Acquisition of new users
- Customer retention
-Branding campaigns

When developing a campaign concept, it is also important to establish delivery days and times. It has been established that sending emails between 10:30 a.m. and 12 noon on weekdays or between 4 p.m. and 5 p.m. is more effective (barring exceptions such as time zones).

After establishing the objectives, the next step is to draw up a list of recipients, usually already in the company's databases. Next comes the analysis of the competition and the market to gain a concrete understanding of which strategies are most appropriate.[8]

2. Segmentation and personalization

Segmentation helps the company monitor delivery for specific users, reducing the risk of unsuscription and clearly identifying the best content based on the campaign's user list. Segmentation can be done based on user typology, user behavior and demographics. The collection of this data, combined with new tools, enables user personalization, which is effective in enhancing the customer experience.[21]

3. Design

Increase of Usability

When it comes to the visual implementation of the campaign, an essential aspect is the responsiveness of the template. Emails that are heavy or difficult to load do not facilitate user engagement, as do those with unclear content that is difficult to read. In addition, layout design must take into account both mobile and desktop versions, ensuring consistency between the content of one and the other.

Creation of engaging contents

Tone of voice, colors,visuals, typography are some of the elements that distinguish the visual content of an email. Together, they must build a message that is at once recognizable, clear, and appealing: In fact, the user must feel motivated to continue reading and act in accordance with corporate objectives.[18]

Visual communication therefore has a role in facilitating this task, perhaps playing with color contrasts or the size of the most important elements, such as CTAs, which must be well highlighted. Texts must be readable and concise, avoiding paragraphs that are too long and redundant.

The layout must also respect a clear hierarchy, which helps to transpose the content without fatiguing the user, maintaining harmony between content and whitespace.[19]
Some of the most effective layouts employed in emails are shown in Fig. 2.3.

Accessibility

The design of visual content must also take into account the accessibility of the service, to enable the message to be understood by users with low vision or other disabilities.

SINGLE COLUMN LAYOUT   F- PATTERN   Z- PATTERN   MULTI COLUMN LAYOUT

INVERTED PYRAMID LAYOUT   HYBRID LAYOUT   DOUBLE COLUMN LAYOUT

fig. 2.3[75]

Interactions and multimedia

It has been established that emails with videos and images obtain the highest rates.[21]
Including interactive tools could even strengthen the 'engage user's activity, especially for younger targets. This can be done for example through Gamification quzzes or surveys.[18]

Respect of privacy

Clearly communicating to users about the use and protection of their sensitive data can increase trust in the company.[19]

4. A/B Testing

A/B testing is a strategy employed to test the success or otherwise of certain variations of the same email before the official launch of the campaign. In fact, it may happen to want to slightly change the layout structure or propose a different image from the usual style, hoping for a greater increase in user participation. This strategy "tests" half of a user base with the classic campaign, and with the other half the second version of the campaign. Once the results are compared, it will be easy to figure out which of the two proposals to go forward with.[22]

17. Hidayati, E. (2023). Anatomy in copywriting: Headline, body copy, call-to-action. Medium. https://medium.com/@efrina.hidayati/anatomy-in-copywriting-headline-body-copy-call-to-action-13fd1f57c270#:~:text=Body%20Copy%2FDescription%20%3A%20The%20main,sign%20up%2C%20call%20us%20etc
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22 Salesforce. Email marketing best practices. Salesforce. https://www.salesforce.com/marketing/email/campaigns/

5. Analysis of results and monitoring of emails

Finally, analyzing the results of a campaign is a great way to counter potential errors and implement feedback. This can be done through KPI analysis, discussed in the following section.[8]

2.3.1 KPIs

Metrics called KPIs (Key Performance Indicators) are used to measure the success of an email strategy. These measure the degree of user activity with respect to a campaign, enabling an understanding of the strengths and weaknesses on which to invest in future strategies.Among these, the most important are:

Open Rate: The percentage of users opening the email out of the total number of emails sent.

Click-Through Rate (CTR): The percentage of users who click at least once on links in emails

Conversion Rate: The percentage of recipients who perform the complete action required in a campaign (such as purchasing a product)

Bounce Rate: The percentage of emails that due to technical inefficiency issues do not reach the sender

Unsubscribe Rate: The percentage of users who unsubscribe upon receiving the email
.

Revenue per Email: The ratio of revenue generated by the campaign to the sum of emails sent.

List Growth Rate: The numerical value that refers to the increase in enrollment over a period of time.

Overall ROI
The amount of revenue earned net of the money invested in the campaign.[13]

3. COMPETITOR ANALYSIS

This chapter will examine the campaigns of five competing mobility-related brands: Tesla, Toyota, Mercedes Benz, Uber and Lyft. These brands were chosen for their esteemed brand value and for the different insights their campaigns offer into mobility-related visual stereotypes. Initially, the focus will be on the critical analysis of three digital marketing channels (video, e-mail and official website homepages) and the way they communicate mobility. The main visual stereotypes, if any, will then be highlighted, followed by a conclusion highlighting whether or not the visual perception of the sector has changed.

3.1 SELECTION OF THE COMPETITORS

The selection of brands began with graph N. 3.1, which shows the brands with the highest value. This parameter is important because high brand value reflects a strong public perception, often related to innovation, quality, and design aesthetics. In addition, companies with high brand value tend to invest more attention and money in marketing and communication, positioning themselves as industry leaders and attractive competitors.

fig.3.1

Chart N.3.2. shows how Uber and Lyft emerge as the most influential leaders in the ride-hailing industry. The reason could be related to their affordable prices (compared to regular taxi), their global reach and their good user experience, among many others.

leading ride hailing and taxi operations worldwide as of november 2022
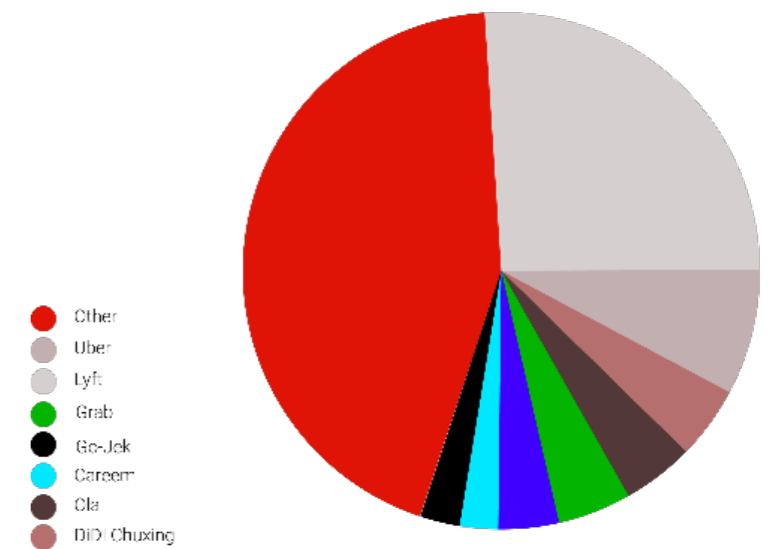
fig.3.2

Chart N.3.3 provides a visual overview of the most important marketing channels used in the market. The first three are social media, website, and email marketing. Their analysis will provide a detailed understanding of the main approaches used to capture the audience's attention, identify emerging trends and the resulting strategies for success. Furthermore, the analysis of digital channels will provide insights into whether stereotypes are represented to a lesser or greater extent compared to the main traditional channels, such as television or print media, which have been demonstrated to be influential in shaping stereotypes perceptions.

fig 3.3

1. Statista. (2023). Most valuable brands within the automotive sector worldwide as of 2023, by brand value. Statista. https://www.statista.com/statistics/267830/brand-values-of-the-top-10-most-valuable-car-brands/

2. Statista. (2022). Leading ride-hailing operators worldwide as of November 2022, by market share. Statista. https://www.statista.com/statistics/1156066/leading-ride-hailing-operators-worldwide-by-market-share/
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3.2 BRANDS OVERVIEW

Uber

BRAND

Founded in 2009, Uber is the leading brand in the world of ride-hailing. Its main service focuses on providing and receiving rides through the simple use of its app. Over the years it has spread to many countries and opened up to new markets with services such as Uber eats, which focuses on food delivery.

VALUE PROPOSITION

Its value proposition aims to ensure simplicity, comfortable drives and economical offers.[4]

TARGET

Its target is quite wide and usually includes young adults of different economic status and lifestyle who choose a shared ride for economic, accessible or sustainable reasons.

MARKETING

Uber invests heavily in sharing content and creating creative campaigns to showcase its products and features, which it executes in a very effective multichannel perspective. In addition, it also pays close attention to customer service and feedback, so as to constantly improve its user experience.[5]

TESLA

BRAND

Tesla is an automotive brand born in Palo Alto, California, in 2003. Its market focuses on producing electric cars with cutting-edge performance and technology, but also solar panels, power storage and car batteries. For now, the car models launched are Cybertruck, Model S, X, and 3, each with its own uniqueness.

VALUE PROPOSITION

Attention to sustainability has guided the brand from the beginning, encouraging users to switch to electric cars without sacrificing comfort and driving experience.

TARGET

Its target audience is primarily high-income men.
Regarding the marketing strategy, the brand operates in a peculiar way; in fact it does not rely on third parties as it has created its own galleries and showrooms where it carries out direct sales and provides customer service.[11]

MARKETING

In terms of advertising, it has long leveraged the social media activity of its CEO, Elon Musk, and many live events, but only in recent years has it started to invest more in paid social media and ad creation display.[10]

Mercedes-Benz

BRAND

Mercedes-Benz is a car brand founded in Germany in 1926 and operating in the luxury automotive sector. The reason behind it
its success lies in the innovative excellence of its products, represented by cutting-edge technologies and high-quality vehicles.

VALUE PROPOSITION

Its motto "the best or nothing" perfectly embodies its value proposition, which combines technical perfection with design and prestige. It has recently also opened up to sustainability solutions by providing electric vehicles and promoting green initiatives.[6]

TARGET

Its target audience is mainly upper class individuals in their 40s.

MARKETING

Its strategy is multi-channel, and ranges from digital to traditional advertising (TV videos, billboards), as well as exploiting the potential of the customer experience with showrooms and drive tests.[7]

lyft

BRAND

Lyft is an American ride-hailing company founded in 2012.

VALUE PROPOSITION

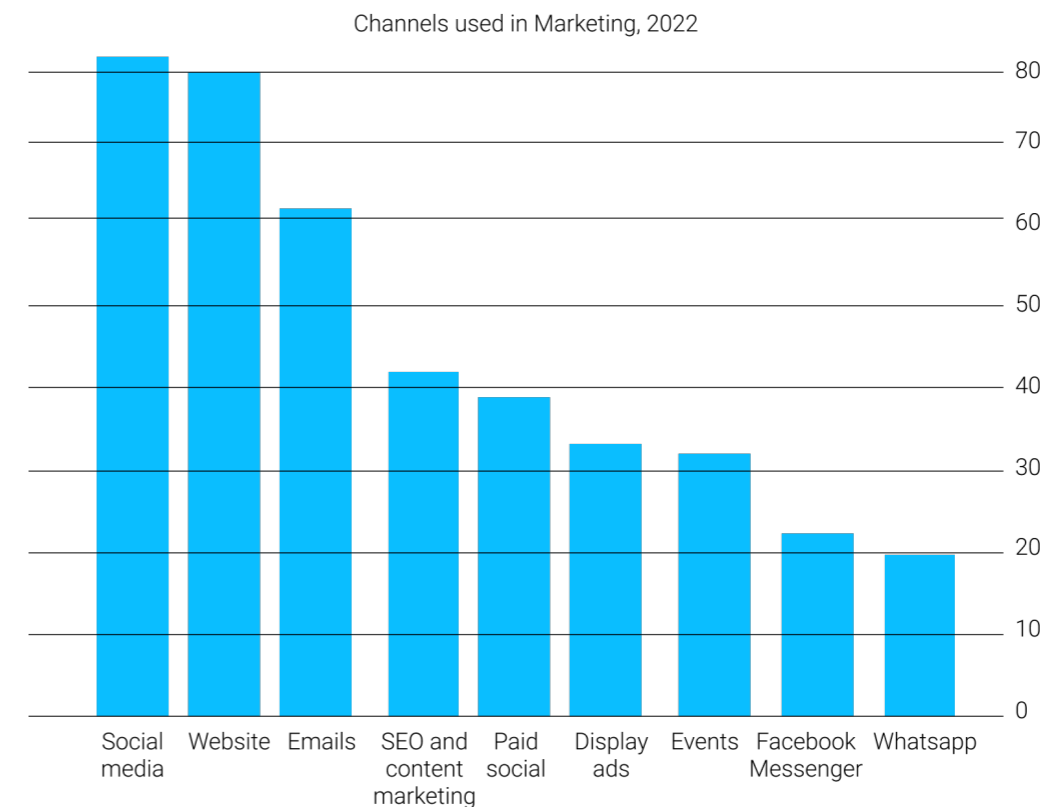It provides a convenient and alternative solution to standard taxi services, allowing people to share rides and take advantage of different modes of transportation such as scooters, cars and bicycles.

TARGET

Its target audience is diverse and includes urban passengers and travelers who rely on comfortable, sustainable and convenient transportation.[8]

MARKETING

Its marketing strategy is very powerful as it makes extensive use of digital marketing, especially on social media. In this way it communicates above all with millennials, leveraging various services and issues such as safety, economic, environmental advantages and flexibility. Furthermore, Lyft is committed to creating a friendly and attentive brand to its community, also demonstrated by local partnerships and social activities.[9]

4. Boardmix. (2023). Uber business model | How does Uber make money. Boardmix. https://boardmix.com/analysis/uber-business-model/#:~:text=Revenue%20Streams%20of%20Uber,fee%20for%20all%20Uber%20rides
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11. Business Analytics. (2022). Tesla segmentation, targeting, and positioning. Wondershare EdrawMind. https://www.edrawmind.com/article/tesla-segmentation-targeting-and-positioning.html

BRAND
The Japanese brand Toyota is one of the most famous and historic automotive brands in the world. Founded in 1936, it produces cars and SUVs with impeccable strength, quality and durability characteristics, making them versatile products for both on-road and off-road use.

VALUE PROPOSITION
Its value proposition focuses on advanced processes and quality technologies, while also paying attention to their environmental impact. In fact, Toyota was the first brand to offer the hybrid engine, which it still invests in today.[12]

TARGET
Its audience includes adult individuals and families from different economic backgrounds, as well as environmentally conscious users.

MARKETING
Its marketing strategy includes digital (social media) and traditional (TV and display) channels. As for local promotion, the brand boasts numerous dealerships spread throughout the world.[13]

3.3 SELECTION OF PARAMETERS

The parameters used for the competitor analysis differ slightly in that they were chosen based on information available on the Internet. They are divided into 4 categories: Visual content, subjects, main elements (i.e., the main objects advertised, such as cars or Maas apps), and background. In addition, some general information about the campaigns, when possible, is given. The categories listed with their respective items are shown below.

VIDEO

General info:
Name
Year
Lenght of the video
Visualizations
Link to youtube channel
Target

Visual contents:
Description
Structure analysis
Type of narration
Colours
Sound
Contents evoked

Subjects:
Gender and sexual identity
Appereance
Age
Health or disabilities
Ethnicity
Activity
Behaviour and personality

Main elements:
Description and activity
Position in the frame

Background:
Location
Time and weather

EMAIL AND HOMEPAGE
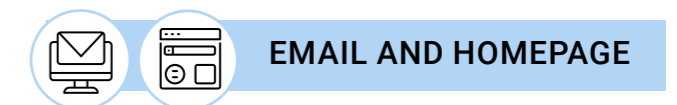
Visual contents:
Main colours
Interactions
Typography
Type of communication
Tone of voice
Usability
Contents evoked
Layout and content analysis

Subjects:
Gender and sexual identity
Appereance
Age
Health or disabilities
Ethnicity
Activity
Behaviour and personality

Main elements:
Description and activity
Position in the frame

Background:
Location
Time and weather

12. Pereira, D. (2023). Toyota business model. Business Model Analyst. https://businessmodelanalyst.com/toyota-business-model/
13. Karthikeyan, A., & Bajj, A. (2023). Marketing strategies of Toyota: Merging performance & sustainability. StartupTalky. https://startuptalky.com/marketing-strategies-of-toyota/

Link: https://tesla.com/

VISUAL CONTENT:

Colours:

Interactions: clickable CTAs. The header visual alternates **videos** with **images**

Typography: sans serif, elegant and clear

Type of communication: Informative, persuasive

Tone of voice: Elengant, classy, concise, simple

Usability: Smooth, easy, fast uploading

3.4 HOMEPAGES ANALYSIS

The choice of analysing the brand's homepage rather than a specific page is dictated by the possibility of being able to better understand the visual philosophy of the project against the presentation of varied content.Furthermore, the channel is crucial as a cover for new users, and therefore it is essential that it leverages the visual aspect to capture attention

LEGENDA

n	Full screen images
1	Logo and menu
2	Copy (H1 + body+ CTA) at the bottom left
3	Centred and short Headline
4	CTAs at the bottom
5	Repetitive blocks (images + text)
6	Header video

LAYOUT AND CONTENT ANALYSIS:

Tesla's website design uses a top menu with very few items.

The layout is immersive, simple, and always follows the same pattern, with successive full-screen images containing a title, a price description in the top center, and a CTA in the bottom center. Only the initial carousel contains videos and images with a title and a CTA in the lower left corner. The CTAs are large and rectangular, with beveled edges. The content advertises the products sold (Model Y, Model 3, Model X, Model S, CyberPunk) and then switches to solar panels, solar roofs, and electric walls

Contents evoked: Technology, sustainability, power, value, speed**,** progress, quality, class

MAIN ELEMENTS:

Description and activity:
Exterior picture of the cars (all of them)
One car is static (n.6) while the other ones are moving. Their colour's are red (n.3,6,1), grey (n.6,4), blue (n.9,2) and black. They are all depicted alone, a part from one (n.2), which is in couple.

Position in the frame and view:
angular view
Lateral view, left side (n.6,3)
Most of the elements are centered in the frame and occupy most of its space. Car from pic n.8,9 are not centered, as they are contextualised in the background.

BACKGROUND:

Location:
Realistic: Isolated roads surrounded by mountains (most common), rocks, trees, hills
Exterior of isolated, modern houses with solar panels surrounded by grass and trees.

Time and weather: The sky looks bright and sunny in all pictures, a part from pic n.7, set on night time, and n.5 during sunset (lights looks a little artificial there)

SUBJECTS:

Gender and sexual identity: 1 female, 3 male (1 heterosexual couple) - Hero video

Appereence: They dress casual, with light shirts and pullovers

Age: Adults, around their 40s and two kids (4-7 yo)

Health or disabilities : they look fit

Ethnicity: 4 caucasians

Activity: The family in the hero video is portrayed twice inside the car, once when the man is driving and the woman is sitting next to him, and then zooming in on the children in the back, where one of them is adjusting his headphones. In another shot, they are seen full-length as they enter the car, while the man stows their luggage in the trunk of the car.

Behaviour and personality : Inside the car, they look smiling and comfy. The kids enjoy a youtube video thanks to the Tesla navigation device

*Inside the car in photos No. 5 and 3, just two men are seen driving, but much of the information is unclear. They appear to be young and Caucasian, and their driving can be associated with confidence, professionalism, and courage.

Link: https://www.toyota.com/

VISUAL CONTENT:

Colours:

Interactions: clickable CTAs. Carousels with videos and images

Typography: sans serif

Type of communication: Evocative, informative

Tone of voice: Simple, concise, minimal, catchy

Usability: Fast uploading, opulent of images and different contents. CTAs are easily findable.
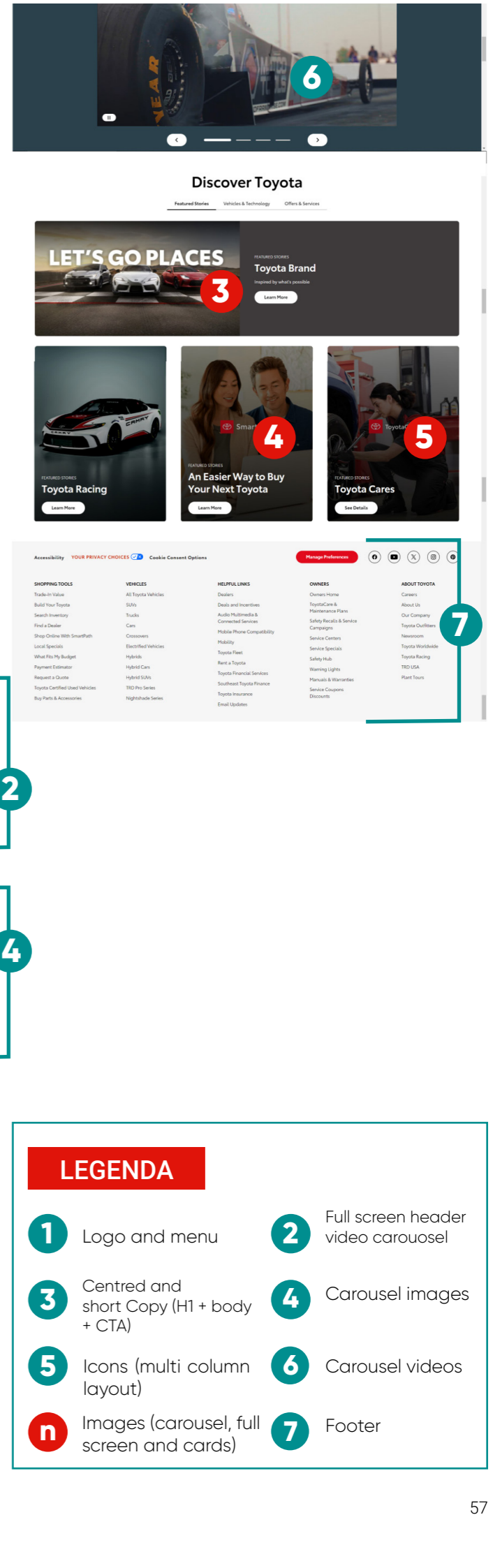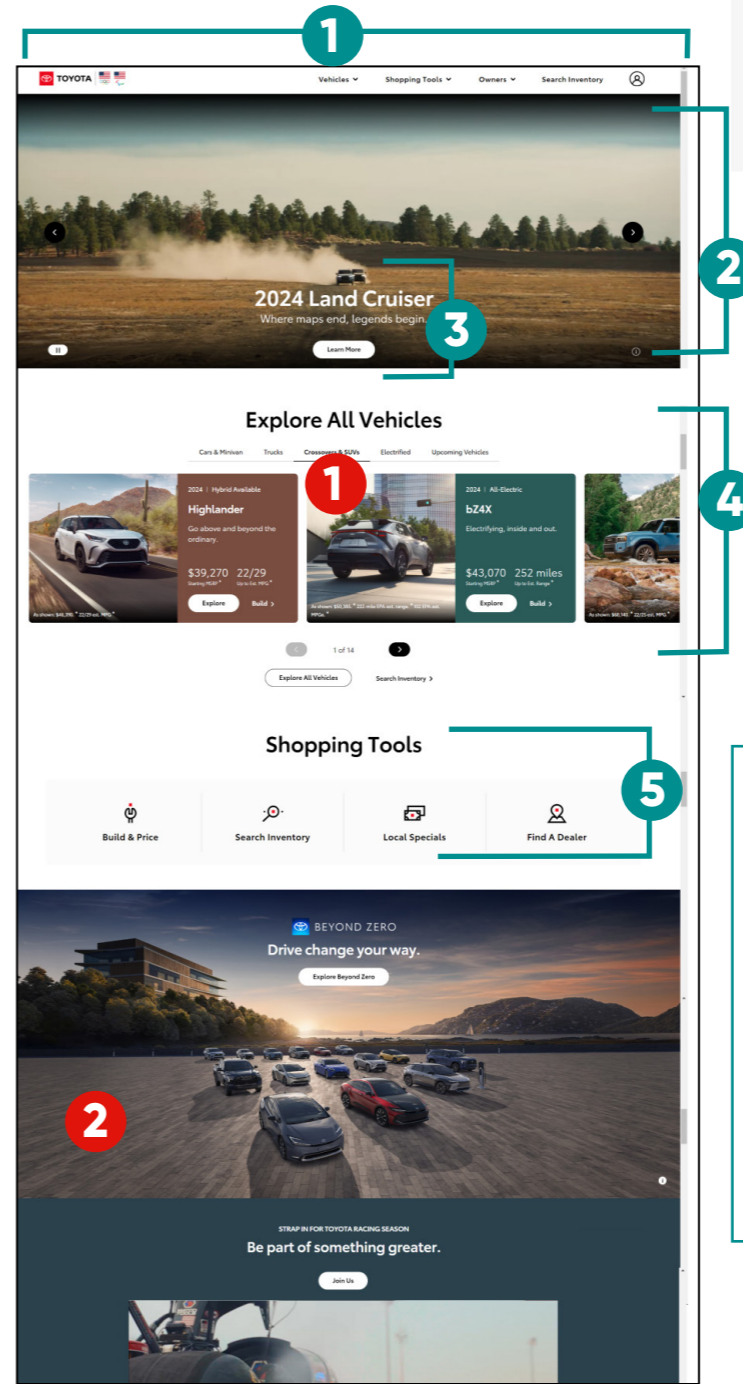
LEGENDA

1 Logo and menu		**2** Full screen header video carouosel	
3 Centred and short Copy (H1 + body + CTA)		**4** Carousel images	
5 Icons (multi column layout)		**6** Carousel videos	
n Images (carousel, full screen and cards)		**7** Footer	

Layout and content analysis:
The layout of the homepage is mixed and has a lot of different contents shown. It begins with a carousel with images or videos taking up the entire front. The headlines are centred at the bottom, and consist of title, subtitle and CTA. The second carousel shows images of 14 cars flanked by a coloured rectangle containing text with a title, a description with the price clearly visible and a CTA. It comes a series of icons on shopping tools, and another full screen image with copy inside. Next, there is a title and a following carousel of racing videos.Finally, a headline invites to delve into three sections, represented by three rectangular cards, composed of obscured images, with inside a title, description and CTAs in the bottom left-hand corner.

Contents evoked: adventure, speed, audacity, sustainability, challenge and reliability

MAIN ELEMENTS:

Description and activity:
.-Cars are almost always alone, rarely with two or three together. Just the picture n.2 show lots of cars (15) parked close to a electric station.
.- 11 cars are depicted in open road scenes, where 9 out of 11 of those cars are depicted in motion.
-9 cars are depicted in an urban environment, where 4 of them are depicted in movement.
- 2 cars depicted speeding in a racing competition and 1 is static in an artificial, blue background. The colours of the cars and SUVs are mainly bright (white, pearl and grey), but there are also some darker (dark grey or black), few reds, one yellow and one light blue.

Position in the frame and view:
All the car occupy the centre of the frame, sometimes with a frontal view, sometimes slightly aside, but almost all of the pictures shot at the same height.

BACKGROUND:

Location: Naturalistic backgrounds (most common), including mountains, rocky contexts, desert, sea views, snow and rivers

- **Urban contexts**, defined by skyscrapers, traffic lights, street lamps, shops, buildings and tunnels.
- **Racing environment** (less common), where the cars are speeding along the track.
All the environment are empty of people.

Time and weather:
Daytime - Racing and open roads images
9 open roads images have a sunny weather
2 open roads have dark, cloudy skies
Nighttime - 4 urban images (of 9)

SUBJECTS:

Gender and sexual identity: 2 male and 2 female (pic n.4,5)

Appereance:
-The guy from the video has a streetwear look and casual. with a grey hat with the Toyota logo, a blue jacket and the toyota badge lanyard
-The couple from pic 4 have a casual look (the guy has a blue jacket and the girl a greysh cardigan)
-Girl from pic 5 has a black shirt with Toyota's logo on, and tied hair.

Age : They are all adults, probably from their 30s (pic 5, video) or 40s (pic 4)

Health or disabilities: The guy from the video is a little overweight, the other are healthy and slim.

Ethnicity: 1 afro american, 2 caucasian and 1 fom other etnichity

Activity :
(n.2)The two people are sitting and looking at a PC. (n.4) The girl is in a workshop fixing a car wheel. (video) The boy watches a racing competition, and looks with a surprised face at the car's speed with a drink in handcar.
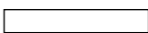
Behaviour and personality:
The two people look humble, relaxed and they are smiling (n.4)
The girl on pic 5 is focused and serious, (video) The guy is acting more expressive, with a funny face in response to the speed of the car.

MERCEDES-BENZ'S HOMEPAGE

Link: https://www.mercedes-benz.com/en/

VISUAL CONTENT:

Colours: ☐ ▬

Interactions: Clickable CTAs and images. Images appears from bottom to top when scrolling

Typography: Serif font for titles (elengant and refned) and sans serif for body and CTA (clear, readable)

Type of communication: Evocative, persuasive, Informative

Tone of voice: Sophisticated, concise, clear

Usability: The scroll between pages is smooth, but sometimes images take times to upload. CTAs are well visible.
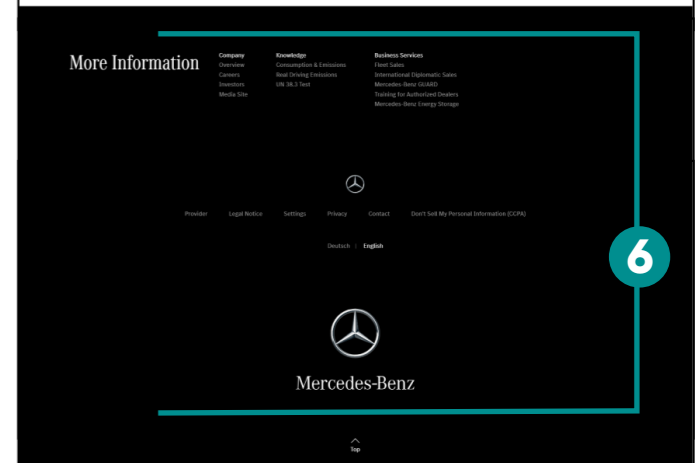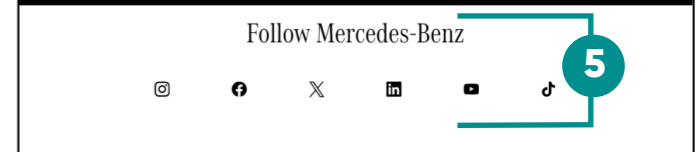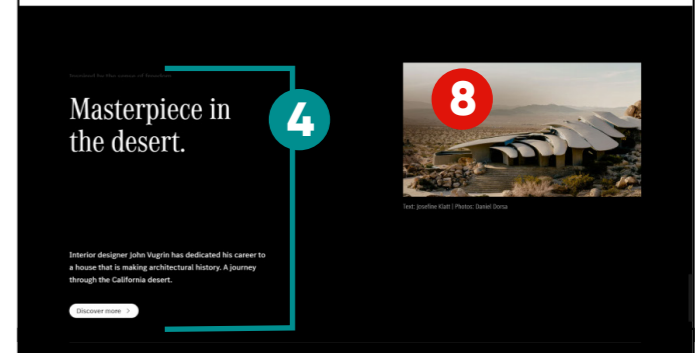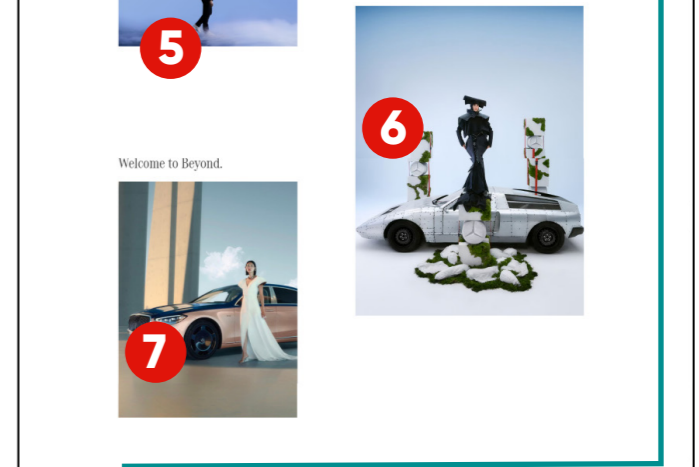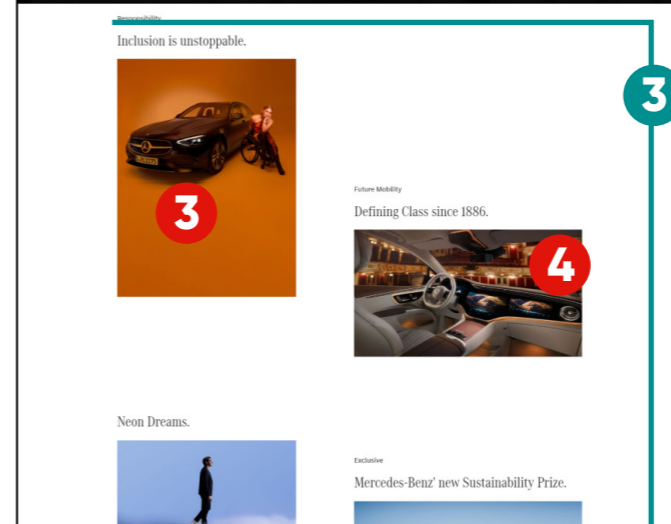
LEGENDA

n Images (full screen + cards)

1 Logo and menu
2 Lefted and short Copy (H1 + CTA)
3 Irregular layout (H2 + card images)
4 H3 + body +CTA
5 Social links
6 Footer

Layout and content analysis:

The website has a big cover image that occupies The site has two full size cover images that follow one another. This is followed by a series of images with an asymmetric layout, preceded by a title and placed in rectangular quadrants. The images can be clicked to take you to in-depth pages. Subsequently you have a multi-column section with text, description and CTA on the left and an image on the right, enclosed in a black background. Finally, at the bottom there are links to social networks. The advertised content begins with the promotion of new off-road cars, and then moves on to content that concerns inclusiveness projects, sustainability, references to the history of the brand and some new ongoing projects. At the bottom there are links to social networks.

Contents evoked: Luxury, attractiveness, braveness, elegance, class,qualty, innovation, audacy, inclusiviity and sustainability

MAIN ELEMENTS:

Description and activity:
Exterior picture of the cars (n.1,3,6,7), all stopped
Interior picture of a car (n.4)
The colors are gold, pink, coastal blue, nautical blue, black and gray (the latter is made from recycled pieces). They are all depicted with a subject nearby, with the exception of fig. 1 with three cars in a row.

Position in the frame and view:
Side view (n.6)
Lateral view (n.3,4,7)
Frontal view (n.1)
Top upwards shoot (n.6)
top downwards shoot (n.3,7)
Most of the cars are centered in the frame (or almost) and occupy most of its space. Cars that have a subject nearby look dominant and huge compared to people

BACKGROUND:

Location:
-Naturalistic environment, rocks (n.1) desert (n.7)

-Evocative environments - solid colour background, decorative elements (n.2,4,5)
Surreal background - interior of an opera hall (n.3)
-Futuristic background (n.6)

Time and weather: Sunset or dawn (n.1), and sunny daytime (n.5)

SUBJECTS:

Gender and sexual identity: 4 female and 12 male

Appereance
Lab school uniform (n.2)
Elegant, luxury dress/suite (n.3,5,7) with accessories and make-up (n.3,7).
Futuristic,trendy and extravagant look (n.6)

Age: All **young people,** from 10/12 (n.2) yo to 40 yo (n.6). The majority are people from their 30s (n.3,5,7)

Health or disabilities: Healthy, a part from a girl on a wheelchair (n.3)

Ethnicity: 2 asiatic, 14 caucasians

View in the frame: Full size shoot (n.5,6,7,3), frontal (n.3,6) and sided (n.5). Half lenght (n.2).

Activity:
Staring at the girl (boys from n.1)
Walking and looking forward (n.5)
Posing and looking at the camera (n.7,6,3, girl from n.2)

Behaviour and personality:
Sensual (n.3,7)
Confident (n.3,6,5))
Smiling (n.6)
Serious (n.2,3,7,5)

UBER'S HOMEPAGE

Link:https://www.landingmetrics.com/landing-page-design-example/uber-drive-landing-page-design

VISUAL CONTENT:

Colours:

Interactions: clickable CTAs. Images are static

Typography: sans serif, geometrical and clear

Type of communication: Informative, persuasive

Tone of voice: friendly, simple direct, attractive

Usability: Smooth, easy, fast uploading, visually appealing (the icons help with reading). The cities list is a little long. CTAs are elegant and minimal
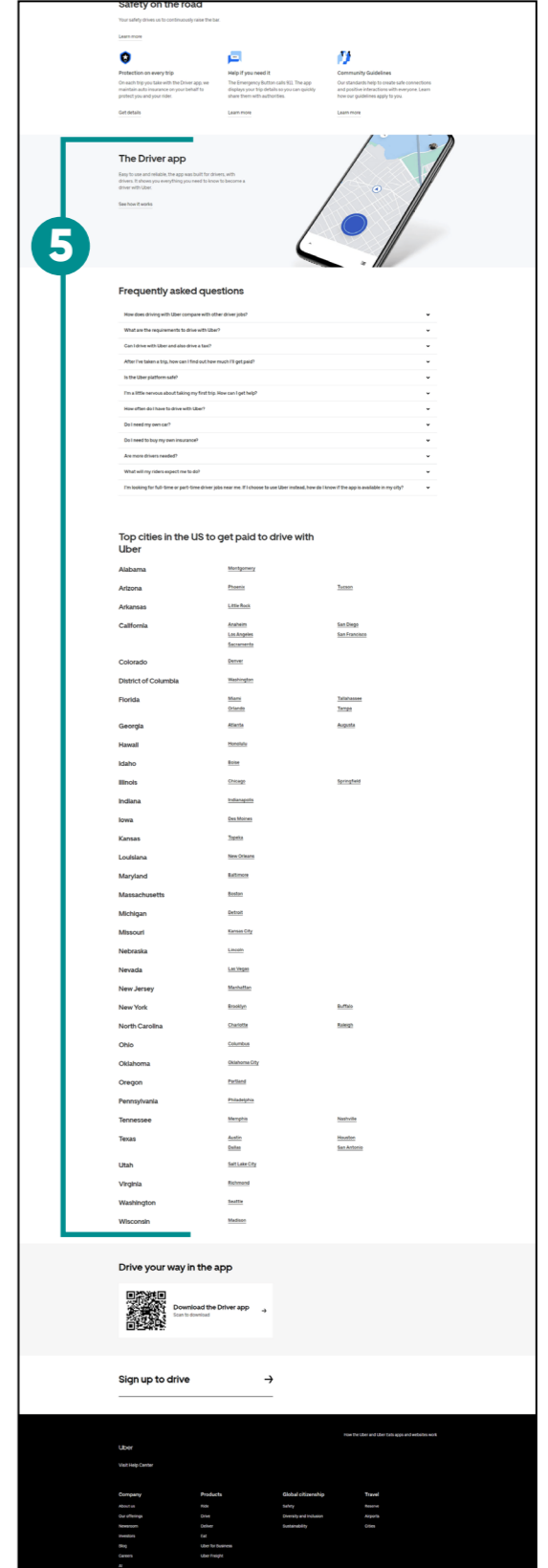
LEGENDA

n	Images
1 Logo and menu	**2** H1+ 1st and 2nd Cta + sided header image
3 Z- Pattern (H2+ body + 2nd CTA)	**4** Multi column layout with icons (H2+ body + 2nd CTA)
5 F-Pattern (H2+ body + 2nd CTA)	**6** Footer

Layout and content analysis:
The website is minimalist, modern and it shows information for new drivers. It features five square images at the top of the site, with the first three positioned in a Z shape and each flanked by text with bosy and CTA. This is followed by multi-column content (3) which illustrates information on the security of the app and the registration steps, highlighted by icons that make it easier to read. The last part is more textual, and has a one-column, F-shaped structure, which illustrates the most frequently asked questions and a list of American cities where it is used, followed by a QRcode. CTAs are placed almost under every text.

Contents evoked: Trust, inclusivity, safety, accessibility, economic advantage (to earn money)

MAIN ELEMENTS:

Description and activity:
- Interior view of clean, leather-covered cars (n.1,3)
- Exterior view of a gloss, blue and sport car (n.5) and a black one (n.4)
All cars are in a static position

Position in the frame and view (items and subjects):
Cars
- Angular view, positioned as background (n.1,3)
- Full size, side view and centered behind the man (n.5)
- Slightly visible at the bottom of the frame (n.4)
Subjects
All of them have a central position in the frame
Half lenght (n.1,3,4)

Full size (n.5)

BACKGROUND:

Location:
Urban environment, with modern buildings on the background (red bricks, industrial stairs, and low windows)

Time and weather: Sunny weather, sometimes the sunlights is cold (n.1), sometimes warmer (n.3,5), which means they are set on different times.

SUBJECTS:

Gender and sexual identity: 2 male and 2 female

Appereance
All subjects wear near, fashionable and casual clothes, some with jewels and other accessories (n.1,4,3)

Age
20s (n.1)
40s (n.4)
60s or 70s (n.3,5)

Health or disabilities - The subjects look overall healthy. Just one passenger is a little overweight (n.2), and another one is stout (n.4). One girl has vitiligo on her hand (n.1)

Ethnicity 3 African americans (picture n.1,2,3), 1 asian (n.4), 1 latin american

Activity
Inside the car, fastening her seatbelt (n.1)
Outside, getting into the car (n.3,5)
Outstide, looking at something (n.4)
Neither of them looks directly at the camera.

Behaviour and personality
Smiling, looking confident (n.1,3,4)

LYFT'S HOMEPAGE

Link: https://www.lyft.com/

VISUAL CONTENT:

Colours:

Interactions: clickable CTAs.

Typography: sans serif

Type of communication: Evocative, informative

Tone of voice: casual, caring and friendly

Usability: Minimal and easy to read. The layout is well divided between the driver section and the rider one.CTAs are catchy, as well as the images.
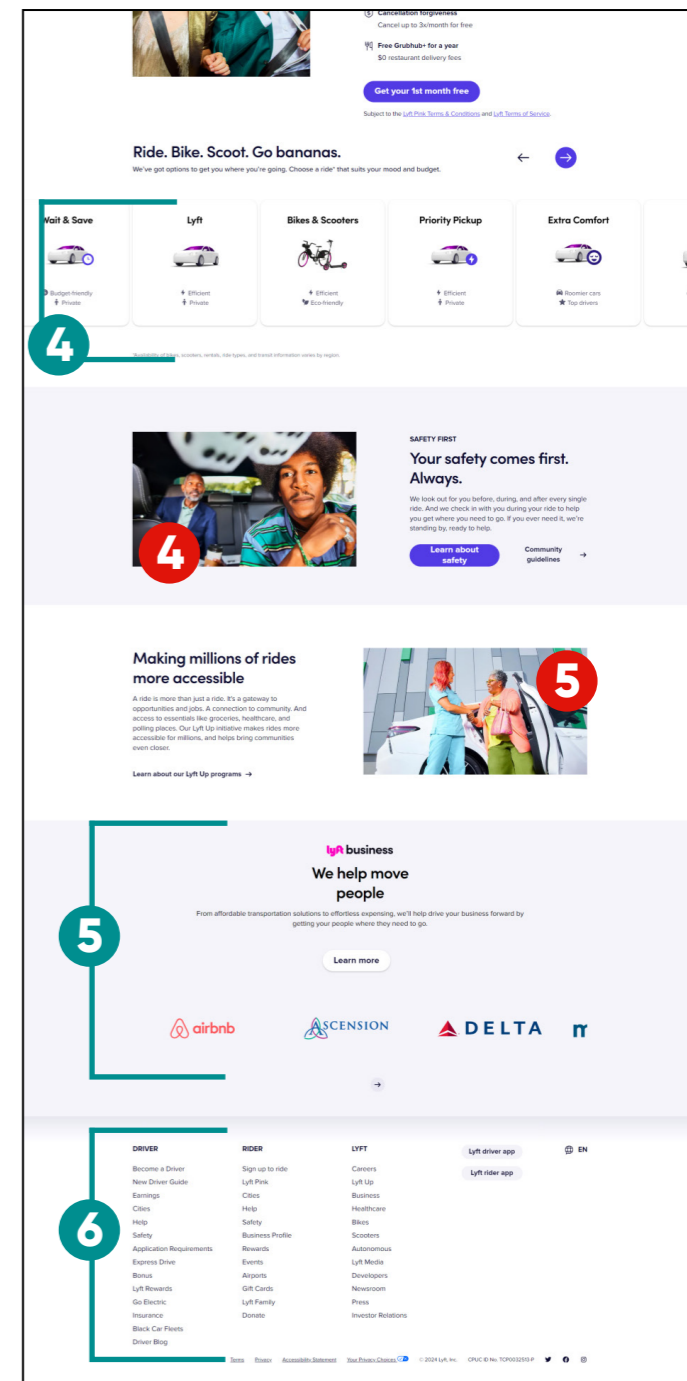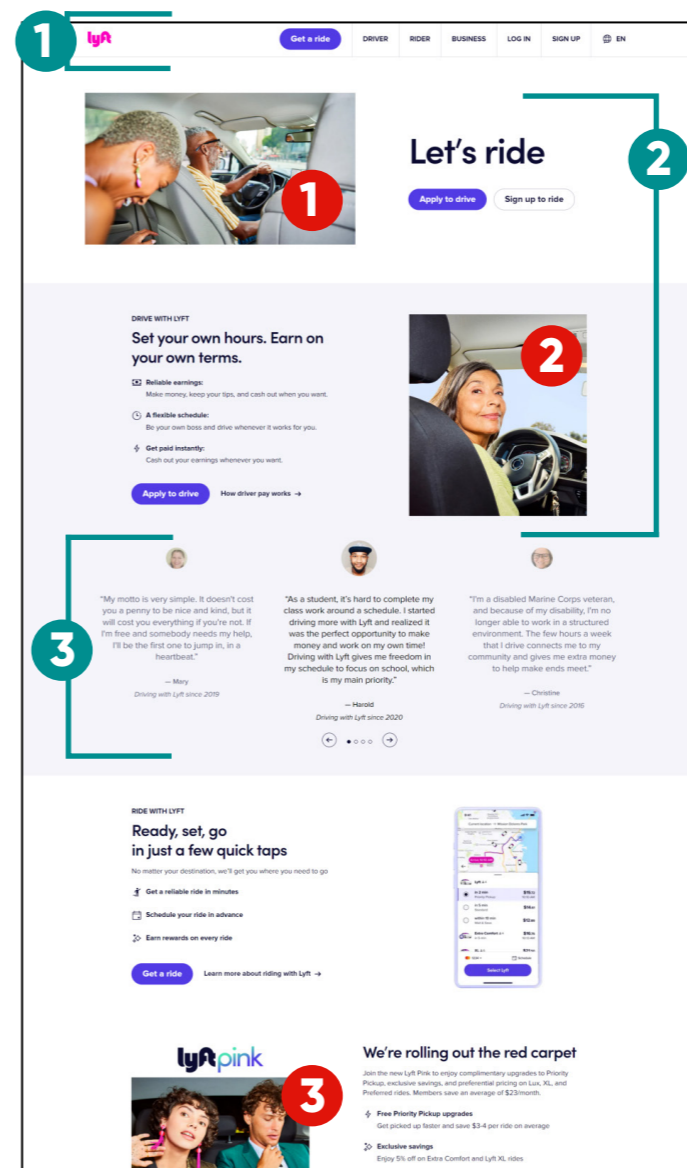
LEGENDA

n	Images
1 Logo and menu	**2** Z- Pattern (H1+ 1st, 2nd CTAs and H2+ body)
3 Multi column layout	**4** Multi column layout with carousel icons
5 Centred layout with H2, CTA, body	**6** Footer

Layout and content analysis:
Much of the site follows a clear, Z-structure with text and images side by side. The first headline is bigger than the others. The content begins by promoting the use of Lyft for drivers, emphasizing the customization of the app and featuring some testimonials. Subsequently, the focus shifts to the app for rider users, starting with the possibility of accessing priority and updated services, and then illustrating the different transport options available, shown through card images. Finally, emphasis is placed on safety and inclusion programs, which enable disadvantaged individuals to access certain services. Before the bottom, there is a list of brand partners.

Contents evoked: Inclusiveness, safety, autonomy, style, social innovation

MAIN ELEMENTS:

Description and activity:
Cars are seen from their interior and play a contextual and secondary role. Just pic n.5 has an exterior view of the car, which is white and sport, and located behind the subjects. Car from pic 1 looks in movement, the others are static.

Position in the frame and view (subjects and cars):
All the subjects occupy an important and centred portion within the frames.
Angular, rearward perspective (n.1,2)
Frontal view (n.4,3).
Half-length (n1,2,3,4)
Full body (n.5)

BACKGROUND:

Location:
- City space with large streets, big decorative trees and some skyscrapers (n.1,4)
-Presence of a building that resembles a health care place (n.5)

Time and weather: Daytime, the weather is

good

SUBJECTS:

Gender and sexual identity: 7 female and 5 male.

Appereance
Drivers:*
Colorful and vintage clothes, with metal accessories (n.1,4).
Green pullover and some delicate makeup on (pic n.2).
Medical outfit, tainted hair (n.5)
Passengers:
Sylish,colorful clothes with accessories (n.1,3,5)
Extravagant, elegant, with make up (n.3)
Business outfit (n.4)

Age
Drivers:*
30s (n.4, n.5).
60s (n.2 and n.1)
Passengers:
 -Around their 20s (n.1,3)
 -Around their 50s (n.4) and 70s (n.5).

Health or disabilities - The subjects look all healthy (n. 1,2,3,4). Just one passenge is a little overweight (n.5)

Ethnicity 5 African americans (picture n.1,4,5), 1 asian (n.5), 2 caucasians (n.3), and one from other ethicity (1)

Activity
Inside the car (n.1,2,3,4). Outside (n.5)
Driving (n.1), stationary (n.2,4)
Interacting together (n.1,4,5)
Looking at something (n.2, 3)
Neither of them looks directly at the camera.

Behaviour and personality
Outgoing and friendly (n.1)
Emphatic, cautious (n.5)
Confident, professional, determined (n.2)
Excited, bold, extravagant (n.3)
Curious (passenger n.4), focused, maybe shy
 (driver n.4)

*The nurse in photo 5 may not necessarily be the driver. However, in the analysis of "Subjects," I have included her with the drivers for simplicity.

3.5 VIDEO ANALYSIS

To ensure adherence to trends, the selection of videos favored those with the highest number of views on each brand's official YouTube pages. All videos included in the analysis were published within the last 10 years, thus ensuring temporal relevance with the current context of video marketing strategies.

Name: Model Y Deliveries Begin!

Year: 2020

Lenght of the video: 1,49 s

Visualizations: 1,3 ML

Link to youtube channel:
https://www.youtube.com/watch?v=ijcAwrWMi0g

Target: New buyers, Tesla passionate, adults

VISUAL CONTENTS:

Description: The video wants to promote the launch of the new Model Y. It begins with some workers hiring parts for the car, and then, the scene is interspersed with exterior and nature shots of the car already made. After a black cut-off, an interior shot follows that runs through the entire car (starting with the trunk) and captures some details. The, it is shown the car running isolated in natural settings, both open road and on road, exhibiting the durability and quality of the product. The video ends with a shot of the stationary car with an evocative coastal landscape behind it at sunset, followed by the Tesla logo and a black background.

Structure analysis: The speeding cars scenes takes most of the time (around 45s).
With respect to the type of shots, there are many long shots to contextualize the action. All these shots, inserted into a dynamic montage, do not last long and are accompanied by numerous camera movements tracking the route taken by the car, which make the action more vibrant.There is no copy or voiceover narrations**.**

Type of narration: emotional, evocative, rhetoric and metaphoric

Colours: Natural colours (green,white) in contrast with the red/ blue of the car

Sound: Orchestral, with an intensity that increases in the scenes where the car is speeding along.

Contents evoked: power, speed, aggressive-ness, sustainability, quality, technology

SUBJECTS:

GENDER AND SEXUAL IDENTITY: 3 male and 2 female

Appereance the workers dress casual, with glasses, gloves and baseball cap (two of them)

Age adults, around their 30s

Health or disabilities - they look fit but one worker (the girl) is a little overweight

Ethnicity 2 caucasians, 3 african americans

Activity The man drives the car while the woman sits next to him. In another scene, three workers are shown assembling and perfecting the Tesla car.

Behaviour and personality workers are meticolous and focused

MAIN ELEMENTS:

Description and activity:
The cars are seen in different colors (red, pearl, black, dark blue and white), both externally and internally (focus on details and the design)

Activity:
Static, at the beginning and at the end of the video
In movement, during most of the video

Position in the frame:
Different types of shots (close-ups, wide shots from above and below, frontal shot) that put the car in a central and dominant position

BACKGROUND:

Location:
Indoor: Inside the worshop
Outdoor: diverse natural environments including mountains, snowy lands, forested expanses, and a coastal area

Time and weather: weather looks good

Wideshot in the workshop

Low angle shot

Close up of the car

Exterior midshot a car
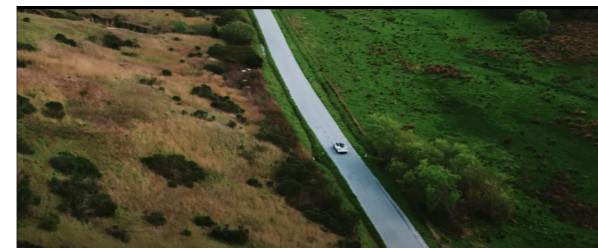
Wideshot in the nature

Central composition

Name: 2020 Highlander Hybrid: "Rocket" | Toyota

Year: 2020

Lenght of the video: 0,30 sec

Visualizations: 4 ML

Link to youtube channel:
https://www.youtube.com/watch?v=rtJ98KAfmbU

Target: New users, adults

VISUAL CONTENTS:

Description and Goal: The narration wants to show the new Highlander Hybrid car as the means for women to emancipate themselves.

Structure analysis: A woman is driving some young girls out to the desert with a Toyota Highlander, aiming to construct and send off a rocket. The shots alternate close-ups of the girls' faces and the car with some wideshots of the desert. As the girls gaze at the rocket soaring into the sky with wonder and joy, the woman looks at the camera saying that everyone should have something to look up to.

Type of narration: Emotional, evocative, lifestyle

Colours: The main colours are warm (the red of the car and the Logo, the yellow of the sand and the sunset)

Sound: The song is Run boy Run by Woodkid. It is an epic song that culminates ith emphasis in the scequence with the launch of the rocket

Contents evoked: Braveness, adventure, safety, quality, experience, power

SUBJECTS:

Gender and sexual identity: 7 Female

Appereance: Casual and sport, with a black jacket and sunglasses

Age: 6 teenageers (age 13-19) and 1 adult (40s)

Health or disabilities: Healthy

Ethnicity 3 African Americans or of mixed ethnicity, and 4 Caucasians

Activity:
Part 1:They are in the car, wearing sunglasses
Part 2: They are in the desert, preparing everything for the launch
Part 3: They look at the rocket in the sky and the woman talks to the camera

Behaviour and personality:
Part 1,2: They look confidence, expert and excited
Part 3: They look happy, satisfied. The woman looks strong and confident

MAIN ELEMENTS:

Description and activity:
The car is a Highlander Hybrid, red coloured. It quickly crosses the city and then enters the sandy gas terrain, where it is first parked and then picked up after the protagonists have completed the mission.
The car has an important role and it is the first and last element that appears in the video.

Position in the frame:
Interior car shots: front and angled views, with a focus on the characters
- Exterior car shots: Mainly top, full size views and close ups of its details

BACKGROUND:

Location: Outdoor: Cityscape (at the beginning) and a desert landscape (most of the video)

Time and weather: Daily time with sunny weather

External wide shot

Symmetric mid shot

External wide shot

Close-up of the car

Low angle

Close-up of the woman

Name: The new Mercedes-Benz G-Class 2018: Stronger Than Time.

Year: 2018

Lenght of the video: 2,53 min

Visualizations: 2 ML

Link to youtube channel:
https://www.youtube.com/watch?v=7iGFH5HbWGM&t=105s

Target: New buyers, Mercedes passionate

VISUAL CONTENTS:

Description and Goal: The video promotes the G-Class SUV and shows how it has kept its unique DNA intact over the generations, evolving into an even better product over the years.

Structure analysis: The sequences alternate slow, zoomed-in scenes of an amber cosmos with trapped insects with faster scenes of different SUV models driving in different modern environments. This transition is repeated 2-3 times, gradually revealing different details and performance of the car (such as off-road and on-road driving dexterity). The commercial ends with an outward zoom showing a resin block, containing an old 1979 Mercedes SUV inside it, surrounded by 3 modern full-size SUVs, turning their headlights on and off.The video ends with the edition's name and the Mercedes logo.

Type of narration: Emotional, evocative, metaphoric. There is a male narrator with a deep and powerful voice, both at the beginning and at the end of the video

Colours: Homogeneity (between landscapes and car colors) and contrasts (the colour of the resin and its dark background)

Sound: Dramatic, withmoments of emphasis and moments of decline. Toward the end of the video it intensifies and is amplified by the sound of the car wheels braking

Contents evoked: speed, power, innovation, history, quality, performance, adventure, strenght

SUBJECTS:

Gender and sexual identity: 1 male

Appereence: Not applicable (his hands are the only visible part)

Age: Adult, precise age is not applicable

Health or disabilities: Not applicable

Ethnicity: Caucasian

Activity: He is driving the SUV in a desert environment

Behaviour and personality: His driving is fast and experienced

MAIN ELEMENTS:

Description and activity:
There are different SUVs shown, coloured grey, black and selenite silver, shown from the outside and inside.Their activity is:
- Static, at the end of the video, where three cars (plus the "resin" car) are depicted close toghether
- In movement, during most of the video, where the car is alone and speeding.

Position in the frame:
Different types of framing (close-ups, wide shots, zoomings, frontal shots) that put the car in a central and dominant position

BACKGROUND:

Location:
Indoor: Inside the dark parking
Naturalistic lanscape: It includes mountains, rocks, lava formations and rivers.
Cityscape: dark city with big and empy streets, tunnels, artificial lights, skyscrapers

Time and weather:
Naturalistic enviroment: daytime and good weather
Cityscape: nighttime and raining

Zooming of the resin

Exterior midshot of a SUV

Zooming of the resin

Wideshot in the city

Wideshot in the desert

Central composition

Name: Share the passion, share the ride

Year: 2023

Lenght of the video: 0,46 sec

Visualizations: 2,3 ML

Link to youtube channel:
https://www.youtube.com/watch?v=3kb7_3Imvuc

Target: New users, Uber users, both young and adults

VISUAL CONTENTS:

Description and Goal: The video promotes the UberX Share feature that allows to pay less when paired with another rider.

Structure analysis:I The video narrates the power of connection when sharing a ride. It begins with two boys from opposing teams meeting at the hotel desk. After exchanging a negative glance, the video splits into a split screen with a black line. Various shots follow (mostly close-ups or medium shots) of individuals getting ready for various national matches (presumably soccer). After booking a ride on Uber, there are close-ups of individual people, which then transition to central shots with both characters exchanging a gesture of respect. At this point, the line disappears and an emotional text appears centered: "we share the passion, we share the dream, we share the ride". It concludes with an explanation of the service and the Uber logo.

Type of narration: Emotional, fun, lifestyle
There is a textual part at the end of the video.

Colours: Vibrant and eccentric colours are dominant

Sound: Rock music, with much intensity at the end of the video, when characters demonstrate happiness

Contents evoked: inclusitivy, fun, passion, accessibility, respect

SUBJECTS:

Gender and sexual identity: 6 men, 2 women

Appereance
Sporty and casual, with references to their team's flags. They wear accessories like flags, paint on their face, headbands and a hat)

Age 20s (3 people), 30s (4 people), 60s (1 person)

Health or disabilities Healthy and of lean build

Ethnicity 3 caucasians, 2 african americans, 2 latin americans, 1 asian

Activity
Part 1: They prepare for the match (ironing a shirt, getting dressed, booking an Uber ride).
Part 2: They get into the car and realize they are close to their team opponent
Part 3: They laugh together and exchange a gesture of respect

Behaviour and personality
Part 1: excited, passionate, confident
Part 2: diffident, judging, serious, nervous
Part 3: smiling, friendly, tolerant, open minded

MAIN ELEMENTS:

Description and activity:
Interior of the car,static and in the background
Uber app used by some characters

Position in the frame:
The app is shown by a close up

BACKGROUND:

Location:
Outdoor: Urban context (parked cars, trees)
Indoor: hotel

Time and weather:
Daytime, sunny weather

Mid shot in the hotel

Long shot in the hotel rooms

Close-up of the Uber app

Mid shot in the hotel

Close-up

Symmetrical composition

Name: June: Life is Better When You Share the Ride

Year: 2017

Lenght of the video: 7,10 min

Visualizations: 7,8 ML

Link to youtube channel:
https://www.youtube.com/watch?v=v8nyGzOLsdw

Target: New users, young and adults

VISUAL CONTENTS:

Description and Goal: The video promotes the Lyft sharing app as a way to connect people and earn money.

Structure analysis: June, an elderly widow from Chicago witnesses an accident in which her car is destroyed. After buying a new, red one, she starts working as a Lyft driver, encouraged by her daughter. The days change and he begins to meet new people, filling his dark days with life. After having risked a serious accident, she is rescued by a passenger, learning the strength of the connections born from these driving experiences. The story has an ending text followed by the Lyft logo. The shots feature long sequences with many close-ups and medium shots of the characters. There are some kaleidoscopic transactions from scene to scene.

Type of narration: Emotional, lifestyle, animation

Colours: Colours alternates bright colours with darker ones, depending on the intensity and the mood of the scene

Sound: The song is original and it is called "Moving", by Sir The Baptist. The film's soundtrack starts with a minimalist and sad soundscape, gradually filling up during the most emotional scenes.

CONTENTS EVOKED: Inclusitivy, accessibility, respect, social innovation, changement, connection

SUBJECTS:

Gender and sexual identity:
The protagonist: Female
Other characters : Various, but calibrate between men and female

Appereance
The protagonist: Elegant and fashionable clothes, with acceossories
Other characters :Various, from elegant dresses to more casual and sporty clothes

Age
The protagonist :Around 70 yo
Other characters: Various, from 20 to 50 yo

Health or disabilities
The protagonist : Healthy, she wears glasses
Other characters: Various body sizes

Ethnicity
The protagonist: African american
Other characters: Various, mostly caucasians and african americans

Activity
Part 1: June is at the hairdresser and sees her car wrecked
Part 2: She buys a new second-hand car
Part 3: She gives a ride to a passenger
PART 4: She downloads Lyft and come into contact with several passengers
Part 5: She has an accident and is helped by some people, thanks to a passenger

Behaviour and personality
Part 1,2: She 's lonely and malinchonic
Part 3: She's curious
PART 4,5: She looks happy, motivated, open-minded

MAIN ELEMENTS:

Description and activity:
- Interior and exterior of the cars, often in movement
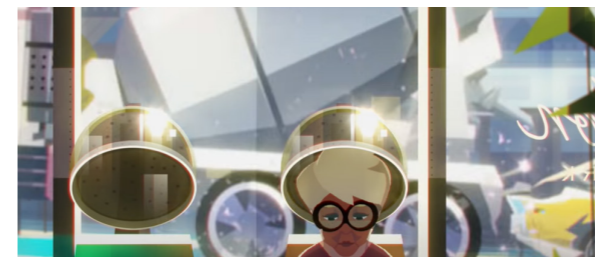
Wide shot at the hairdresser

Close-up of the protagonist

External mid shot

Symmetrical view

Wide–shot
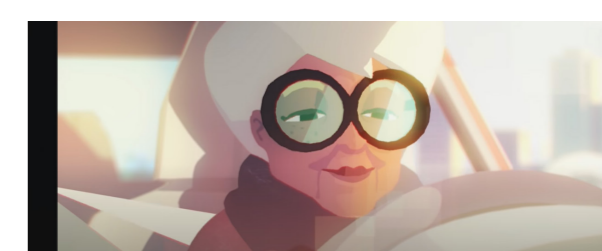
Central composition

- Lyft app used by the protagonist. It shows different services like the navigation road, the users information and the ratings option

Position in the frame:
- The app is sometimes shown by close ups
- Interior car shots: cars and passengers are often depicted half lenght, from a frontal view
- Exterior car shots: Mainly angular and full size views

BACKGROUND:

Location:
Outdoor (most of the video): Urban setting, dominated by train tracks built over the roads, traffic routes, cars and pedestrians
Indoor: the house of the protagonist, which is dark and sober

Time and weather:
Different weather and time, depending on the scene

3.6 EMAILS ANALYSIS

Three emails were selected for analysis, as they echo the main objective of the thesis and the marketing channel I focused on during the internship. By analyzing multiple emails, it is indeed possible to gain a more complete and in-depth view of the strategies adopted by competitors, allowing for more meaningful conclusions to be drawn for use in the next steps.

Type of campaign: Promotional

Target: Tesla owner, New buyers

Goal: To entice users to buy the Model S by promoting several options

Link:
https://inboxflows.com/emails/subscriber/newsletter-subscriber-tesla/
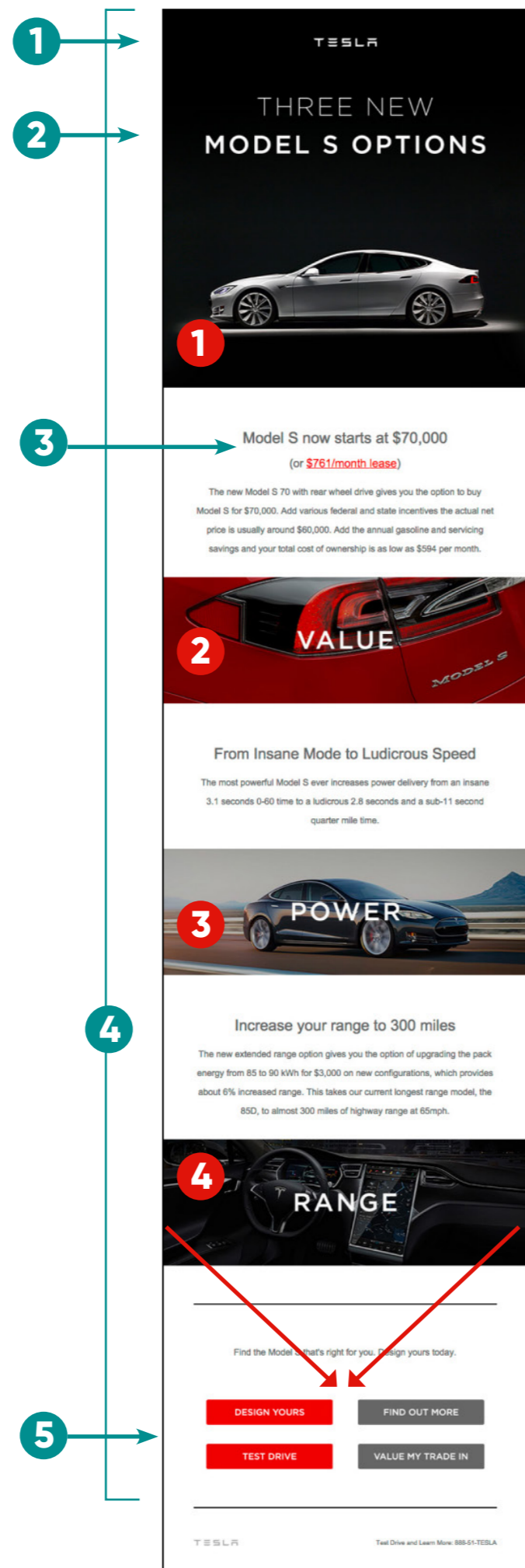
LEGENDA

1. Logo
2. Headline 1
3. H2 and body
4. Inverted pyramind layout
5. Ending CTAs
n. full screen images (header and others)

TESLA

THREE NEW
MODEL S OPTIONS

Model S now starts at $70,000

(or $761/month lease)

The new Model S 70 with rear wheel drive gives you the option to buy Model S for $70,000. Add various federal and state incentives the actual net price is usually around $60,000. Add the annual gasoline and servicing savings and your total cost of ownership is as low as $594 per month.

VALUE
Model S

From Insane Mode to Ludicrous Speed

The most powerful Model S ever increases power delivery from an insane 3.1 seconds 0-60 time to a ludicrous 2.8 seconds and a sub-11 second quarter mile time.

POWER

Increase your range to 300 miles

The new extended range option gives you the option of upgrading the pack energy from 85 to 90 kWh for $3,000 on new configurations, which provides about 6% increased range. This takes our current longest range model, the 85D, to almost 300 miles of highway range at 65mph.

RANGE

Find the Model S that's right for you. Design yours today.

| DESIGN YOURS | FIND OUT MORE |
| TEST DRIVE | VALUE MY TRADE IN |

TESLA   Test Drive and Learn More: 888-51-TESLA

VISUAL CONTENTS:

Main colours:

Interactions: Images are static

Typography: Sans serif, easily readable and clean

Type of communication: Informative

Tone of voice: Elengant, classy, exclusive, detailed, professional

Usability: Scrolling is smooth and the page refreshes quickly. Information is easily perceived (the red price, for example is very catchy), but sometimes it is very detailed.

Contents evoked: Technology, sustainability, power, value, speed, performance

Layout and content analysis:
The email is clean and minimal. It begins with a header image consisting of the Tesla logo centered at the top, a title slightly further down, and an image of a car at the bottom. Then, three blocks follow consisting of a description (title and body) of three car service offerings and the corresponding images, which are rectangular and full screen, and contain an evocative word in the center. Finally, in the last block, there are 4 CTAs side by side in pairs and of different colors, bordered by two outer black lines that define this "final" space. The CTAs are centered, well visible and close together, and the structure ends in an inverted pyramid.

SUBJECTS:

Not applicable

MAIN ELEMENTS:

Description and activity:
Exterior picture of the cars (n.1,3)
Interior picture (n.4)
Detail of the car (n.2)
One car is static (n.1) while the other one is moving on the road. Their colour's are metal grey and black.

Position in the frame and view:
angular view (n.3)
Lateral view, left side (n.1)
All the elements are centered in the frame and occupy most of its space

BACKGROUND:

Location:
Realistic: Isolated highway with bushes and a mountain in the background (n.3)
Artificial: Black background with a spotlight illuminating the car from above

Time and weather: The sky looks bright and clear (n.3)

Type of campaign: Informative

Target: New buyers

Goal: Allow the user to take advantage of priority delivery by providing missing information to the account

Link:
https://inboxflows.com/emails/subscriber/newsletter-subscriber-tesla/
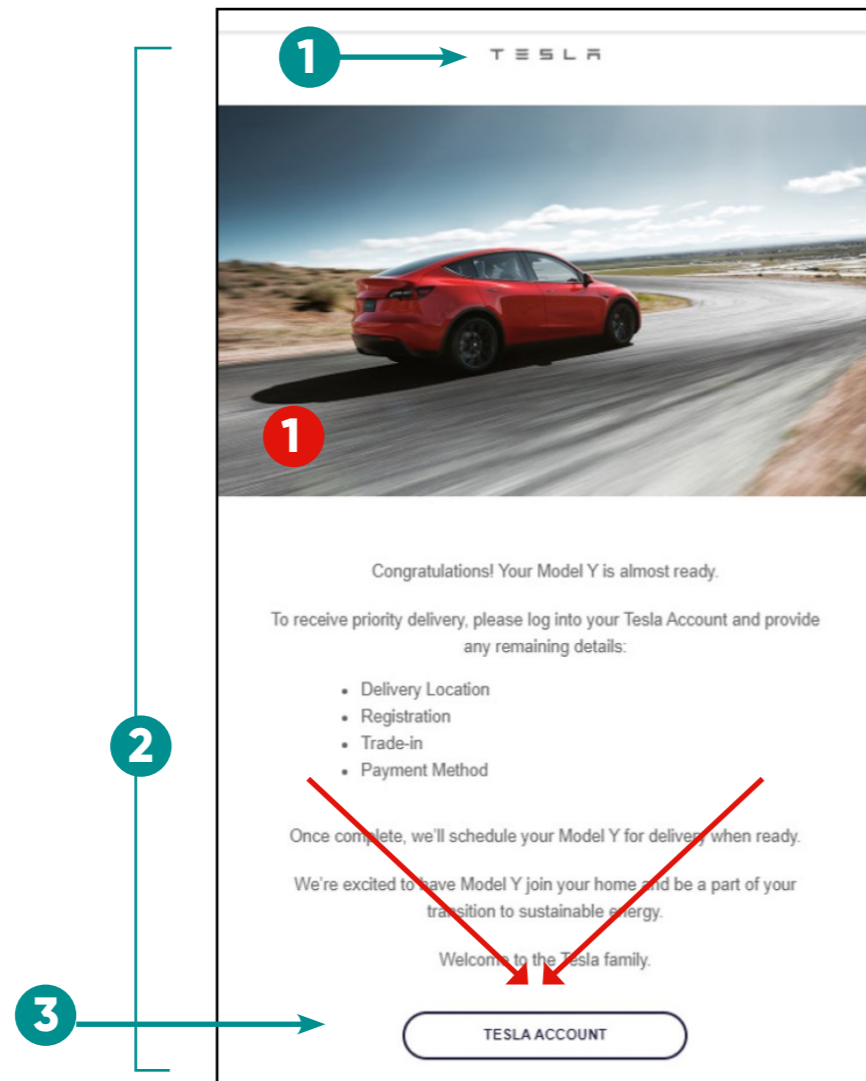
VISUAL CONTENTS:

Main colours:

Interactions: Image is static

Typography: Sans serif, easily readable and clean

Type of communication: Informative

Tone of voice: Elengant, precise, exclusive, warm

Usability: Smooth and minimal, Information is easily perceived

Contents evoked: sustainability, class, welcoming, professionality

Layout and content analysis:
the email is clean, elegant and begins with a white rectangle and tesla logo in the center, which is followed by the full-screen header image. The remainder of the e-mail consists mostly of centered, personalized text and is costumed in part by a bulleted list containing the user's missing information. The text closes with a welcome and a final CTA.

SUBJECTS:

Not applicable

MAIN ELEMENTS:

Description and activity:
Exterior picture of a red car, in movement (it is speeding fast along a curve)

Position in the frame and view:
Angular view, from behind.
The car is entered in the frame and occupies most of its space

BACKGROUND:

Location:
Outdoor: Natual environment that consists of a paved road and steppe heath with bushes. The background is blurred because the photo is in motion

Time and weather: The sky is bright. There are some white clouds and the sun rays illuminate the car from above

LEGENDA

1 Logo

1 full screen header image

2 Inverted pyramid layout

3 Ending CTA

Type of campaign: Informative

Target: Tesla owners and new buyers

Goal: Allow users to book a test drive to experience the Model 3 car's new safety features

Link:
https://inboxflows.com/emails/subscriber/newsletter-subscriber-tesla/
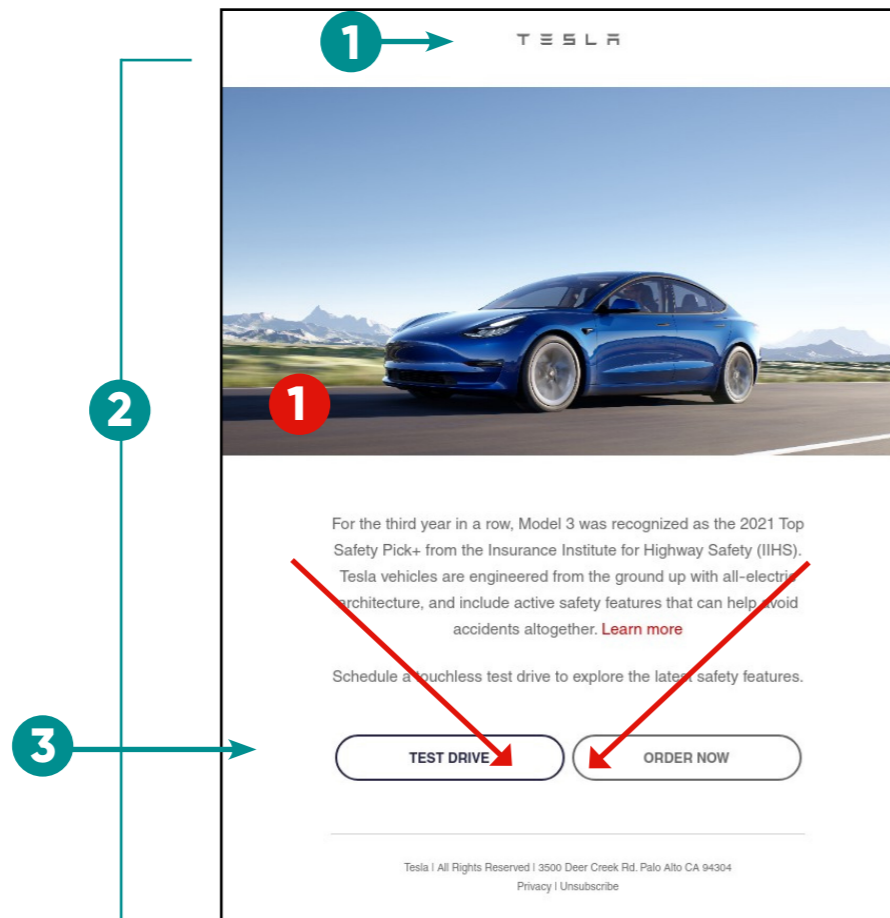
VISUAL CONTENTS:

Main colours:

Interactions: Image is static

Typography: Sans serif, easily readable and clean

Type of communication: Informative

Tone of voice: Catchy, exclusive, accurate

Usability: Smooth and minimal, Information is easily perceived

Contents evoked: Safety, technology, quality, success

Layout and content analysis:
The email is clean, elegant and begins with a white rectangle and tesla logo in the center, which is followed by the full-screen header image. The remainder of the e-mail consists mostly of centered, text explaining the new safety features of Model 3. The text closes with a primary and secondaty CTAs with a inverted pyramid layout.

SUBJECTS:

Inside the car it is slightly visible a young adult, caucasian,who wears sunglasses.

MAIN ELEMENTS:

Description and activity: Outdoor image of a blue car, moving fast on an empty road.

Position in the frame and view:
-Angular, frontal view
-The car is centered in the frame and occupies most of its space

BACKGROUND:

Location:
Natual environment that consists of a paved road and mountains in the background

Time and weather: The sky is blue and bright

TESLA

For the third year in a row, Model 3 was recognized as the 2021 Top Safety Pick+ from the Insurance Institute for Highway Safety (IIHS). Tesla vehicles are engineered from the ground up with all-electric architecture, and include active safety features that can help avoid accidents altogether. Learn more

Schedule a touchless test drive to explore the latest safety features.

TEST DRIVE   ORDER NOW

Tesla | All Rights Reserved | 3500 Deer Creek Rd. Palo Alto CA 94304
Privacy | Unsubscribe

LEGENDA

1 Logo

1 full screen header image

2 Inverted pyramid layout

3 Ending CTA

Type of campaign: Promotional

Target: Toyota owners or subscribed

Goal: Promote the purchase of the coolant flushing system

Link:https://www.behance.net/gallery/57548821/Toyota-OEM-Email-Design
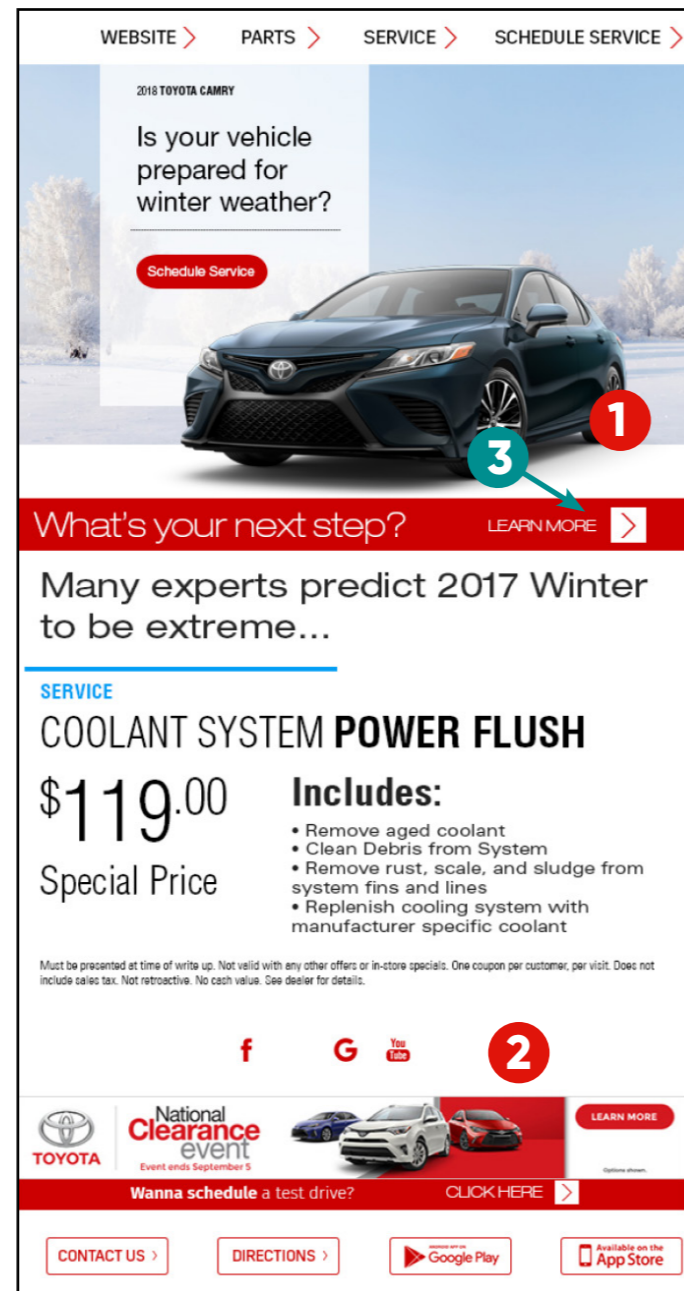
LEGENDA

1	Headline 1	**4**	H2	**n**	full screen images (header and others)
2	1st CTA	**5**	Two columns layout (H3 + body)		
3	2nd CTA	**6**	Banner		

VISUAL CONTENTS:

Main colours:

Interactions: Image is static

Typography: Sans serif. Font has different sizes and styles (medium, bold, regular). The price and the service title have the larger sizes.

Type of communication: Informative

Tone of voice: Friendly, fun, playful, concise

Usability: Information is not suddenly perceivable as there are a lot of information inside the design. Hierarchy and flow are difficult to follow. Secondaty CTAs are not well visible.

Contents evoked: Economic advantage, safety, tehcnology

Layout and content analysis:
The email begins with a banner that shows some links and then follows a full-size header image that includes both an image and a geometric shape with text inside (consisting of header, title, and a rectangular CTA, which is well visible). A red rectangle with a headline and a secondary CTA is then shown, followed by a three-line headline, and bordered by a light blue line and a light blue headline, bearing the heading "service". The header below shows the offer price (coolant system) in bold, large print, flanked on the right by a list of services it includes, in a split screen style. Finally, the email concludes with a red and white banner sponsoring the National Clearance Event, and containing the logo, the three cars, and a CTA on the right. Overall, the website looks lavish, the narrative becomes a bit confusing and the small blue text is helpful in directing the user to the service price offer. The second part of the email is more understandable, having the price on the left and the services on the right.

SUBJECTS:

Not applicable

MAIN ELEMENTS:

Description and activity:
Exterior pictures of a metal blue car (n.1) and three cars (n.2) coloured grey,red and blue. All of them are static.

Position in the frame and view:
Angular view, frontal view.
The car (n.1) stands out in size and color in the image. It is in front of the rectangle with the text, creating an eye-catching 3D visual effect.

The three cars (n.2) are close together, with the gray car in the center (and closest to the camera), the red car to its left, and the blue car a little to the right and farther away

BACKGROUND:

Location:
Naturalistic, wintery background, with snow-covered trees and ground (n.1).
Artificial environment with a red and white background, bordered by a thick gray line (n.2)

Time and weather: The sky is bright.

TOYOTA'S EMAIL CAMPAIGN_2

Type of campaign: Informative

Target: Toyota owners or subscribed

Goal: Promote the purchase of some offers (spring savings and tires sales) in occasion of some sales events.

Link:https://www.behance.net/gallery/57548821/Toyota-OEM-Email-Design

LEGENDA

1	Headline 1	2	1st CTA
3	Headline 2	4	Mixed layout
5	Secondary CTA	n	images (header and banner)
6	Banner		

VISUAL CONTENTS:

Main colours:

Interactions: Images are static

Typography: Sans serif. Font has different sizes and styles (medium, bold, regular). The first title has the larger size.

Type of communication: Informative

Tone of voice: Friendly, direct, concise

Usability: The layout looks a bit confusing and abundant, and not all the CTAs are immediate to the eye. It is not suddenly clear which one is the main goal of the email

Contents evoked: Economic advantage, safety, tehcnology

Layout and content analysis: The email begins with a header followed by a full-size header image that includes both an image and text in the upper left corner occupying part of the frame. In the lower right part of the image is a white CTA. Then, you have a split screen divided by a thick red line. On the left side is the Toyota Tire Savings Event logo, while on the right side (larger and with a gray background) is the offer, with a headline, icon, image, and a visible CTA at the bottom. The email ends with a red banner sponsoring the ToyotaTime Sales Event, the name of which is on the left, with the image of the cars on the right. At the bottom, the logo with Toyota Let's Go PLaces on the left and the "learn more" CTA on the right close the email.

BACKGROUND:

Location:
Naturalistic, with a modern house surrounded by trees. It has a yard with a porch covered by a wooden roof (n.1).

Artificial environment with a grey background (n.2)

Time and weather: The sky is bright.

SUBJECTS:

Gender and sexual identity: 2 male and 1 female

Appereance They dress casual, one guy with a blue t-shirt and the other with a light blue shirt. The girl has a stripes pullover

Age Young adults. Age not precisely applicable

health or disabilities - they look fit

Ethnicity 1 caucasian, 2 african americans

Activity They appear to be talking to each other, but the context of the conversation is unclear. One of the two men and the girl are near the black SUV (perhaps they are a couple), while the other is closer to the white car

Behaviour and personality - Not applicable

MAIN ELEMENTS:

Description and activity:
(n.1) The cars are two, a dark SUV and a white sports car.
Static position, the cars are parked on the porch of the house. Other elements include the wheel tires (n.2), 3 of them stacked with the fourth one next to the others.

Position in the frame and view:
Angular view, shoots from above, not centered. The black SUV is more visible, while the gray car is covered by plants and in a secondary position (n.1).Tires are centered and to the left of the frame (n.2)

*image n.3 cars are not described as they are the same from the image n.2 of email 1

TOYOTA'S EMAIL CAMPAIGN_3

Type of campaign: Informative

Target: Toyota owners or subscribed

Goal: Promote the purchase ofToyota Yaris Cross Hybrid
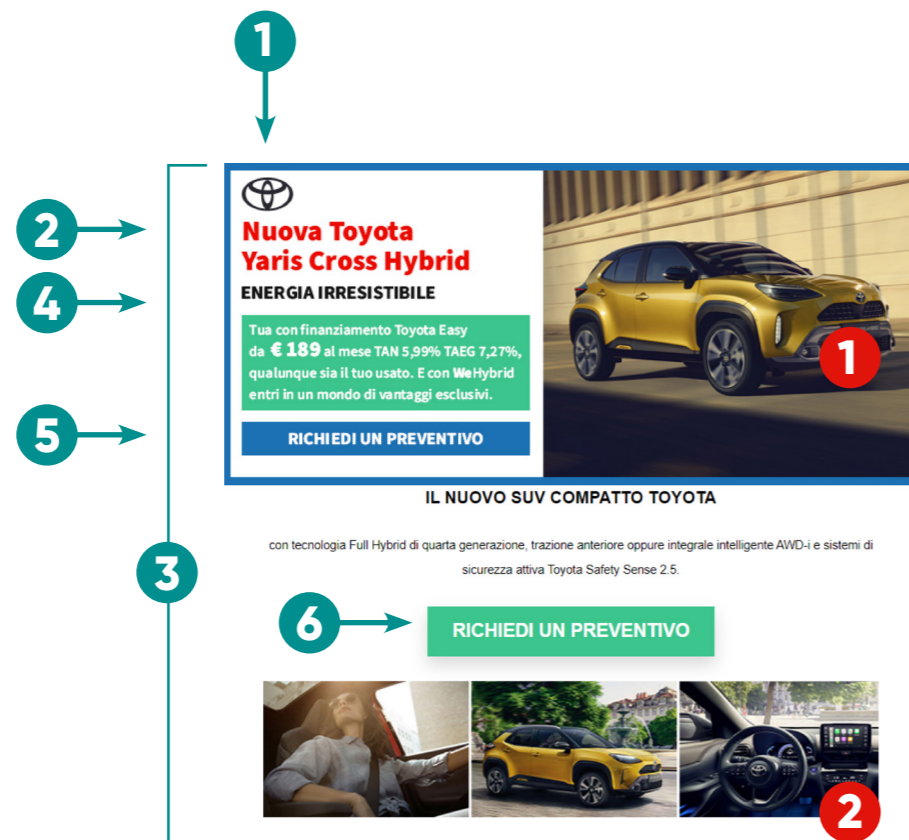
VISUAL CONTENTS:

Main colours:

Interactions: Images are static

Typography: Sans serif with different size fonts. CTAs and Headlines 2 are in capital.

Type of communication: Informative

Tone of voice: Detailed, direct, concise

Usability: The layout is divided into two small blocks and CTAs are easily perceivable.

Contents evoked: Economic advantage, safety, tehcnology

Layout and content analysis: The layout is divided into two blocks. In the first block, marked by a blue frame, there is an image on the right and text (headline, copy and CTA) on the left. The copy is enclosed in a green rectangle and emphasises the benefits of the offer. The second block repeats the contents of the first but with a three-column structure with a headline, a short copy and a large CTA in the middle followed by three side-by-side images.

BACKGROUND:

Location:
Urban road (n.1,2)
Urban park (n.2)

Time and weather: Sunset (n.1) and daytime (n.2)

SUBJECTS:

Gender and sexual identity 1 female (n.2)

Appereance She dresses a blue shirt and sunglasses

Age Around the age of 30

health or disabilities -She looks fit

Ethnicity Caucasian

Activity She is driving, looking to her right

Behaviour and personality Confident

MAIN ELEMENTS:

Description and activity:
(n.1,2) Both pictures show the same car, in gold and black.
(N.1) The car is in motion
(N.2) Two images show the car from the inside, while another shows the car outside, still in motion

Position in the frame and view:
The cars occupy a central position in all cases.
(n.1) frontal angular shot slightly from below
(n.2) outside car: side angle shot
inside car with girl: bottom view
inside of car: semi-frontal view of steering wheel

LEGENDA

1 Logo
2 Headline 1
3 Mixed layout
4 Headline 2
5 Secondary CTA
n images (header and banner)
6 1st CTA

Type of campaign: Promotional email

Target: Mercedes owners

Goal: Promotion of a temporary offer that includes different services

Link: https://atlasagency.com.au/work/mercedes-benz/
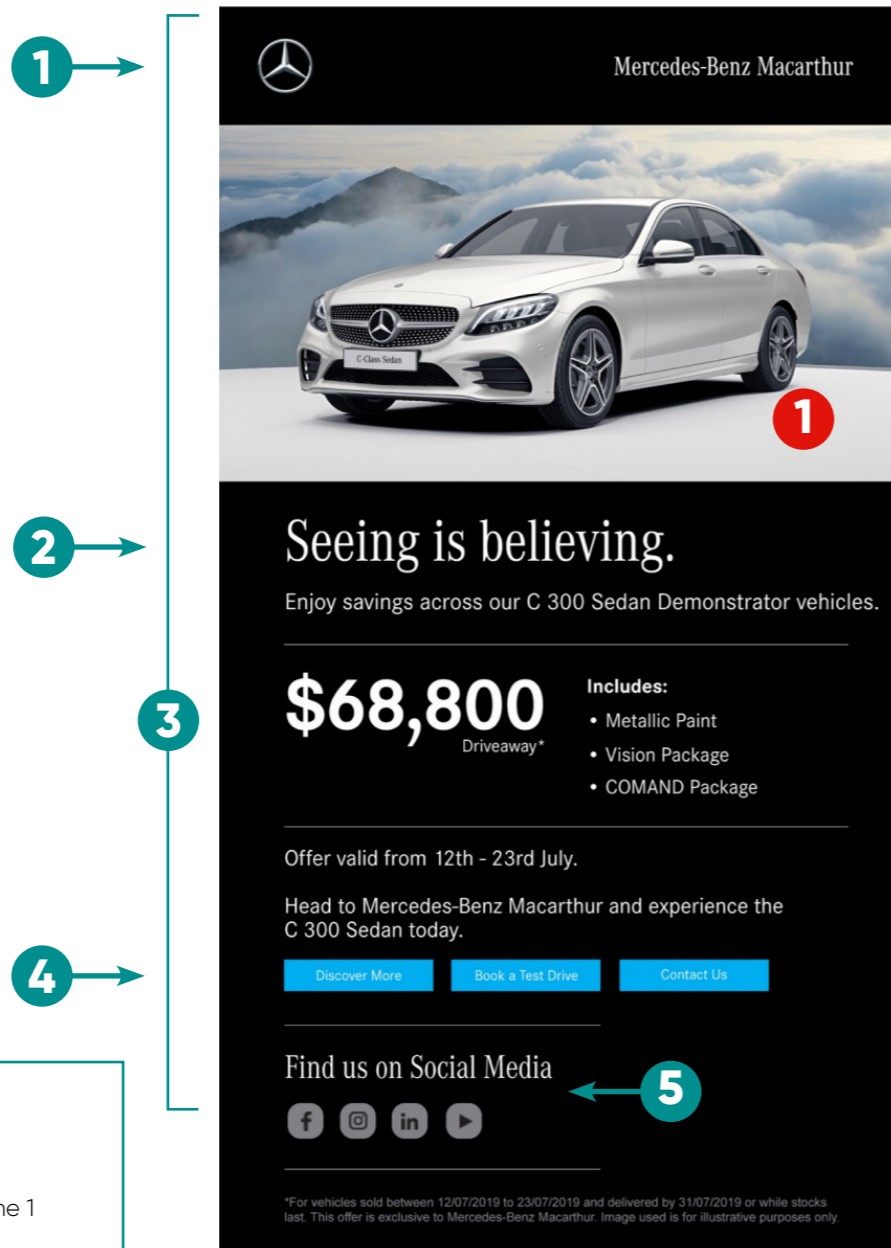
LEGENDA

1 Logo		**2** Headline 1	
3 Multi column layout		**4** CTAs	
5 Social links		**1** Header image	

VISUAL CONTENTS:

Main colours:

Interactions: Image is static

Typography: The serif font is elegant and refined, while the sans serif one is more contemporary and clear. The number discount is in sans serif bold, and has the biggest dimension.

Type of communication: Informative

Tone of voice: Concise, direct, descriptive

Usability: The email is quite effective in that it states, without being specific and detailed, what the offer includes and the time limit. The CTAs are clearly visible, as well as the price.

Contents evoked: Innovation, technology, luxury, eclusivity, class, experience

Layout and content analysis: The layout is elegant and classy and begins with the brand logo in a black rectangle, followed by a full-screen rectangular header image. The second part of the email is larger and contains the textual and informational part. It includes 4 thin lines outlining 4 small sections, the first with a the first, large text on the left and a description. In the second, two-column section is a the price number on the left and a list of what it includes on the right. In the third section is a description of the bid limit with 3 rectangular CTAs. The last section contains the brand social.

SUBJECTS:

Not applicable

MAIN ELEMENTS:

Description and activity:
Exterior of the car, which is depicted full size and in static position. It is grey metallic, and illuminated by a front light that gives a white look in the illuminated areas.

Position in the frame and view:
Front, slightly side view, and takes up most of the image.

BACKGROUND:

Location:
Naturalistic background with a mountain and some clouds

Time and weather: the sky has warm hues, reminiscent of sunset

Type of campaign: Invitation email

Target: Mercedes owners

Goal: Invitation to book an appointment for a daily event to access exclusive offers

Link: https://atlasagency.com.au/work/mercedes-benz/

VISUAL CONTENTS:

Main colours:

Interactions: Image is static

Typography: The serif font is elegant and refined, while the sans serif one is more contemporary and clear.

Type of communication: Informative

Tone of voice: Elegant, formal, persuasive, concise

Usability: The email is clear and easy to read. It explains well all the details of the invitation with a good hierarcy of the contents. The CTAs are visible.

Contents evoked: Luxury, eclusivity, class, experience

Layout and content analysis: The layout is elegant and classy, and it begins with the brand logo in a black rectangle, followed by a rectangular, full-screen header image.The second part of the email is larger and contains the textual and informational part. It includes 1 thin line delineating 2 small sections, the first with a first large text on the left (covering almost all the upper space) followed by a body with the timing of the event. In the second part there is the copy with the invitation explication, ending with a CTA, and the firm of Paul Hughes, from the Mercedes-Benz North Shore.

BACKGROUND:

Location:
Cityscape with modern and glazed bildings on the left and some palms just on the right. The car is on an empty and paved road of a modern bridge.

Time and weather: Sunset, the sun is visible behind the palms

SUBJECTS:

Not applicable

MAIN ELEMENTS:

Description and activity:
Exterior of the car, which is depicted full size and in movement. It is blue metallic, and illuminated by the sun on its left. On the license plate there is the acronym MBNS.

Position in the frame and view:
Angular/frontal view and from bottom to top. It takes up most of the image.

LEGENDA

1 Logo
2 Headline 1
3 One column layout
4 CTA
5 Signature
1 Header image

MERCEDES-BENZ EMAIL CAMPAIGN_3

Type of campaign: Promotional email

Target: Mercedes owners, new buyers

Goal: To sell seasonal offers in occasion of the Mercedes-Benz winter event

Link:
https://inboxflows.com/emails/subscriber/newsletter-subscriber-mercedes-benz/

VISUAL CONTENTS:

Main colours:

Interactions: Images are static

Typography: Sans serif. Clear and geometric

type of communication: Informative

Tone of voice: Formal, direct, friendly

Usability: The email is clear and easy to read. It talks about the vehicle offers without showing them. Images are functional but not extremely attractive. The H1,H2 and H3 have almost the same size

Contents evoked: Exclusivity, style, Convenience

Layout and content analysis: The layout is elegant, and it begins with the brand logo on the left of a black rectangle, followed by a rectangular, full-screen header image. The second part of the email is larger and contains the textual and informational part. It includes text in a column with a CTA, which introduces the offers event, and then a Z-pattern sequence with text (title, body, and CTA) and an image side by side. One of them shows the offer of a collection, while the other suggests contacting dealers.

SUBJECTS:

Not applicable

MAIN ELEMENTS:

Description and activity:
Four cars stand stills in a paved road, one next to the other. They colours are grey, white and blue (n.1). Other elements include a black scarf and a beanie (n.2) and the image of a MB dealership, with the Mercedes Logo on the building's surface (n.3).

Position in the frame and view:
Angular/frontal view. Cars are located at the bottom and take up almost half of the image (n.1)

BACKGROUND:

Location:
Naturalistic environment with snowed mountains and a small village in the distance

Time and weather: the weather is good and the time is that of sunset

LEGENDA

1 Logo
2 Headline 1
3 One column layout
4 Z-patter
5 CTA
6 Headline 2
7 Footer
n Images (header and 2ndary image)

UBER'S EMAIL CAMPAIGN_1

Type of campaign: New update promotional email

Target: Uber users, new users

Goal: Promotion of a discount, limited in some areas of Chicago, from UberPool.

Link:
https://medium.com/@Liramail/11-best-email-design-inspiration-from-uber-part-three-a13568762696

Ride for $3.12 in the 312

August is bringing the heat. But an air-conditioned ride in Chicago is only $3.12 away when you choose to share your ride with uberPOOL.

Get to or from work, happy hour, or the gym without breaking a sweat–or the bank.

OPEN YOUR APP →

The details

To ride for $3.12, just request uberPOOL within this coverage zone.

- All trips must begin and end south of Irving Park, north of 71st Street, and east of Western Avenue
- $3.12 fares are available starting Monday at 6am through Friday at 10pm
- All eligible uberPOOL trips will be $3.12, unaffected by surge

In case you missed it…

uberPOOL is our carpool option that lets you share your ride. It's always the most affordable way to Uber, but these hot fares are for a limited time.

LEARN MORE ABOUT UBERPOOL →

Driver-partners will be paid standard uberPOOL rates.

UBER

Get Help
View Online
Unsubscribe

Uber Technologies
1455 Market St San Francisco, CA 94103

Privacy
Terms

LEGENDA

| n | images (header and 2ndary images) |

1 Logo
2 Headline 1
3 F-Pattern layout
4 1st CTA
5 2nd CTA
6 Footer

VISUAL CONTENTS:

Main colours:

Interactions: Images are static

Typography: sans serif, geometric letter shapes, no bold text

Type of communication: Informative

Tone of voice: Simple, explicative, informal, friendly

Usability: Visually appealing, the content hierarchy works well, and the content is easily understood (good colours contrast). The main CTA is clearly visible, as is the main information. The Headlines have all the same size.

Contents evoked: Confidence, trust, economic advantage

Layout and content analysis: The email is fluid and divided into five sections. it begins with a full screen header image, followed by an single column section with title, description and CTA. The third section has a text and description on the left and an image on the right, enclosed in a gray rectangle. This is followed by a fourth section split by a gray line, with background text on the left and a secondary CTA and, in the second section, an illustration anticipating the final bottom. The text at the beginning is persuasive and becomes more detailed and explanatory in later sections.

BACKGROUND:

Location:
- Illustrated cityscape (n.3) with different buildings and few trees
- Blurred background with trees (n.1)

Time and weather: daytime (n.1)

SUBJECTS:

Gender and sexual identity: 1 female

Appereance She dresses casually in a plaid shirt. She is wearing makeup and has decorated nails.

Age around her 30s

Health or disabilities She looks fit

Ethnicity not clear, probably of mixed ethnicity

Activity and view She is checking a book while she is sit inside the car, with her seatbelt on. She occupy most of the space in the photo, centered.

Behaviour and personality She looks focused on the lecture, confident and relaxed

MAIN ELEMENTS:

Description and activity:
- Screenshot of a stilizyed area map (n.2). The part marked by the blue background refers to the area where the discount is applicable, highlighted by small icons showing the price.
- Interior of the car (n.1) serving as background.
- Illustrated cityscape (n.3) with buildings and trees

Position in the frame and view:
Angular view (n.1)

Top view (n.2) and lateral/frontal view (n.3)

UBER'S EMAIL CAMPAIGN_2

Type of campaign: Promotional email

Target: New users

Goal: Promotion of the Uber app

Link:
https://medium.com/@Liramail/11-best-email-design-inspiration-from-uber-part-three-a13568762696

VISUAL CONTENTS:

Main colours:

Interactions: Images are static

Typography: sans serif, geometric letter shapes, no bold text

Type of communication: Informative

Tone of voice: Fun, informal, friendly

Usability: Visually appealing and clear message. the H1 is catchy and fun, followed by a clear CTA. The three steps icons explain well the steps.The email is short and easy readable.

Contents evoked: Easy to use, economic advantage, safety, reliability,

Layout and content analysis: The content promotes the app for beginners and uses a full-screen header image that takes up half the email. It includes text on the left consisting of title, body, and CTA and an image on the right. Then, there is a three-step explanation of the app, consisting of three side-by-side, centered images, each with a title and brief description. Finally, there is an announcement about confirming the number after registration, marked by a centered title in blue.

SUBJECTS:

Not applicable

MAIN ELEMENTS:

Description and activity:
- Mobile screenshot of an area map with a position icon (n.1).
Three stylized, light blue illustrations, showing the 3 stages of using the application (n.2)

Position in the frame and view:
Dominant and right left located (n.1)
Small images into circles (n.2)

BACKGROUND:

Location:
Urban environment (n.1,n.2)

Time and weather: Not applicable

LEGENDA

1 Logo
2 Headline 1
3 CTA
4 Multi column layout
5 Footer
1 Images and icons

Type of campaign: Informational email

Target: Uber users

Goal: To inform about the emergency help service of the App

Link:
https://reallygoodemails.com/emails/safety-support-is-available-24-7
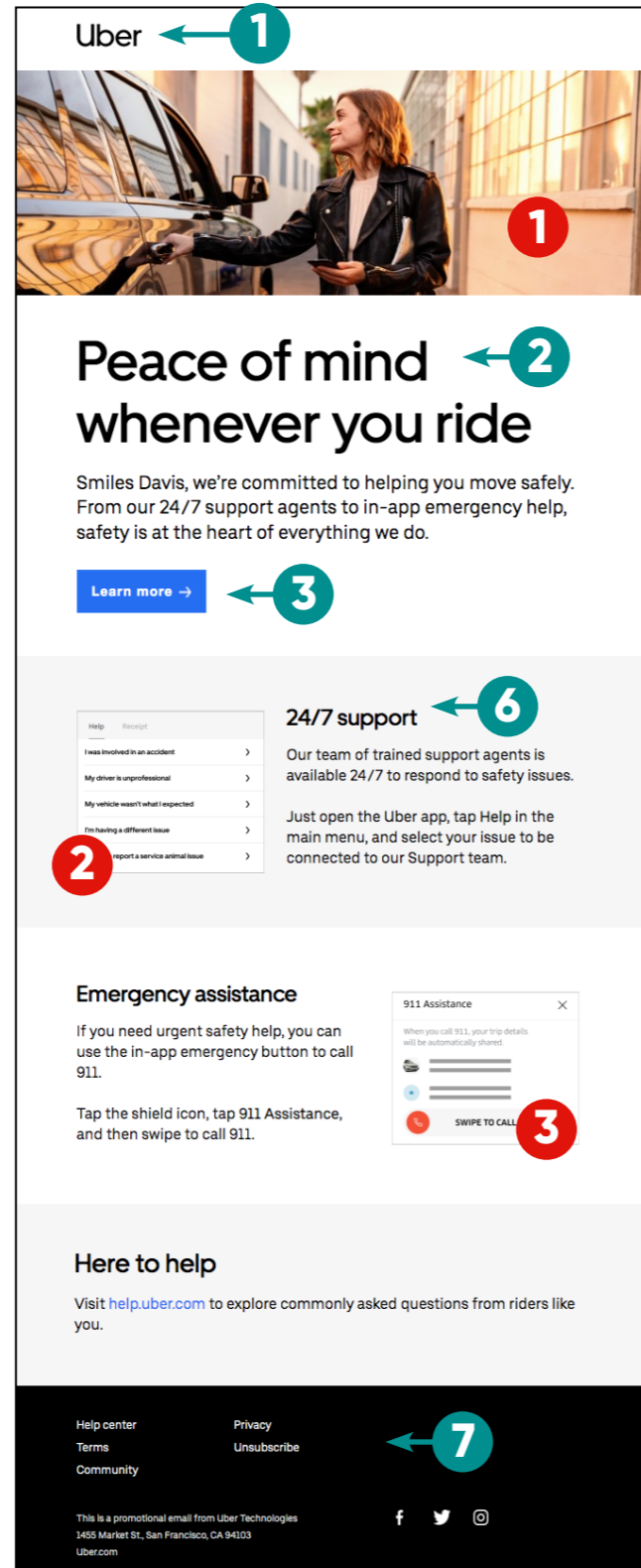
LEGENDA

1 — Logo
2 — Headline 1
3 — 1st CTA
4 — F-Pattern layout
5 — Z-Pattern
6 — Headline 2
7 — Footer
n — Images (header and 2ndary images)

VISUAL CONTENTS:

Main colours:

Interactions: Images are static

Typography: sans serif, geometric letter shapes

Type of communication: Informative

Tone of voice: Evocative, smart, concise

Usability: Visually appealing, the content hierarchy works well, and the content is easily understood (good colours contrast, especially with CTAs). The copy is both clear and persuasive (the H1), and the screenshots help with reading.

Contents evoked: Easy-to-use, trust, safety

Layout and content analysis: The email is minimal and clean. At the top there is a rectangle with the Logo in the center, followed by a full-screen header image and an F section with title, body and CTA. Then follows a third Z-shaped section, which shows two types of assistance in case of emergency, both made up of text and alongside the screenshot of the section where to find help. Before the bottom, there is a last section with a link to a community of users.

BACKGROUND:

Location:
- Urban environment, there is a narrow road sourrounded by buildings, one of them glazed

Time and weather: Sunset (n.1)

SUBJECTS:

Gender and sexual identity: 1 female

Appereance She dresses casually with a black leather jacket and some make up on.

Age around her 30s

Health or disabilities She looks fit

Ethnicity Caucasian

Activity and view She is opening the door of the car with a phone on the other hand . She has some papers under her arm. She's central in the frame.

Behaviour and personality She is smiling at someone inside the car. She looks confident and prompty

MAIN ELEMENTS:

Description and activity:
A black car is stopped near the girl

Position in the frame and view:
Lateral view, from behind (n.1). The car is slightly visible, and it is not central.

Type of campaign: Welcoming email

Target: New users

Goal: Promotion of the Lyft app
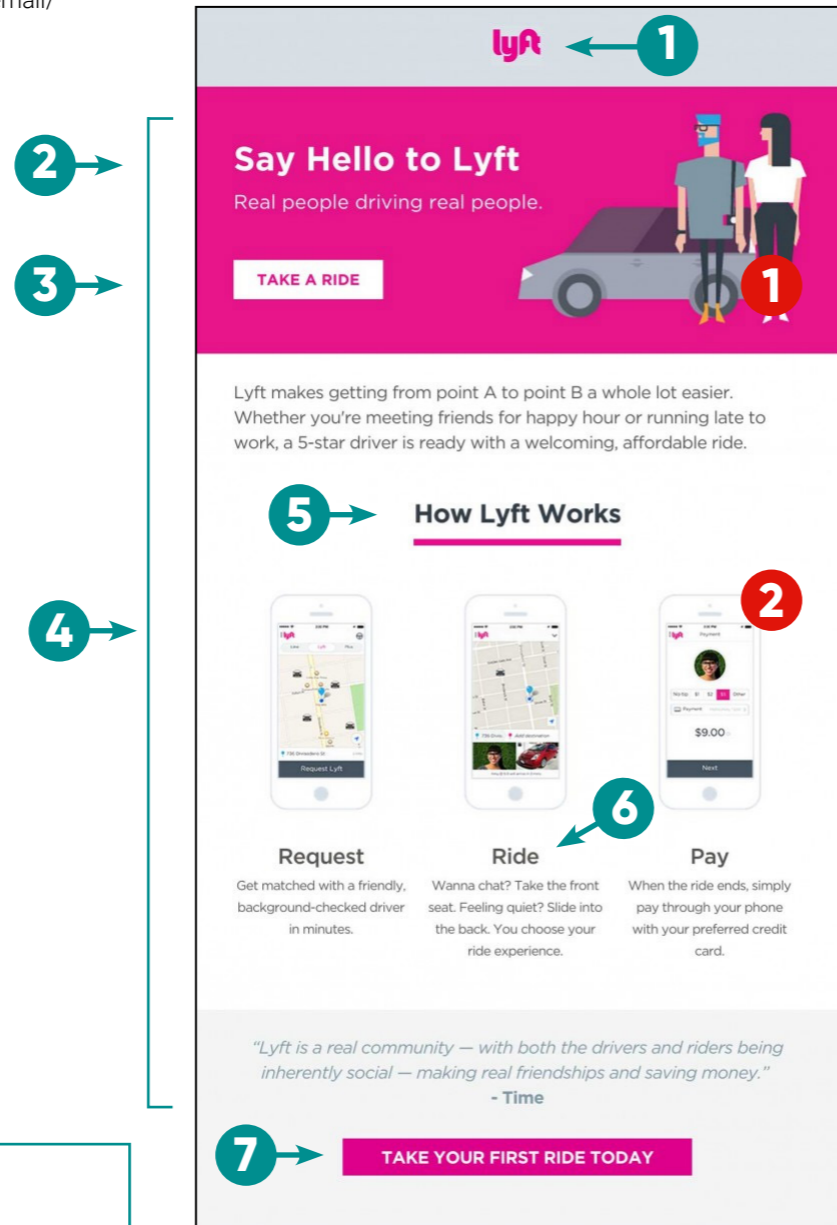
Link:
https://htmlemailgallery.com/gallery/lyft-welcome-email/

VISUAL CONTENTS:

Main colours:

Interactions: Images are static

Typography: sans-serif font, clean and modern and with good legibility. CTAs are written in Capitals

Type of communication: Informative

Tone of voice: Fun, informal, friendly

Usability: Visually appealing and easy to read. The 3 steps are simple and effective and the H1 is catchy and persuasive. The content is clear.

Contents evoked: Inclusivity, convenience, sociality, respect, connection

Layout and content analysis: The email is colorful and clear, and it composed of three sections. The first is a rectangular, header image with a pink background containing an illustration on the right and a headline on the left, with a description and CTA underneath. Next, the background of the email turns white, and there is a larger section with a text on the left, which is followed by a bold headline announcing how the app works. The three steps, consisting of the mobile screen, title, and a brief description, are illustrated below. Finally, a gray rectangle establishes a third section (the same size as the header image) in which italicized text with a quote is visible, and finally there is a final CTA, well visible and with the same goal of the first.

BACKGROUND:

Location:
Urban environment with narrow streets (n.2)

Time and weather: Not applicable

SUBJECTS:

Gender and sexual identity: 1 femaleand 1 male

Appereance The guy has blue hair and wear a grey shirt and glasses on. He has a camera on his shoulder. The girl has a white shirt, with black pants.

Age Adults

Health or disabilities They look healthy

Ethnicity Caucasians

Activity and view The boy has a camera, which could indicate that he is a photographer or has a hobby of photography. There is no evidence of their relationship, but it is likely that they are the passengers.

Behaviour and personality They are depicted in full, from standing in front of the car and looking to their left

MAIN ELEMENTS:

Description and activity:
- A static and grey car (n.1).
- Three mobile screenshots showing the 3 stages of using the application (n.2)

Position in the frame and view:
Secondary position and behind the subjects, lateral view (n.1)

LEGENDA

1 Logo

2 Headline 1

3 1st CTA

4 Mixed layout

5 Headline 2

6 Headline 3

7 2nd CTA

n Images (header and 2ndary images)

Type of campaign: Promotional email

Target: New users or users that have to update the app

Goal: Promotion of an updated version of the Lyft app
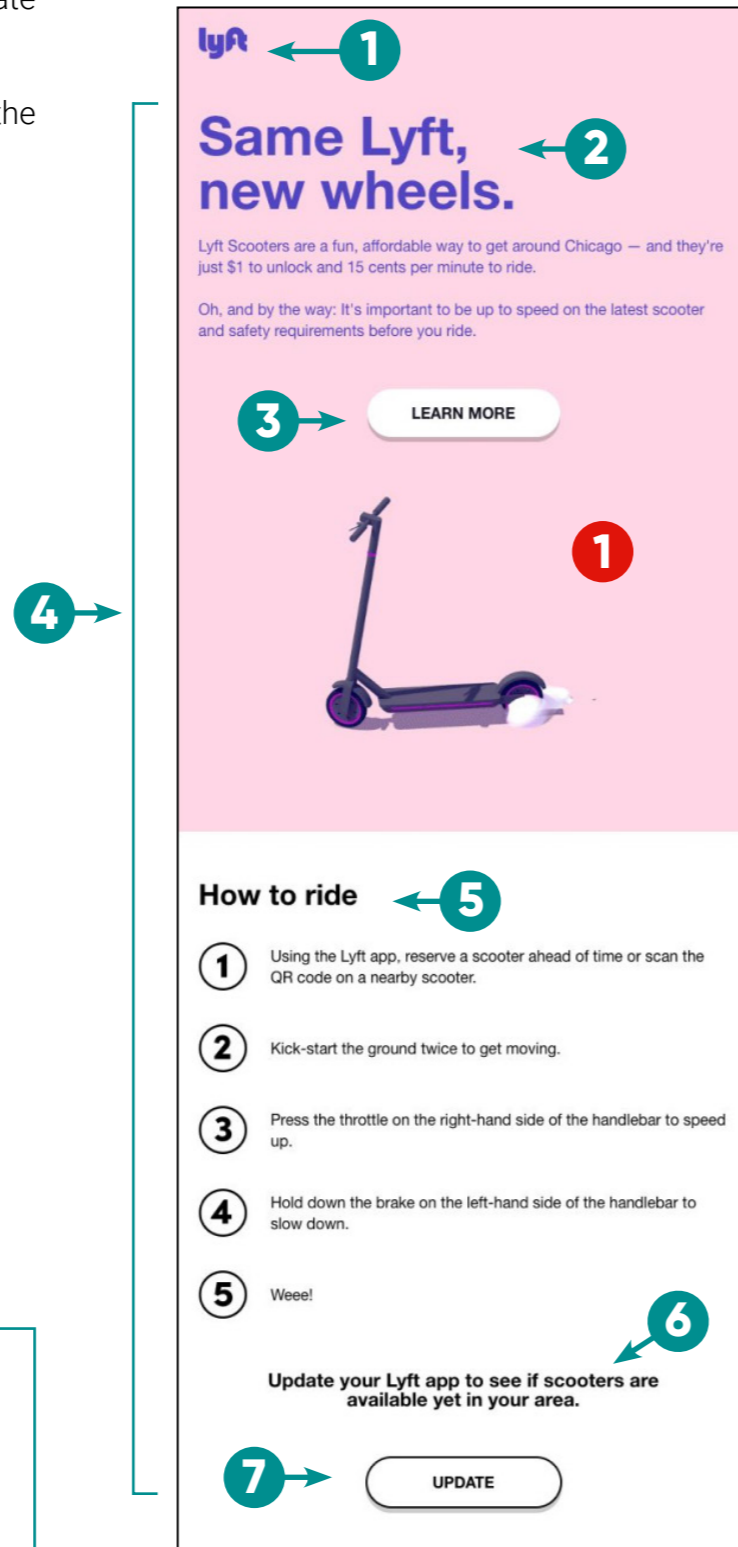
Link:
https://htmlemailgallery.com/gallery/lyft-welcome-email/

VISUAL CONTENTS:

Main colours:

Interactions: Gif

Typography: sans-serif font, clean and modern and with good legibility. CTAs are written in Capitals

Type of communication: Informative

Tone of voice: Friendly, informal, catchy

Usability: Visually catchy and fun. CTAs are easy to see. The bullet points help with reading.

Contents evoked: Inclusivity, convenience, sociality, respect, connection

Layout and content analysis: The email is divided in half by two sections. In the first is a rectangular, full-screen header image with a large, attractive headline, text, a CTA, and a GIF. In the other half is a text section with 5 bullet points listing how the app works, to which is added a closing headline and a second CTA. All the text is on the left.

SUBJECTS:

Not applicable

MAIN ELEMENTS:

Description and activity:
Violet scooter, illustrated. In the GIF it is moving around itself creating some powder.

Position in the frame and view:
Centered in the frame, below the tex and CTA. It is the only visual element, so it catch lots of attention

BACKGROUND:

Location:
Not applicable.

Time and weather: Not applicable

Same Lyft, new wheels.

Lyft Scooters are a fun, affordable way to get around Chicago — and they're just $1 to unlock and 15 cents per minute to ride.

Oh, and by the way: It's important to be up to speed on the latest scooter and safety requirements before you ride.

LEARN MORE

How to ride

1 Using the Lyft app, reserve a scooter ahead of time or scan the QR code on a nearby scooter.

2 Kick-start the ground twice to get moving.

3 Press the throttle on the right-hand side of the handlebar to speed up.

4 Hold down the brake on the left-hand side of the handlebar to slow down.

5 Weee!

Update your Lyft app to see if scooters are available yet in your area.

UPDATE

LEGENDA

1 Logo
2 Headline 1
3 1st CTA
4 One column layout
5 Headline 2
6 Headline 3
7 2nd CTA
1 Interactive image

LYFT EMAIL CAMPAING_3

Type of campaign: Promotional email

Target: New users

Goal: To sell one of the two plan offers

Link:
https://reallygoodemails.com/search/emails/lyft
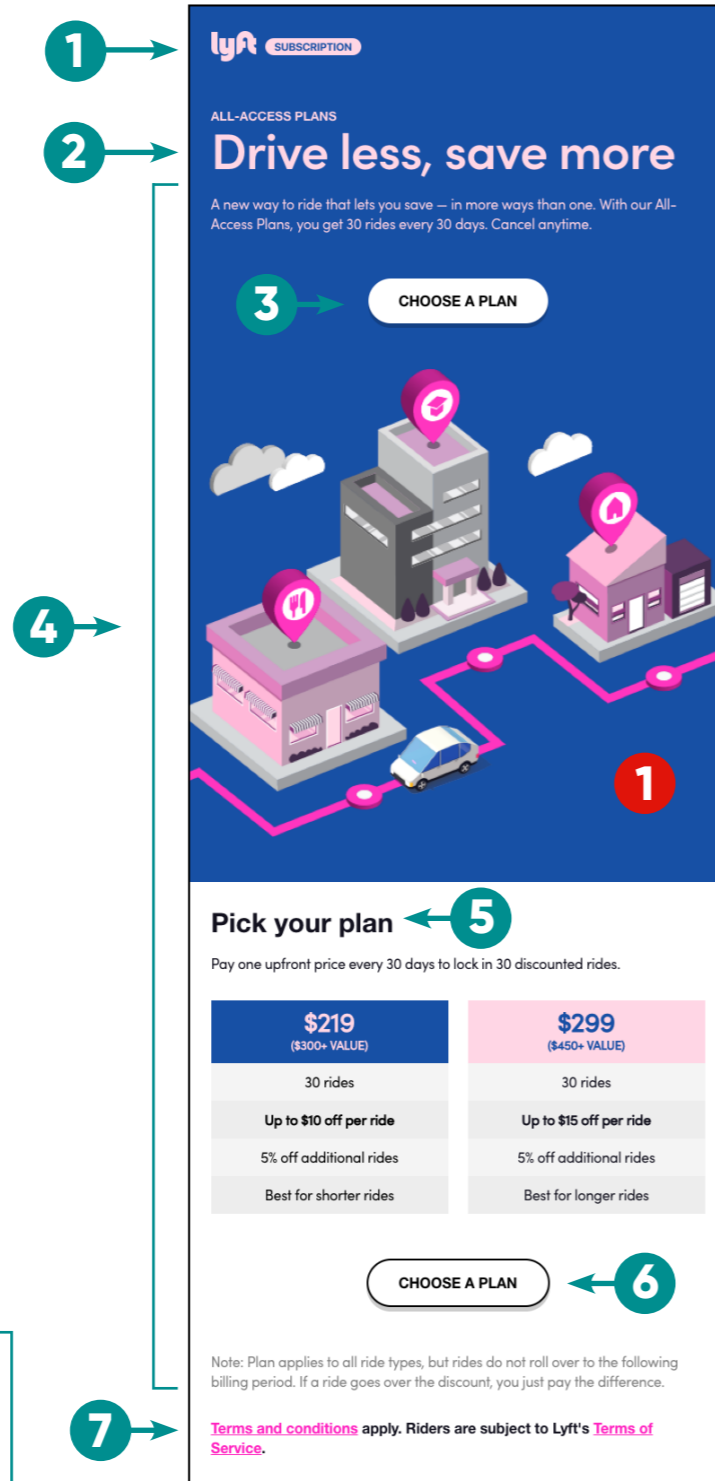
LEGENDA

1 Logo		**2** Headline 1	
3 1st CTA		**4** Mixed layout	
5 Headline 2		**6** 2nd CTA	
7 Footer		**1** Header image	

VISUAL CONTENTS:

Main colours:

Interactions: Image is static

Typography: sans-serif font, clean and modern and with good legibility. CTAs are written in Capitals

Type of communication: Informative

Tone of voice: Simple, informal, direct

Usability: The title is catchy and the visual part is pleasant. The CTAs are easy to see, and the use of plan tabs helps to differentiate between the two.

Contents evoked: Sustainability, convenience, ecnomic advantage

Layout and content analysis: The email is divided in half by two sections. In the first, there is a rectangular, full-screen header image with the logo, a large, attractive headline, a body of text, a CTA, and a static image below. In the other half, there is a headline followed by a description and a two-column section with two infographics showing the two offered plans, concluding with a second CTA. All the text is left-aligned.

SUBJECTS:

Not applicable

MAIN ELEMENTS:

Description and activity:
A white, illustrated car is depicted in movement, following a pink map line

Position in the frame and view:
Top view, the car is not centred in the frame

BACKGROUND:

Location:
Urban environment with stylized buildings (a house, a restaurant and a school)

Time and weather: Not applicable

WEBISTE	Toyota	Mercedes-Benz	Tesla	Lyft	Uber
Tasks are easily completed (links, CTAs)	4	4	5	5	4
I can find information easily	3	3	3	4	5
All Links on web work correctly	5	5	5	5	5
The design aligns with the personality of the target	4	5	5	5	5
The design captured my attention	3	4	5	5	4
The text is easy to read	4	4	5	4	5
The layout of is organised	3	4	5	4	5
The content is easy to understand	3	4	4	5	5
Images and illustrations add value to the Website	4	5	5	5	5
TOTAL SCORE:	33	38	42	42	43

Video	Toyota	Mercedes-Benz	Tesla	Lyft	Uber
Storytelling is powerful	5	4	3	5	5
The goal of the video is clear	5	5	5	5	5
The video has high quality	5	5	5	5	5
The video aligns with the personality of the target	4	5	5	5	5
TOTAL SCORE:	19	19	18	20	20

The purpose of the table is to show the effectiveness of brands in communicating information content of different types. Each channel was deepened based on parameters relevant to the type of communication, which in the case of homepage and email are the same. In the first grid, it can be seen that Uber, Lyft and Tesla possess the highest scores, particularly in their ability to communicate accurate information without being redundant. A clean, minimalist style is favored, reporting only hints of information that can possibly be expanded upon on other pages. Tesla, in particular, aims for purely visual communication, where textual parts are kept to a minimum, while Uber and Lyft resort to gimmicks such as icons or illustrations to facilitate reading.

In the table devoted to video, there are no particular differences in scores, but Uber and Lyft always prevail. In general, it can be seen that all brands consider video marketing a very effective channel on which to invest resources and attention.

Ratings: from 0 (lower) **to 5** (higher)

EMAILS	Toyota	Mercedes-Benz	Tesla	Lyft	Uber
Tasks are easily completed (links, CTAs)	3	4	5	5	5
I can find information easily	3	4	5	5	5
The design aligns with the personality of the target	4	5	5	5	4
The design captured my attention	3	3	5	4	3
The text is easy to read	3	4	4	5	4
The layout of is organised	3	5	5	5	5
The content is easy to understand	3	4	2	5	5
Images and illustrations add value to the Website	4	5	5	5	5
TOTAL SCORE:	26	34	36	39	37

The three emails from each brand have been selected for their observed stylistic coherence, which is why they are being analyzed together. Lyft leads the pack, followed by Uber and Tesla. Evident is the attention to an elegant and minimal layout, further respected by the intent to communicate precise information that calls for targeted action. CTAs are prominently displayed and enticing, with large and captivating headlines, maintaining visual consistency throughout the communication. Toyota is the only one whose glitzy, often information-laden graphics in different colors are likely to confuse the user, which is why it has the lowest score, as was also the case on the homepage. Thus, it can be concluded that the enhancement of content and design is often done through the use of large images and short videos, so as to focus more on visual and emotional impact than on technical details.

Overall, it can be seen that Uber and Lyft excel in the rankings, which means that they put a lot of attention to the communication and the clearness of the brand and their services, complicit in the fact that it is a relatively new and for many still unused product. In contrast, automotive brands stand out for their adherence to their identity (and their values), as well as their focus on storytelling and advertising their product. In fact, some campaigns like Toyota's and Tesla's are very product-focused, while others like Mercedes' want to integrate different content associated with initiatives or projects ((as can be seen on its website).

3.7.1 Evaluation of brand stereotypes: Homepage analysis

Subject identity:	Toyota	Mercedes-Benz	Tesla	Lyft	Uber
Male as brave, expert, professional driver	-	X	V	X	X
Female as elegant/graceful/sensual subjects	X	V	X	X	X
Ethnicity bias: Caucasians as the expert driver	-	X	V	X	X
Car (or its service) is for healthy/ young adults	-	X	V	X	X
Product:					
The car is depicted isolated	V	X	V	-	V
The car is related to risky driving (evoking speed, aggressiviness and power)	V	X	V	X	X
The cars main colours are red/black/grey/ blue	V	V	V	V	V
The car is centered in the frame and in a dominant position	V	V	V	X	X
The car evokes luxury, prestige, class	V	V	V	X	V
The SUV evokes adventure, braveness, strenght	V	V	-	-	-
Background:					
Naturalistic landscapes (mountains, deserts,trees, seacosts), during daytime	V	V	V	X	X
Futuristic and modern cityscape, during night time	V	X	X	X	X
Racing tracks	V	X	X	X	X
Empty roads scenes	V	V	V	-	V
Total Score:	**10 V**	**7 V**	**10 V**	**1 V**	**4 V**

LEGENDA
X Not present
V Present
- N/A

The following tables aim to compare the analyzed campaigns with some of the main visual stereotypes that emerged in the initial research, according to the three macro areas Subject, Product, and Background. As can be seen, Toyota and Tesla have the highest scores in the homepage category. Lyt has the lowest value with only one score, followed by Uber. All brands portray subjects in their homepage, although some of them (Toyota) put them in a secondary role (which is why they result N.A.). Most of the positive values belong to the Product category, particularly automobiles.

Subject identity:	Toyota	Mercedes-Benz	Tesla	Lyft	Uber
Male as brave, expert, professional driver	-	-	V	X	X
Female as elegant/graceful/sensual subjects	-	-	-	X	X
Ethnicity bias: Caucasians as the expert driver	-	-	V	X	X
Car (or its service) is for healthy/ young adults	-	-	V	V	V
Product:					
The car is depicted isolated	V	V	V	V	V
The car is related to risky driving (evoking speed, aggressiviness and power)	X	V	V	X	X
The cars main colours are red/black/grey/blue	V	V	V	V	V
The car is centered in the frame and in a dominant position	V	V	V	X	X
The car evokes luxury, prestige, class	-	V	V	X	X
The SUV evokes adventure, braveness, strenght	V	V	-	-	-
Background:					
Naturalistic landscapes (mountains, deserts,trees, seacosts), during daytime	V	V	V	X	X
Futuristic and modern cityscape, during night time	X	X	X	X	X
Racing tracks	X	X	X	X	X
Empty roads scenes	V	V	V	V	V
Total Score:	**7 V**	**8 V**	**10 V**	**4 V**	**4 V**

Compared to other campaigns, the emails score lowest on visual stereotypes, probably due to their informational nature that places more emphasis on "product offerings" than on evocative content. Two out of five emails (Toyota and Mercedes) do not feature highly visible subjects, while product and, secondarily, background stereotypes predominate. Tesla presents the highest score, while Uber and Lyft again the lowest.

3.7.3 Evaluation of brand stereotypes: Video analysis

Subject identity:	Toyota	Mercedes-Benz	Tesla	Lyft	Uber
Male as brave, expert, professional driver	X	V	V	X	X
Female as elegant/graceful/sensual subjects	X	-	X	X	X
Ethnicity bias: Caucasians as the expert driver	V	V	V	X	X
Car (or its service) is for healthy/ young adults	V	V	V	X	X
Product:					
The car is depicted isolated	V	V	V	X	X
The car is related to risky driving (evoking speed, aggressiviness and power)	V	V	V	X	X
The cars main colours are red/black/grey/ blue	V	V	V	V	V
The car is centered in the frame and in a dominant position	V	V	V	X	X
The car evokes luxury, prestige, class	-	-	V	X	X
The SUV evokes adventure, braveness, strenght	V	V	-	-	-
Background:					
Naturalistic landscapes (mountains, deserts,trees, seacosts), during daytime	V	V	V	X	X
Futuristic and modern cityscape, during night time	X	V	X	X	X
Racing tracks	X	X	X	X	X
Empty roads scenes	V	V	V	X	-
Total Score:	**9 V**	**11 V**	**10 V**	**1 V**	**1 V**

The Mercedes Benz and Tesla videos appear with the highest scores for visual stereotypes. Both prefer an epic product-focused narrative, with drivers barely visible. Uber and Lyft, on the other hand, reconfirm themselves as the brands with the lowest values, focusing on the human and social aspect of the service, placing great emphasis on personality and character variety.

3.8 FINAL CONSIDERATIONS

MAAS

Shared mobility campaigns present **some differences** with automotive campaigns. The inability to highlight the uniqueness and individuality of the product has led brands like Uber and Lyft to emphasize different content, such as the **social value** derived from a ride-sharing experience. In these narratives, concepts like **connection, empathy,** and **communication** take precedence over material aspects like the **design** or **performance of the vehicle**. Cars play a supporting role rather than being the central focus.

Both Uber and Lyft prioritize these values, paying close attention to the **portrayal of characters** and their identities. This results in a more **inclusive** representation of mobility, showcasing individuals of **diverse ethnicities, ages, and genders** who use the app for comfort rather than purely economic reasons.This inclusivity is perceived also in the elements used in the communication, especially with the highly readable fonts and the use of **neutral colours** (for Uber). Lyft shows its **gender sensibility** with the predominance of the pink colour, and the use of baveled shapes that evoke femminility. However, in Uber's driver-focused homepage, there appears to be a preference for **non-caucasian subjects**, despite data indicating that **37%** of drivers are caucasian. This may suggest a deliberate choice to highlight how ethnic minorities may rely more on the app for income. Yet, without further context, it's uncertain whether this is intentional or coincidental. Lyft graph shows instead how **69% of drivers** identify as member of a **minority ethnic group**, and so the afro american prevalence is somehow more understandable.[14]

While both Lyft and Uber emphasize the social aspects of their services, they seldom address the **environmental benefits** of ride-sharing, despite their reliance on combustion engines. Additionally, passengers are typically depicted as **independent individuals,** with no representation of **families** or individuals with **severe disabilities** or individuals from the **lgbt+** community.

UBER DRIVERS DEMOGRAPHICS

ETHNICITY
- 37% caucasians
- 18% african american
- 15% asian
- 6% other
- 7% prefer not to answer
- 16% latino/hispanic

14% female 86% male

GENDER

AGE
- 19% — 18-29
- 30% — 30-39
- 26% — 40-49
- 24% — +50

fig.4

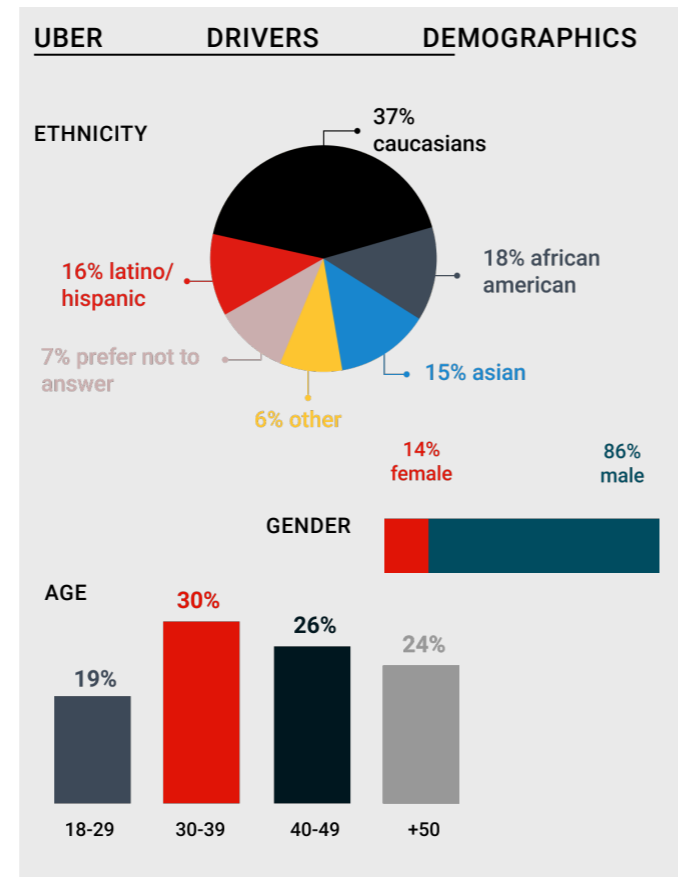69% of lyft drivers identify as members of minority ethnic groups
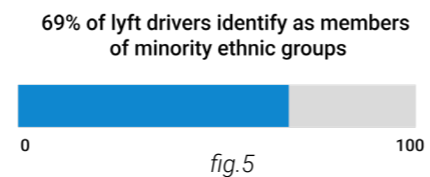
0 100

fig.5

AUTOMOTIVE

In contrast, in Automotive campaigns there is a greater thematic and **stylistic affinity**, particularly related to visual content depicting cars. In more informative content such as the website and emails, it is common for emphasis to be placed on the advertised product (or themes) rather than on the subjects using it, while in the case of videos, which are more evocative and narrative, the presence of the **subjects** is almost always **unavoidable**. Tesla, in particular, adopts an unusual narrative key that focuses on the depiction of **electric cars** by evoking aspects such as **sustainability and technological innovation**. It does so with minimal, clean and **elegant graphics**, as if to evoke the ethereal and exotic appearance of its cars.

Tesla is considered to be at the forefront of electric and automatic cars, but often the way in which it portrays their potential is associated far too much with **"combustion masculinity,"**[17] or the preference to portray **sports cars driving down wide, empty roads** at **high speed**. The qualities of the car, despite being linked to more sustainable driving, are thus associated with key concepts of combustion cars such as **power, extreme speed, endurance**, and individuality in driving, which are somehow justified by the reduced environmental impact and quiet engine. Its subjects are often **caucasian, young**, and **experienced drivers**. One video on the homepage even features a family vacationing in a forest, which may represent an attempt to associate the car with less stereotypical subjects as well. There are never **any depictions of cities,** but only **natural settings** that better match the concept of sustainability (which could represent yet another stereotype).Mercedes-Benz is a brand that produces luxury cars, and because of this, it caters to a smaller **elite target audience**.[16] The value of luxury can be perceived in its elegant graphics and particularly in its **recognizable serif font**. The cars, particularly those on the site, are decontextualized in ethereal and dreamy, sometimes futuristic settings that enhance the **aesthetics of the car** and its details. The representations are still aimed at a young, and predominantly caucasian audience, but the website also features insights into **inclusivity** and **sustainability,** always portrayed with **class and sophistication** (all subjects are well-dressed and good-looking).There are no overt references to the subjects' sexual orientations.

Instead, more classic aspects of automotive stereotypes are found in the email and video, such as **naturalistic environments** or those of the **modern city**, both day and night. Toyota, on the other hand, is the brand that perhaps most evokes values such as **adventure** and **courage,** symbolically represented by pristine and naturalistic landscapes, such as **mountain scenes** and **SUVs in the desert,** which are also likely to be associated with a "sustainable conduct" of the car.Its graphics include few characters, and when they are there, it **pays attention** to **gender stereotypes** (in the video there are only girls and a woman driver). Its car is the one that perhaps appeals to a broader audience, consisting not only of young sportsmen, but also of **families and people** of **different genders**.In general, all three brands portray few elderly subjects, but this is also justified by the prevalence of the drivers of their cars, who belong to an adult (30-50) and affluent age group, with a clear **male predominance.** It is also true, however, that brands such as Toyota and Mercedes-Benz have launched several campaigns in recent years in support of women and minorities, particularly on youtube, such as Toyota's **"Never settle"**[18] and Mercedes-Benz's **"Life gets big"**[19] campaigns, from which an intention for change thus emerges.

MERCEDES- BENZ DRIVERS AGE
- 17% — 18-29
- 50% — 30-49
- 33% — +50

fig.6

14. Clifford, C. (2015). Who exactly are Uber's drivers? Entrepreneur. https://www.entrepreneur.com/business-news/who-exactly-are-ubers-drivers/242096
15. Dean, B. (2023). Lyft 2023 user and revenue stats. Backlinko. https://backlinko.com/lyft-users

16. Bashir, U. (2024). Share of drivers who primarily drive a Mercedes-Benz in the United States as of March 2024, by age. Statista. https://www.statista.com/forecasts/227750/people-living-in-households-that-own-a-new-mercedes-usa
17. Vivi, M., & Hermans, A.-M. (2022). "Zero emission, zero compromises": An intersectional, qualitative exploration of masculinities in Tesla's consumer stories. Sage Journals. https://journals.sagepub.com/doi/full/10.1177/1097184X221114159
18. Toyota. (2022). Never settle: Toyota inspires wonder in latest brand campaign. Toyota Pressroom. https://pressroom.toyota.com/never-settle-toyota-inspires-wonder-in-latest-brand-campaign/
19. Kumar, S., Huda, B., & Rehman, H. (2022). Four revolutionary marketing campaigns by Mercedes Benz. Startup Talky. https://startuptalky.com/mercedes-marketing-campaign/

4.1 INTRODUCTION OF THE BRAND

Tomtom is a Dutch company founded in 1991, known for introducing the first satellite navigation device. Today it is a leader in the technology and automotive industries, primarily in Europe, the United States, and Asia, and employs more than 4,500 people with the constant goal of creating safer, less congested, and cleaner roads. Its success began with the launch of the first personal digital assistants (PDAs) and B2B mobile application software. With PDAs, the company was able to quickly achieve a leading position in the industry. In 2002, it launched the first Tomtom Navigator, which was a great success in Europe due to its innovative navigation system, which had never been seen before.

In fact, this portable navigation device (or PND) conveyed satellite navigation in one portable, easy-to-use, and cost-effective product. Its success led to the sale of 78 million devices in the first 11 years, in 48 different countries. To stay ahead, the company has also acquired businesses such as Datafactory AG, TeleAtlas, and Applied Generics, which contribute data and expertise to continuously improve the navigation experience of its products.[1]

fig. 4.1[1]

4. Tomtom

Over the years Tomtom has started to promote its services to the enterprise, including fleet management and logistic systems (like the partnerships with the infomatic company Prometheus, that focuses on the waste and recycling industry) but also road traffic management and analytics, which are used by government and cities planning departments. For driver users, it extended its expertise with the creation of new navigation apps, which are cheaper, more convenient and accessible to all. Cities, governments and planning departments are using Tomtom's location data to analyze and improve traffic and travel. Furthermore, the company has also expanded its sales base to truck drivers, campers and motorcyclists by offering various specific products for their means of transport. Tomtom's success lies in constantly updating the most advanced technologies, which make its products extremely sought after. The updating of new maps (such as the API maps softwares introduced in 2018), added to new software has allowed to perfect the accuracy of the information in real time over the years, obtaining optimized, reliable and multi-informative routes.

Other established business partnerships include car manufacturers (such as Toyota, Mazda, Fiat and Jeep, to name a few) to which Tomtom provides seamless on-board services, opening up to services for automatic and electric cars. The partnerships also concern mobility service companies such as Uber, which has been using Tomtom maps for its app for a few years, and also technology companies such as Microsoft, with which it has started several collaborations. Finally, there is no shortage of partnerships with software developers, which allow it to further improve its products and services and update them with the latest technologies.[1]

fig. 4.2[1] Harold Goddijn, Ceo and founder of Tomtom

fig. 4.3[1] Tomtom Digital Cockpit, a modular software installed in cars

fig. 4.4[1]

"TOMTOM HAS PLAYED A CENTRAL ROLE IN THE EVOLUTION OF SATELLITE NAVIGATION. ITS ICONIC PRESENCE HAS BUILT A GLOBALLY RECOGNIZED BRAND WITH A LOYAL FOLLOWING THAT CONTINUES TO EXPAND"

MISSION

The goal is to create the most intelligent and practical map in the industry, by highlighting what is important to users on the route and minimizing irrelevant details so that people can make good and safe decisions.

VISION

Tomtom aims to map the world in real time, thus creating the largest collaborative and validated spatial data collection. born by the combination of machine learning with human expertise.

PURPOSE

Their purpose is to assist people while driving by providing maps and information about their surroundings. Collaboration with partners in the automotive and high-tech industries helps to strengthen the quality of Tomtom's products and users' confidence in technology by leveraging their driving experience.[1]

WE CARE
WE BUILD TRUST
WE CREATE
WE ARE CONFIDENT
WE KEEP IT SIMPLE

fig. 4.5[1] The teams inside the main office are: HR, Business analytics, sales and marketing, business automation and finance and logistics.

fig. 4.6[1] Tomtom is headquartered in Amsterdam, with 41 offices in 29 countries

4.2 PRODUCTS

Tomtom has a wide range of driver products, divided between historic PNDs and apps. Among these are:

PNDs

This device provides online and offline navigation with the ability to update maps and add services.In the years there have been many versions of PNDs, including GO Classic, Go Exclusive, Go Navigator, Go Superior, Go Ride for riders and Go Camper for campers.

GO RIDE
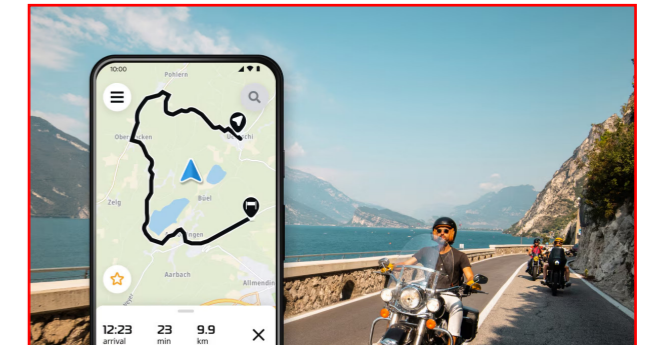
It provides a Motorcycle GPS in a maps & navigation app, available since September 2021.

GO NAVIGATION
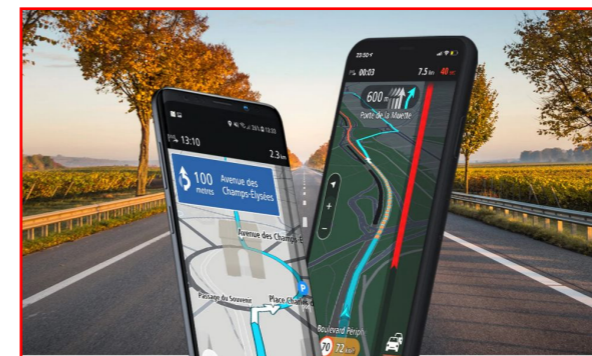
It is a premium offline TomTom navigation experience, with cheap price offers. It provides different services including speed camera alerts, traffic index, how to navigate complex junctions with advanced lane guidance, voiceover assistant, Points of interests and others.

AMIGO
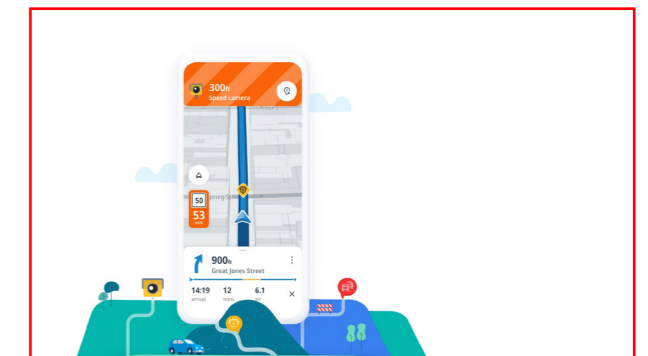
figg. 4.7-4.10[1]

AmiGO is TomTom's first free, online navigation application that helps navigations with real time information from both TomTom and the Amigo community. It's free and use the customer's data only to improve the product.

The two products advertised with email marketing in the CRM team are PNDs and the GO Navigation app, which is why, next, these two types of users were analyzed.

4.3 PND CUSTOMERS

PNDS customers are mainly costutitized by male boomers aged 45 and older, most of them European or American. Belonging to a generation less up-to-date with new technologies, they are particularly attracted to newsletters and email marketing, considering it the most effective digitial channel. This the only one that continues to buy PNDs, for reasons ranging from trust in the brand to the quality, convenience and ease of use of the device. Despite this, the PNDs market is experiencing a drastic decline that could lead to the total replacement of PNDs with mobile apps.
Generally, **PNDs customers** can be divided into 3 categories,which are:

- *The **Loyal user**, who owns and use diverse products, whether it be an old PND, or just a new one. Generally this is a mature, male audience that is very connected to the brand.*

- *The **Changed user**, who is a customer who have previously engaged with the brand but then moved to different markets. However, it is possible to re-engage thanks to the connection kept with the brand.*

- *The **Unknown user**, who does not know the brand, as they have always been using free navigation apps. The goal is to attract them and make them like the brand.*
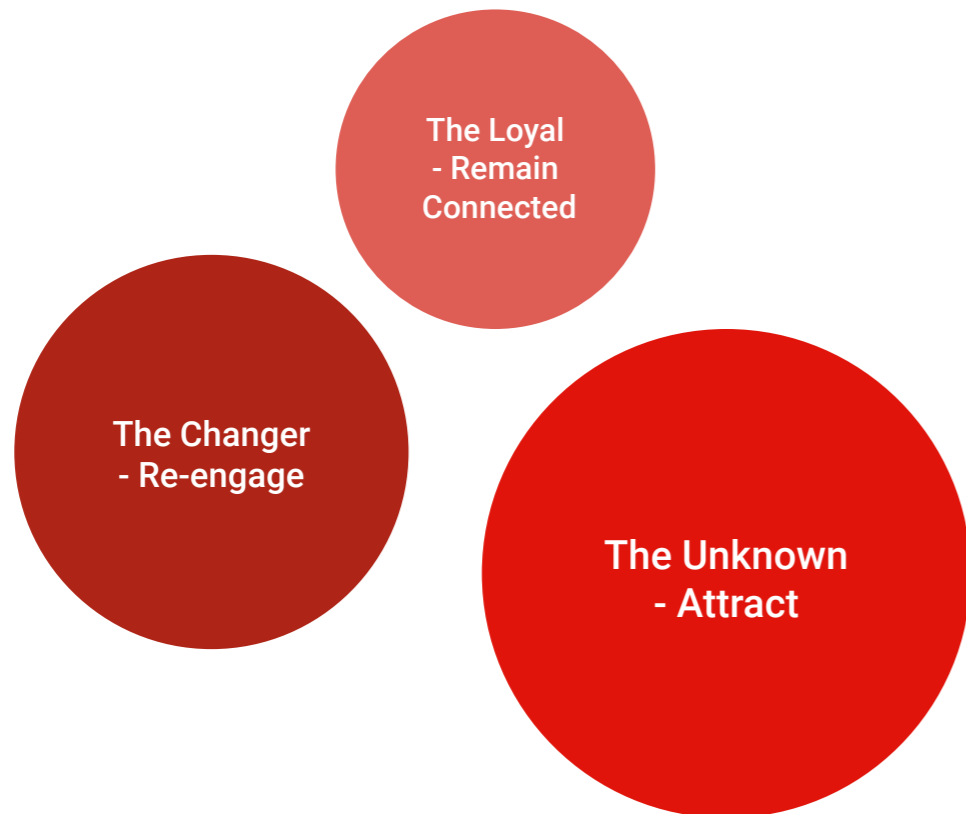
4.4 GO NAV CUSTOMERS

GO Nav users tend to be younger than PND users, typically ranging from 35 to 55 years old. They primarily come from European countries, including Germany, the Netherlands, Italy, Spain, Poland, the UK, and France. These users can be classified into three categories: occasional consumers, who utilize the app services during summer vacations and are less active throughout the rest of the year; professional users who rely on the app year-round and are willing to pay for updates and additional services; and finally, customers with build-in car navigator, who choose the GO Nav app as the connected device to their car's systemA final category consists of the minority of PND customers who have chosen to replace the product with the app instead of purchasing another one.

Once the main customer types are identified, a table is provided to illustrate the various steps involved during interaction with the app.

USER STEPS	EXPLANATION
Trial subscription	A user starts the free trial
Payment	A user continues subscription after the trial
Engagement **or...** **Inactivity**	Users use the app at least 1 time in the last 30 days Users do not use the app within 30 days
End of subscription	A user's subscription has expired and terminated
Re-subscribtion	A terminated user re-subscribes

4.5 MY EXPERIENCE AT THE CRM TEAM

Between September and March 2024, I interned at Tomtom's marketing department in Amsterdam as a Visual design intern. Specifically, I worked within the CRM team, which deals with email marketing campaigns. The team I worked with consisted of 4 people (Yağız Gürbüztürk, Iljaas Rodjan, and Lara Applewhite and Busra) to which I was added as an intern. My work was supported and supervised by Iljaas and Lara, my boss and supervisor respectively. I did little work with Yagiz who, as a software developer, is responsible for maintaining the platforms that handle e-mails and implementing complex systems. My job was to create the visual appearance of B2C e-mails, which included creating the layout and image graphics. Their development consists of an initial briefing part, where draft designs were shown, followed by a visual experimentation step,reviewed by my team, and finally the mockup finalization.
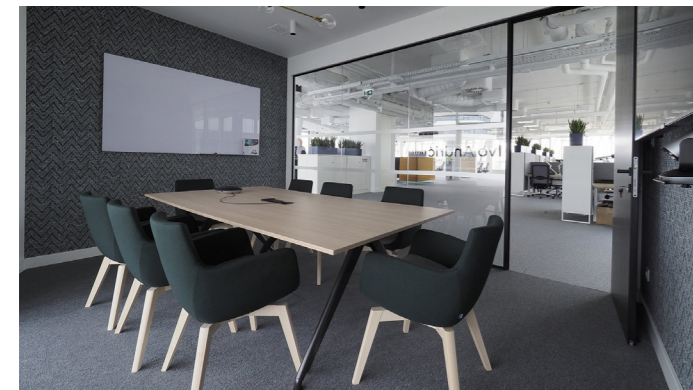
fig. 4.11[1]

The copyright was handled more by Lara, but it happened often that we consulted and worked together to check that there was consistency in the concept.I also had the opportunity to participate in weekly team meetings both with the entire marketing department (where the progress of each social campaign and the week's upcoming goals were explained) and with part of my team, where I was able to participate in the brainstorming phase to decide on the style and concept of the campaigns to be implemented. Overall, the experience was very positive as I was able to engage with experts from different fields (particularly marketing and communications) who enriched my knowledge and provided very valuable feedback, including from a graphic design perspective. I found myself in an engaging and professional team that accompanied me from day one, giving me the opportunity to understand and study the process behind email marketing and then to indulge in graphics without fear of being judged. The internship was very hands-on, and working on real projects gave me the satisfaction of actually hearing feedback from a wide audience, allowing me to improve in subsequent campaigns and hone my skills.

THE EMAIL CAMPAIGN TEAM

Iljaas Rodjan
Senior Digital Marketer

Lara Applewhite
Global marketing campaign

Arianna Proposito
Visual design intern

Yağız Gürbüztürk
Platform architect

4.6 TOMTOM'S B2C EMAIL CAMPAIGNS

B2C emails are sales-focused and their main goal is to make users purchase a product. Emails can be devided into two main categories: The EOL users emails and non EOL users ones. The first ones own a PND device which is usually 4 or 5 years old and that need to be updated. As they are encouraged to buy another, and more updated device, they are not receiving offers about special services or products outside new PNDs and App promotions, such as maps update services or life services. Non-EOL users are, instead, that kind of users that have dowloaded the app GO Navigation but they do not have a PND or, viceversa, they have a recent PND but not the app.

Types of emails

HARDWARE

fig. 4.12[1]

- **Product promotion**
- **Flash deals** - Special discount promotion
- **Eol** - Promotion for the End of Life of a PND
- **Announcement** - A new PND device has been released
- **Seasonal campaign** (es. Black Friday, xmas, Halloween, Easter, Summer campaigns). *Seasonal emails are sent to anyone who is subscribed to the newsletter, even if they do not have a product.*

HW newsletters are generally sent to engage users to buy or update the products

GO NAVIGATION

- **Subscription** - Subscribe new users
- **Mty (Monthly to yearly)** – Encourage to change the subscription
- **PUYM (Pick up your map) -** Encourage to upgrade the maps
- **Product promotion** - Seasonal campaigns

Go Nav emails encourage new users to download the app or update it for those who already have it installed
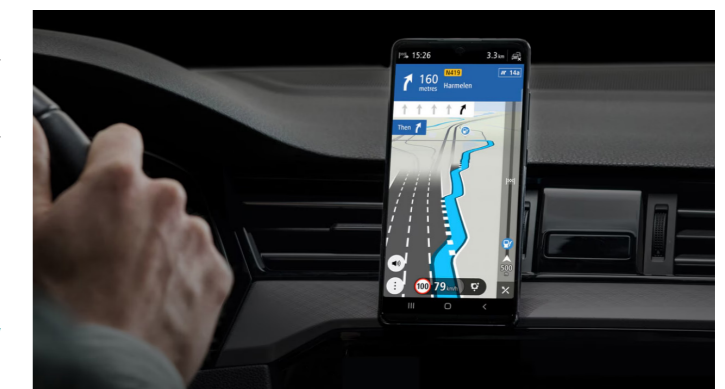
fig. 4.13[1]

KPIs are milestone set by CRM team to analyse and comment the email results.
Considering these rates, it is easier to see if a campaign was a success or not. They can be divided in:

- email clicked
- email delivered
- email opened
- email bounced
- email unsubscribed
- email complained

4.6.1 Email campaign flow

- 3.5 weeks

BRAINSTORMING
Brainstorming begins with a request for an e-mail campaign to the CRM team, which starts working on the content of the campaign by defining goals, target, and delivery schedule.

LARA, ILJAAS, ARIANNA

JIRA (Email tickets monitoring)

- 3 weeks

CREATIVE PREPARATION
- Realization of email mockups, starting with copyright creation and then email graphics.
- Supervision of layout by CRM team and creative agency,
- Adding any changes and finalizing.

LARA, ARIANNA, ILJAAS

FIGMA, ADOBE PSD, AI. EXCEL

- 1 week

EMAIL BUILDING
Email construction is done with the cooperation of an external company, which provides email translations. Once the drafts are done, the CRM team reviews them for the last time and finalizes them for delivery.

YAGIZ, ILJAAS, BUSRA

EXTERNAL PROGRAMS

+ 1 week

DELIVERY AND FEEDBACKS
Once the translations are approved, the CRM team sends the emails to the users. Any feedback on email performance is taken into account and analyzed.

LARA, ILJAAS

AIRSHIP (delivery and data analysis)

LEGENDA

Responsible team members   Software used

5. Tomtom
email analysis

The Tomtom brand has undergone several evolutions over the years, especially concerning its visual aspect. Among the various changes made, the logo has undergone significant alterations, as have the geometries used in visual campaigns and the overall graphic layout. The consistency of the brand's style is evident across all its corporate channels, particularly those dedicated to static graphics, which will be further explored in the emails.

ILLUSTRATIONS
Illustrations are flat, simple and clear, without many details and information (fill colours are used to highlight the focus elements).
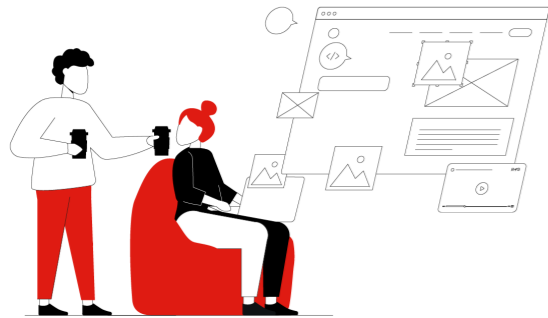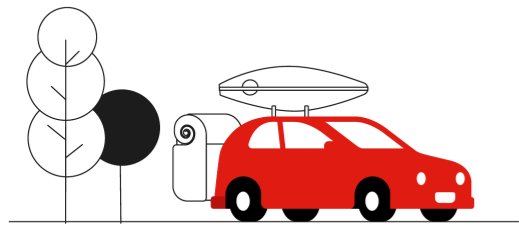
fig 5.1[1]

COLOURS
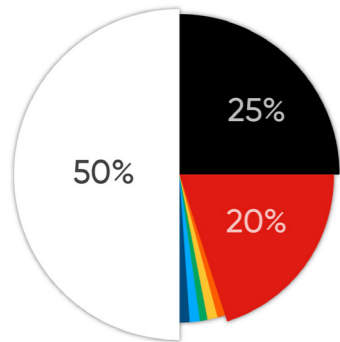
fig 5.2[1]

Red is Tomtom's primary colour and is widely used across all the visuals. White is the second, most used colour and has to be dominant.Black is important as well, and used to create contrasts with white.
The secondary color pallet is mostly used for details and highlights, just at the 5% compare to the primary one.[1]

red - #df1b12

white - #ffffff

black -#000000

blue - #004b7f

light blue - #00aaff

green - #00a65e

cadmio-#fdc530

orange- #ff5d00

FONT
Tomtom uses two sans-serif fonts across all the brand materials and websites. Those are: **Gilroy** for headlines and **Proxima Nova** for body copy.

Gilroy Bold
aåbcçdðeéƒfghiïjklmµnñoøpqœrstuüvwxyz AÅ BCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWX-YZ 0123456789▓(.,'"–;:)!?&©˙°π®†≈◊™£¢∞§•▓▓

Proxima Nova Regular
aåbcçdðeéƒfghiïjklmµnñoøpqœrstuüvwxyz   AÅ BCÇDEFGHIÍJKLMNOØÓÔÒPQRSTUVWXYZ 0123456789°(.,'"-;:)!?&©™π®†≈◊™£¢∞§•ªᵒ

ICONS
Icons are made up of minimal elements and flowing lines. Corners and line caps should be rounded and fills should be avoided

LOGO
The Tomtom logo perfectly embodies the company's values, placing emphasis on concepts such as movement and destinations.The complete logo consists of a lockup and a wordmark, sometimes employed individually.The lockup is black, and characterized by bold text and sinuous lines, as if to recall the curves of a road. The wordmark, on the other hand, is a clear reference to the map pin, distinguished by similar geometries (the "o" of the lockup and a red triangle at the bottom).

As can be seen from the side-by-side image, the Tomtom logo has undergone several stylistic changes. Until 2022, the logo featured two red hands, a symbol of help and trust, enclosed within a gray globe, which has graphically varied over the years. The logotype has also changed over the years, from a vertical, heavy sans serif to a more modern, lighter one with the T strokes cut diagonally.[2]

TONE OF VOICE
Direct, no nonsense, smart, curious, gutsy.
The brand cares about its story and presents a confident communication. It prefers to avoid too detailed and technological communication that could confuse the user. Instead, it favors, a direct, explanatory but concise tone, with a minimum of irony that makes the content more captivating.[1]
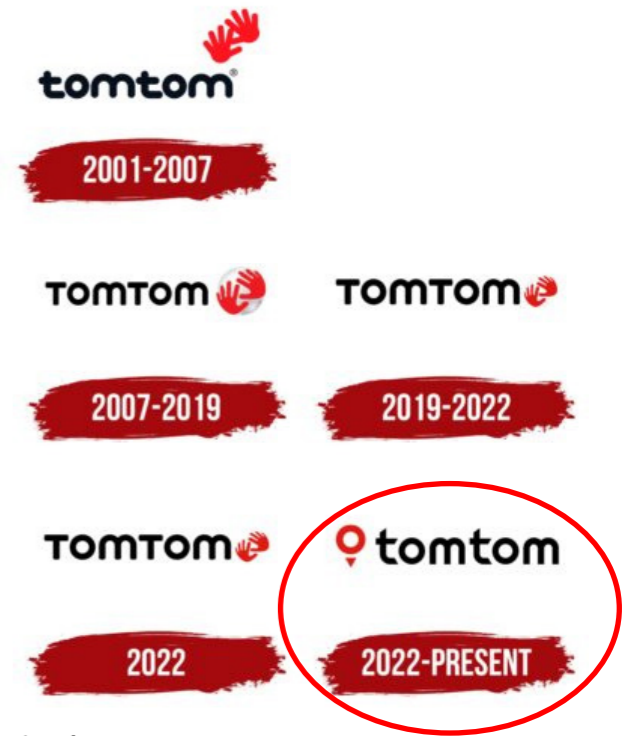
fig 5.3[2]

fig 5.4[1]

1.Tomtom brand guide, https://brandguide.tomtom.com/

2.Tomtom Logo, Logos world, https://logos-world.net/tomtom-logo/,2024,

5.2 ANALYSIS INTRODUCTION

As already anticipated the main product advertised in the emails are PNDs. This is due to the fact that buyers belong to an older generation, who favor newsletter advertising to "younger" socials such as facebook or instagram. The emails that will be analyzed are the ones that belong to Quarter 4 and Quarter 1, that is the time from September to February where I worked as an intern. The selection of the email campaigns was based on the information I was able to find in the company's database. The emails analyzed belong to the years 2021/22, 2022/23 and 2023/24, the latter of which were carried out during my internship.

As for the campaigns, two campaigns were selected for GO Navigazion, (one Christmas seasonal and one product promotion), and three PNDs campaigns, namely two seasonal campaigns (end of year and black friday) and the EOL (end of life). The overflow of seasonal campaigns is related to the team's strategy of investing new resources (i.e., interns) in the creation of creative and original campaigns around specific holidays. which generally report other profits as they target large catchment areas.

Informational emails such as surverys, on the other hand, have a standart layout that is repeated over the years, perhaps with minimal stylistic variations, since they are aimed at a small segment of users (generally not very active in purchasing and using products). In these cases, therefore, a minimal, brand-loyal style is favored, which places more emphasis on the content than on its presentation.

In contrast, seasonal campaigns are more creative and diversified, to stimulate year after year loyal users who would risk losing interest in promotions.

Of these, the most important in terms of number of users are Black friday, Christmas and Easter emails, while equally important are EOL emails, which specifically speak to users with outdated PNDs.

Selected emails will be analyzed from year to year to more easily highlight consistency but also changes that have occurred.

The parameters selected for analysis echo those used in the Chapter 2 email analysis, namely:

GENERAL OVERVIEW

- Coherence with the brand style
- Design aligns with the target
- The design captured my attention
- Actions required are easily completed
- The content is easy to understand
- Layout is organized

CONTENT ANALYSIS

- Narration is rational
- Narration is evocative/creative
- Other elements in the text (bold, colors..)
- The product is visible
- The product is illustrated
- The product has a realistic background
- The images have a text inside
- The images show the discount
- The header image is a GIF
- Other elements (infographics, stars,icons..)

In addition, information on campaign launch dates and some of their KPIs expressed as percentages will be reported (exact numerical values could not be included due to privacy issues). The KPIs could indeed help to understand the performance of some campaigns and to recognize the success of some visual elements repurposed over the years.

5.3 EMAILS VISUAL CRITERIA

Below are some of the visual codes applied to emails belonging to both the old and new brand identities. These codes provide information about font type and size, images dimension and layout structure. In the upcoming analysis, it will be noted that these codes have not always been strictly followed, both for visual and marketing reasons. For instance, some emails are much shorter and stop at the first call to action (CTA), thus omitting the second layout block.

Year 2019-2022

The logo is central and squared in a white rectangular

Header image is long and vertical (640x690 px)

Gotham bold 16 px CAPITAL — H3 — 40 px / 30 px

Gotham bold 30 px — H1 — 22 px

Noway regular 18 px — Body

Gotham bold 18 px CAPITAL — Price — 50px

Gotham bold 14 px CAPITAL — 1st CTA — 80 px

Size 640x 400 px — Image 2

Gotham bold 20 px — H2 — 30 px / 22 px / 34 px / 40 px

30 px   30 px

CTA

Primary   **Learn more** →   **Learn more** →

Secondary   **Learn more** →   **Learn more** →

Tertiary   **SHOP NOW** →   **SHOP NOW** →

       SHOP NOW →

AFTER 2022

The logo is updated and centred within a rectangle with rounded corners

Header image is long and vertical (640x500 px)

40 px

16 px — **Get back on track with 60% discount off yearly Speed Camera Updates** — H1 ········ **Gilroy bold** 30 px

Body ········ **Proxima regular** 18 px

24 px

24 px — 1ST CTA ····· **Gilroy bold** 16 px CAPITAL

H3 ········ **Gilroy bold** 16 px
Body ········ **Proxima regular** 16 px
2nd CTA ···· **Gilroy bold** 14 px CAPITAL

80 px

16 px

8 px

Column images ······· **Size** 290 X200 px

80 px

80 px

30 px   30 px

The numerical indications given refer to the most extensive type of layout, although there may be shorter layouts that stop at the first CTA. The intention is to include all the elements of an email in one example without having to repeat the step in all the others.

CUSTOMIZABLE OFFLINE MAPS

Steer clear of traffic while away Stay clear once you're back

Before your autumn getaway, start your free trial of the GO Navigation app's hassle-free traffic guidance and customizable offline maps

Ideal for wherever your getaway takes you!

ANDROID COMING SOON

START FREE TRIAL

NAME: GO NAV
DATE SENT: 3/10/2021

Open rate: 21,2%
Unique click- throught rate: 1,1%
Deliverability rate: 99,6%
Unsubscribe rate: 0.2%

Legenda

1	Logo	4	H2	7	CTA
2	Header image	5	One Column layout		
3	H1	6	H3		

NAME: BLACK FRIDAY
DATE SENT: 21/11/2021

Open rate: 22,2%
Unique click- throught rate: 1,1%
Deliverability rate: 99,6%
Unsubscribe rate: 0.1%

NAME: EOL/REPLA DRIVER
DATE SENT: 21/10/2021

Open rate: 19,1%
Unique click- throught rate: 0,9%
Deliverability rate: 99,9%
Unsubscribe rate: 0.1%

NAME: Xmas GO NAV
DATE SENT: 7/12/2021

Open rate: 23,6%
Unique click- throught rate: 0,7%
Deliverability rate: 99,9%
Unsubscribe rate: 0.3%

NAME:End of year (EOY)
DATE SENT: 27/12/2021

Open rate: 22,2%
Unique click- throught rate: 0,4%
Deliverability rate: 99,9%
Unsubscribe rate: 0.1%

The emails from the year 2021/22 reveal a graphic style belonging to the previous brand identity. In general, the layout and style are respected and the emails appear coherent and similar to each other, and almost totally the same length. Few style changes are reported, such as the green background of the XMAS GO NAV email, which however does not break the harmony of the brand, but rather enriches it. Fonts appear larger than the visual codes predict, and almost every email has a red preheader. The titles are quite prominent and slightly long. In the Black Friday email the discount sticker in the CTA breaks the rigidity of the layout.

GENERAL OVERVIEW (n.1)	Black friday	EOL Pnd	GO NAV	Xmas	EOY
Coherence with the brand style:	3	4	5	3	4
Design aligns with the target:	3	4	5	4	3
The design captured my attention:	5	2	3	5	3
Actions required are easily completed:	5	5	5	4	5
The content is easy to understand:	4	3	3	3	2
Layout is organised:	5	5	5	5	5
Total score	**25**	**23**	**26**	**24**	**22**
CONTENT ANALYSIS (n.2)					
Narration is rational	-	✓	✓	✓	-
Narration is metaphorical/creative	✓	-	-	-	✓
Other elements in the text (symbols, bold, different colours)	✓	-	-	-	✓
The product is visible	✓	✓	✓	✓	-
The product is illustrated	✓	✓	-	✓	-
The product has a realistic background	-	-	✓	-	-
The images have a text inside	✓	-	-	-	✓
The images show the discount	✓	-	-	✓	-
The header image is a GIF	-	-	-	-	-
Other elements (infographics, icons)	-	-	-	-	-
Total score	**6** ✓	**3** ✓	**3** ✓	**4** ✓	**3** ✓

Looking at the grid, you can see that the Black Friday email and GO NAV received the highest scores. This may be partly due to the choice to keep communication in line with the brand identity, also favoring the presence of the product with the discount symbol in the header image. In the case of hardware emails, these are more varied in terms of image, as they alternate between illustrated headers and realistic images, with or without PND. The tone of voice is consistent with the brand identity, as is the layout. The body is generally short and there are almost never bold texts or other elements that facilitate reading. Furthermore, the title of the EOY email contains information about discounts, which is a valid strategy to attract the user.

Apart from the header therefore, there are no other visual elements such as symbols or icons: the emails are rather textual and maintain a rational narrative, sometimes more creative with the EOY and Black friday ones.
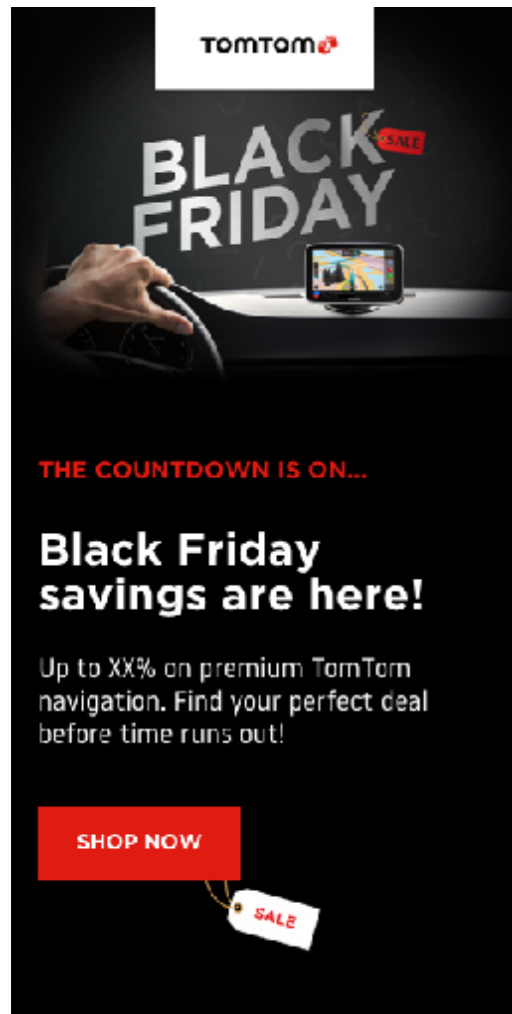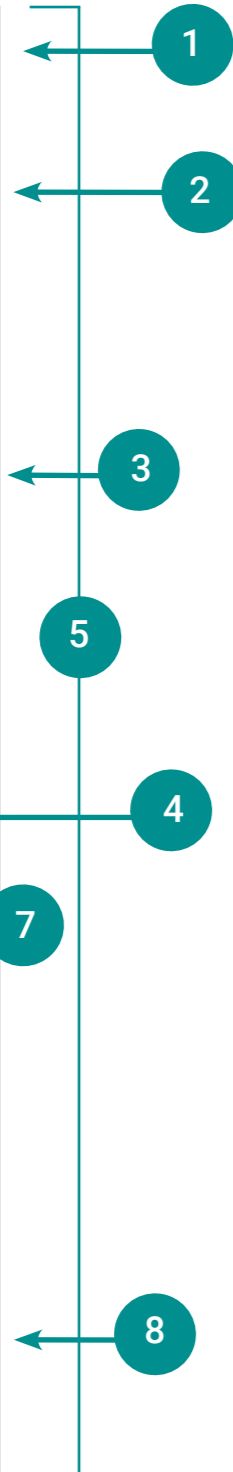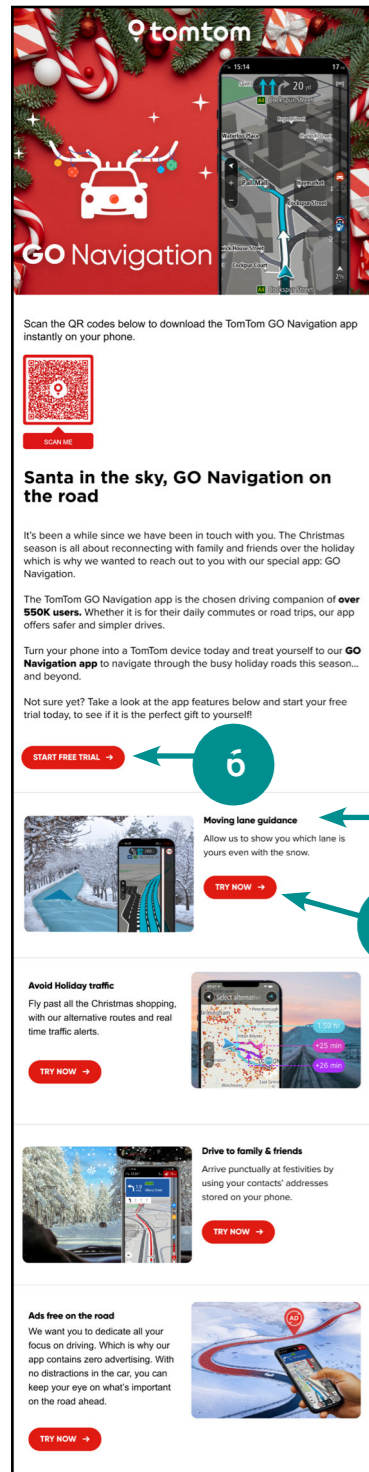
NAME: Xmas GO NAV
DATE SENT: 10/12/2022

Open rate: 24%
Unique click- throught rate: 0,3%
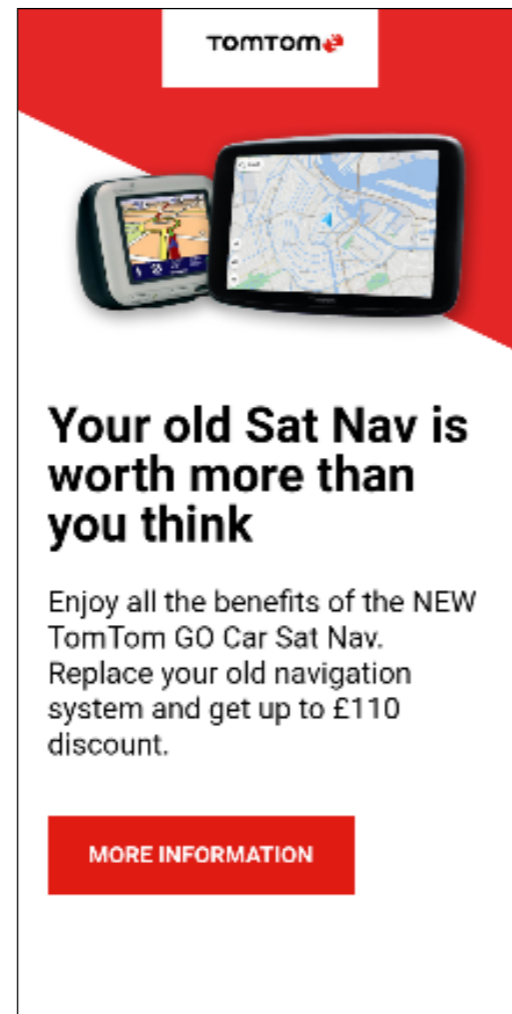Deliverability rate: 99,8%
Unsubscribe rate: 0.1%
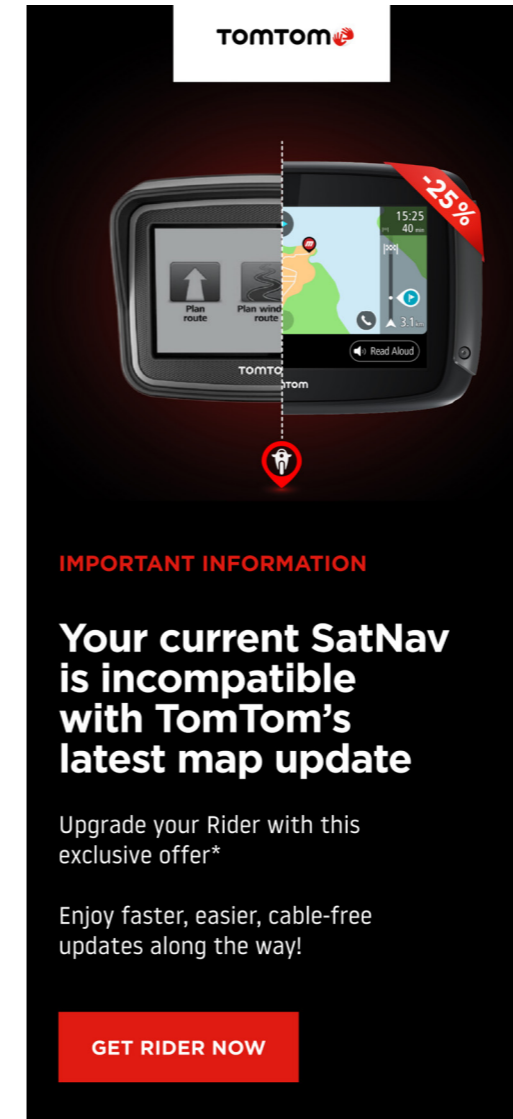
NAME:EOL/REPLA DRIVER
DATE SENT: 25/10/2022

Open rate: 27,4%
Unique click- throught rate: 1,5%
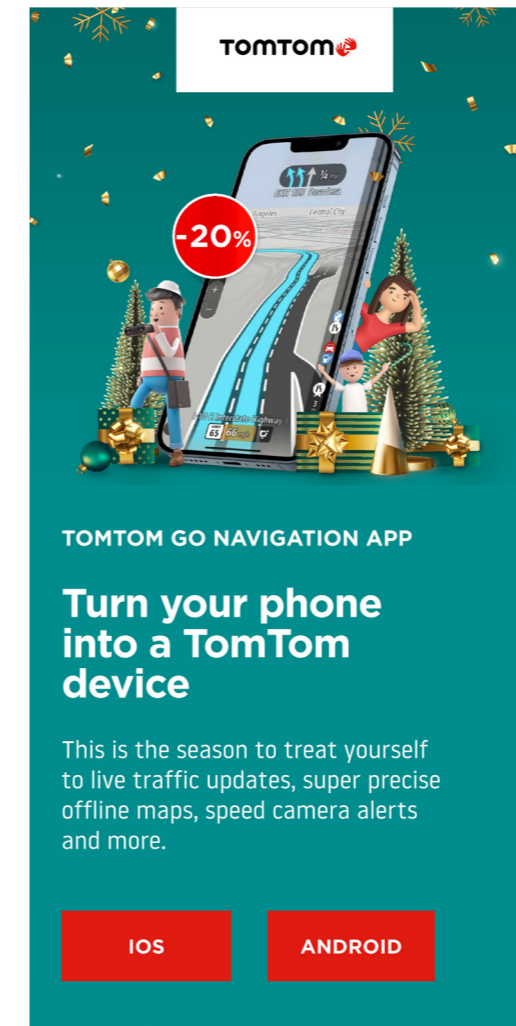Deliverability rate: 99,9%
Unsubscribe rate: 0.1%
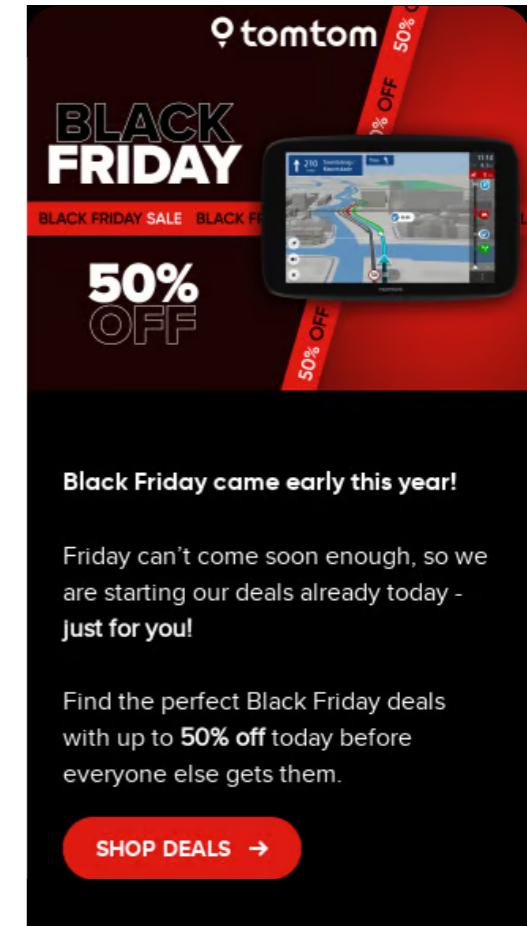
NAME: BLACK FRIDAY
DATE SENT: 20/11/2022

Open rate: 22,9%
Unique click- throught rate: 1,2%
Deliverability rate: 99,7%
Unsubscribe rate: 0.1%

Legenda

1	Logo	4	H2	7	Secondary CTA
2	Header image	5	Mixed layout (one column + Z pattern)	8	Column images
3	H1	6	Primary CTA		

NAME: END OF YEAR (EOY)
DATE SENT: 27/12/2022

Open rate: 21%
Unique click- throught rate: 0,7%
Deliverability rate: 99,9%
Unsubscribe rate: 0.1%

NAME: GO NAV
DATE SENT: 3/11/2022

Open rate: 26%
Unique click- throught rate: 0,7%
Deliverability rate: 99,7%
Unsubscribe rate: 0.1%

The year 2022/23 emails mark the transition from the old to the new brand identity, which took place towards the end of the year 2022 (justifying that the EOL email still has the previous style). The new GO NAV emails consist of an initial block of text followed by a Z-division made of a rectangular image flanked by text with a headline and a secondary CTA. The hardware emails maintain a shorter, simpler layout with no pre-header and only one CTA. Overall, it can be seen that the layout is respected, but there are some changes to the image and background colors, which do not always echo those of the brand, such as the petrol green of the GO NAV email or the excessive use of black in the BLACK FRI-DAY and EOL emails.

GENERAL OVERVIEW (n.1)	Black friday	EOL Pnd	GO NAV	Xmas	EOY
Coherence with the brand style:	3	4	3	3	2
Design aligns with the target:	3	4	5	4	3
The design captured my attention:	4	5	3	4	3
Actions required are easily completed:	5	5	5	4	5
The content is easy to understand:	5	5	5	4	4
Layout is organised:	5	5	5	4	5
Total score	**25**	**28**	**26**	**23**	**22**
CONTENT ANALYSIS (n.2)					
Narration is rational	✓	-	✓	✓	-
Narration is metaphorical/creative	-	✓	-	-	✓
Other elements in the text (symbols, bold, different colours)	✓	-	-	✓	✓
The product is visible	✓	✓	✓	✓	-
The product is illustrated	✓	✓	-	✓	-
The product has a realistic background	-	-	✓	-	-
The images have a text inside	✓	-	-	✓	✓
The images show the discount	✓	✓	-	-	-
The header image is a GIF	-	-	-	-	✓
Other elements (infographics, icons)	-	-	✓	✓	-
Total score	**6** ✓	**4** ✓	**4** ✓	**6** ✓	**4** ✓

Looking at grid., it can be seen that the GO nav mail and EOL received the highest scores. Again, the reason lies in the visuals chosen, which are simple but catchy and evocative. The tone of voice is friendlier and longer than the previous one, with words highlighted in bold, making them more pleasant to read. This year's emails overall prefer better communicated content rather than affinity with brand identity and target audience, which is less pertinent than the previous year.

Again, most emails have the product visible and often illustrated, sometimes with a text. All emails lack other visual elements such as symbols or icons, while a direct, product-focused narrative is preferred.The Black friday eand GO NAV Xmas mail have the highest number of ticks with almost the same features: visible products, text inside the header image and rational narrative. Go NAV xmas has also a Qrcode.

5.3.3 Email campaigns 2023/2024

**NAME: Xmas GO NAV**
DATE SENT: 22/12/2023

Open rate: 24,4%
Unique click- throught rate: 0,2%
Deliverability rate: 99,4%
Unsubscribe rate: 0.1%

NAME:EOL/REPLA DRIVER
DATE SENT: 19/10/2022

Open rate: 24%
Unique click- throught rate: 1,5%
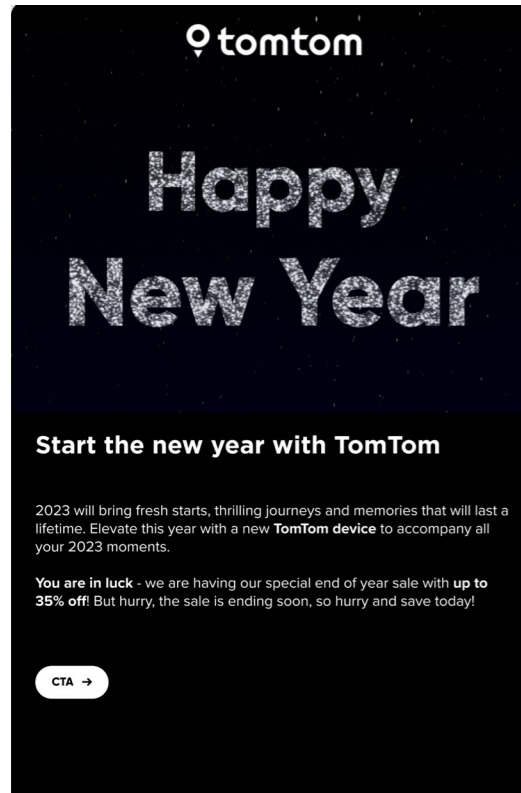Deliverability rate: 98%
Unsubscribe rate: 0.2%

NAME: BLACK FRIDAY
DATE SENT: 19/11/2023

Open rate: 28%
Unique click- throught rate: 1,2%
Deliverability rate: 99,1%
Unsubscribe rate: 0.1%

Legenda

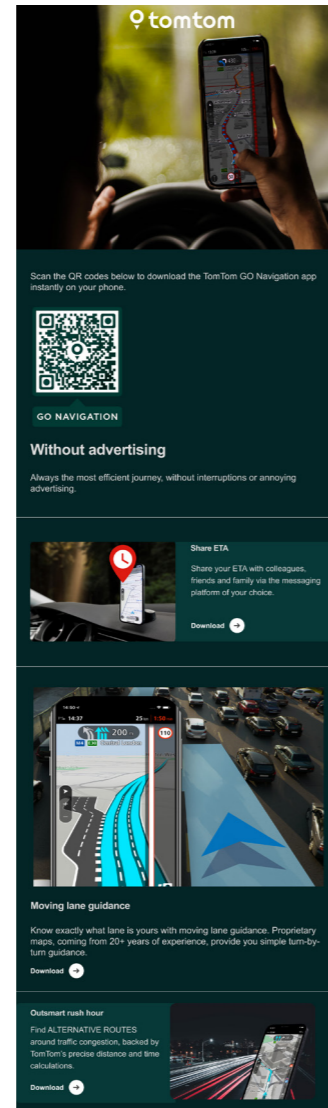|					
1	Logo	4	Mixed layout (One column + Z- pattern)	7	Secondary CTA
2	Header image	5	Primary CTA	8	Column images
3	H1	6	H2	9	H3

NAME: End of year
DATE SENT: 26/12/2023

Open rate: 20%
Unique click- throught rate: 1%
Deliverability rate: 98,9%
Unsubscribe rate: 0.1%
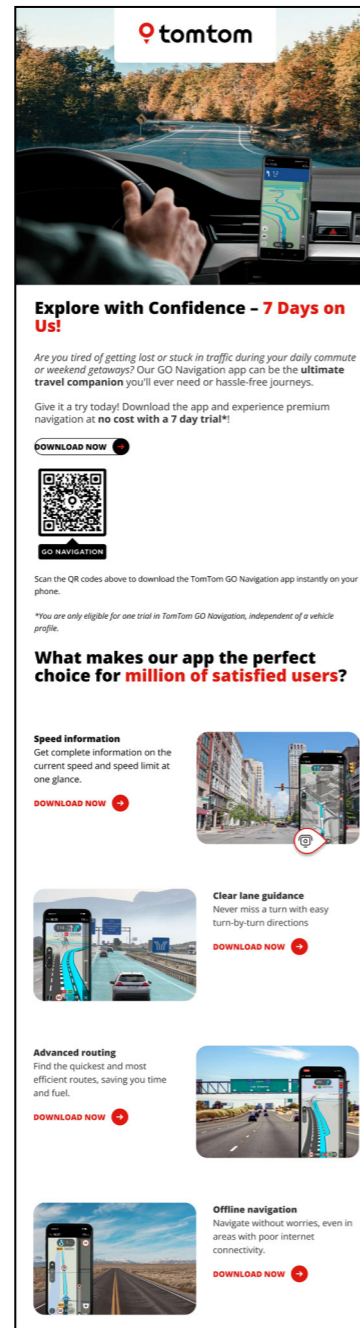
NAME: GO NAV
N.A.

The emails from the year 2023/24 have structural variations resulting from some experiments conducted during my internship experience. For example, in the hardware-related emails, a final section was added, usually containing an image followed by a closing headline and a secondary CTA. Sometimes, as in the case of the Black Friday email, the image may be absent and the email ends only with a headline, followed or not by a CTA.

GO NAV emails, on the other hand, maintain the usual structure, with an initial column of text that includes headline, body text, and primary CTA, followed by a Z-pattern with text and image side-by-side.

GENERAL OVERVIEW (n.1)	Black friday	EOL Pnd	GO NAV	Xmas	EOY
Coherence with the brand style:	4	3	4	4	2
Design aligns with the target:	4	3	5	4	3
The design captured my attention:	4	4	2	3	3
Actions required are easily completed:	5	5	5	4	4
The content is easy to understand:	5	4	5	4	4
Layout is organised:	5	4	5	5	4
Total score	**27**	**23**	**26**	**24**	**20**
CONTENT ANALYSIS (n.2)					
Narration is rational	✓	-	✓	✓	✓
Narration is metaphorical/creative	-	✓	-	-	-
Other elements in the text (symbols, bold, different colours)	✓	✓	-	✓	✓
The product is visible	✓	✓	✓	✓	✓
The product is illustrated	✓	✓	-	✓	-
The product has a realistic background	-	-	✓	✓	-
The images have a text inside	✓	-	-	✓	✓
The images show the discount	✓	✓	-	-	✓
The header image is a GIF	-	-	-	-	-
Other elements (infographics, icons)	-	-	-	✓	-
Total score	**6** ✓	**5** ✓	**3** ✓	**7** ✓	**5** ✓

Again, the Black friday email and the GO NAV emails received the highest scores. the reason is always related to consistency with the brand and layout, as well as the choice of simple and communicative images, which put the product in the foreground. Furthermore, the abbreviation of the text and the use of bold font reflect the visual choice adopted by the emails from the previous year. In contrast, the addition of the secondary CTA in EOY and EOL emails did not seem to make any particular improvements.

In the second grid, the GO NAV Xmas email presents most of the ticks, which alternate between lifestyle images and more abstract illustrations (as in the header image).
The GO NAV email also features the QRCODE, while the other emails maintain the textual approach without adding visual details. Overall, the layout is quite respected, while the style often differs from that of the brand, resulting in graphics that are not too similar to each other.

5.4 FINAL CONSIDERATIONS

Several considerations can be drawn from the campaign analysis of the years 2021-2022-2023. One of these concerns the obvious affinity present between the emails of the last two years, which were created with a different brand identity than those of 2021. In addition, the supervision of other team members during the creation of these influenced the choice of certain visual content. It should also be noted that although email marketing is still a widely used tool at Tomtom, it suffers year after year from the monotony of its content, which continues to sponsor the same product to the same audience over and over again, causing its KPIs to drop.

Enf of year emails
From the analysis of the first grid, some correlations can be hypothesized between the values of the KPIs and the scores of the emails themselves. For example, it is interesting to note that the EOY emails in all three years were not particularly successful. One reason can be attributed to the timing of the campaign, which, coming out after the Christmas campaign, inevitably captures less interest.
Another reason could lie in the choice not to show the device (years 2021 and 2022, although the GIF attracts attention), which would limit the user's focus; or otherwise, the choice to represent the device in a way that is too offbeat compared to the brand's style (2023), despite the clearly visible discounts.

Black friday emails
Black friday emails, as mentioned earlier,are the most important by number of users and are also the ones with the highest values. They are rather simple, not too long (like GO NAVs), have a catchy headline, and place a lot of emphasis on the discount and the product, which would increase users' attention. In fact, the header images all have the discount or the word sale visible, which is also highlighted in the text with bold fonts or different colors.

Go nav emails (xmas and promo)
GO NAV and GO NAV XMAS emails are rather standard and do not always advertise a discount. The GO NAVs in particular are more informative and invite new users to download the app with the free trial. Precisely because the users are "new and unaware" that they try to give more importance to receiving information rather than making evocative or metaphorical content, as hardware seasonal campaigns might be.

They maintain a standard and precise layout, often enhanced (year 2022 and 2023) by a QR-code that could ease the transition to google play store. Also, since they fall in the second highest value emails (considering the first grid and KPIs), with particular success in the last two years, it well explains the preference of long and explanatory emails to shorter ones belonging to year 2021.

The images used in the features are simple and realistic, almost always consisting of the device with the background of a road or landscape behind it, sometimes decorated with illustrated details (such as small icons representing the feature described).GO NAV header images do not present graphics that are too loaded and out of context.

End of life emails
Finally, for EOL emails we see more stylistic variety among the years. The one from the year 2021 got the lowest score, which sticking purely to the visual content of the email, could be associated with the misleading headline and unexplanatory header. The discount is barely reported with the precise value of the price, which does not make clear the benefit of the offer.
The one from the year 2022, on the other hand, scored higher due to the extremely clear and attractive header: just by looking at the image one can deduce the meaning of the email and feel motivated to act. In this case, the "important information" preheader captures the attention of the message, as does the copy.

Finally, email 2023 attempts a different approach, aiming for a more metaphorical and humorous communication, with the result, however, of not satisfying the audience by confusing them with the non-immediate reading of the communication.

Given these interpretations, conclusions can be deduced regarding the visual analysis of the emails, summarized through the following successful elements:

1. Visibility of the **product** in images

2. Visibility of the **discount** in images and text

3. Visual and textual **explanation** of product details

4. Graphic **adherence** to **brand** identity

5. Direct and **rational narration** rather than metaphorical or overly creative

6. **Gifs** can work, but best with the **product visible** and not too long and heavy

7. Text enhanced with **bold,** different **colors** or other elements

5.4.1 Some thoughts about visual sterotypes

Regarding the discussion on visual stereotypes related to mobility, it can be observed that Tomtom also demonstrates a preference for representing deserted roads and natural landscapes when marketing its products. This phenomenon is particularly noticeable in the GO NAV emails, where the choice of realistic images allows for a quick identification of these elements. Concerning subjects, it is evident that real people are rarely present (except for the caucasian man in the EOL 2023 email), which might suggest the choice to remain neutral.

However, considering Tomtom's core values of safety, connectivity, ease of use, and technological innovation, it is deduced that the brand positions itself slightly differently from other mobility brands: Tomtom doesn't glorify speed, danger, or the status associated with driving. Instead, it places significant emphasis on aspects such as road safety, traffic, regulations, and vehicle connectivity. This philosophy is clearly evident from the traffic images featured in the GO NAV email campaigns. It's apparent that this consideration takes into account the product's difference from those of previously analyzed competitors.
On the other hand, in HW emails, more emphasis is placed on the campaign theme, contextualizing the device in abstract environments far removed from driving (and its stereotypes).

This section will present 18 exemplary case studies related to some visual and design trends used in email marketing in recent years. Each case study will be structured into different sections, one more general:

BRAND
SECTOR
TYPE OF EMAIL
YEAR (if not present it means it is N.A.)
TARGET

And another one more related to the content of the emails:

MAIN COLOURS
VISUAL ITEM
TYPOGRAPHY
TONE OF VOICE
LAYOUT STRUCTURE
TYPE OF COMMUNICATION
CONSISTENCY OF THE BRAND

and **WHY IT WORKS,** which briefly explains the reasons why the example was collected

The case studies belong to the B2C category (in a couple of cases also to the B2B sector), but operate in sectors other than mobility. This allows to explore visual strategies not yet present in this sector, providing a broader and more challenging perspective for the project. 10/18 emails focus on content promotion, which may allude to examples of user retention or acquisition. The remaining 8, however, are informational, such as surveys, welcoming and post-purchase emails. In this way it can be observed whether there are stylistic differences in either category, although this distinction need not be so decisive (e.g., some welcome emails show promotion etc..).

6. Concept
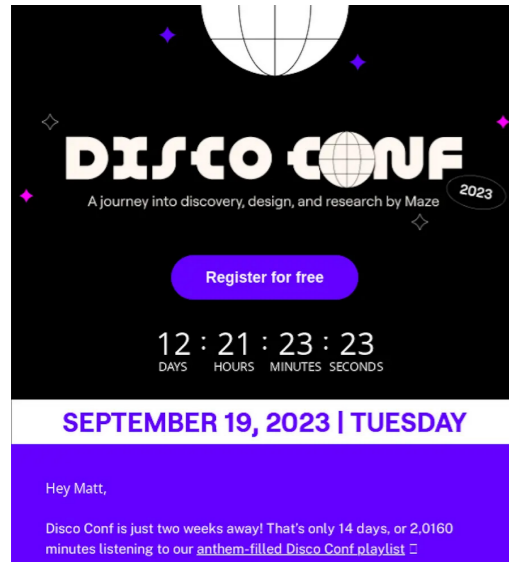
fig. 6.1[1]

BRAND
Maze

SECTOR
Digital service and UX

TYPE OF EMAIL
Informative (event registration)

TARGET:
Professional users who subscribed

fig. 6.2[2]

BRAND
Estetista Cinica

SECTOR
Cosmetic

TYPE OF EMAIL
Welcoming

TARGET:
New subscribed users

MAIN COLOURS: ▬ ▬ ▭

VISUAL ITEMS: Header image with few, minimal illustrations. Presence of a numeric countdown

TYPOGRAPHY: Sans serif with mixed fonts and sizes (the most important words are in capital). The Headline has a cartoon-style font

TONE OF VOICE: Personal, warm, concise

LAYOUT STRUCTURE: Mixed layout punctuated by different background colors

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 4/5

WHY IT WORKS:

The email is very short but intriguing. It does not carry specific information about the event but focuses on pivotal elements such as the free registration (in the CTA), the start date, and the countdown, which evokes a sense of urgency. Another punchy aspect is the personalization of the text at the bottom of the email, which features the user's name.[1]

MAIN COLOURS: ▬ ▬ ▬ ▭

VISUAL ITEMS: Full screen header image with a realistic picture. Presence of a code discount and the brand logo on top.

TYPOGRAPHY: Sans serif font with some bolded and coloured words

TONE OF VOICE: Smart, enthusiastic, irriverent

LAYOUT STRUCTURE: Inverted pyramid

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 5/5

WHY IT WORKS:

Estetista Cinica plays on copy to create a memorable welcome email. Unlike other brands, it does not dwell on the detailed explanation of its newsletter, but rather leverages irony and friendly communication. The brand uses the personalization element and a header image containing a photo of a real subject. In fact, this choice can enhance the relationship with the brand and increase the sense of closeness.

1. Really good emails, https://reallygoodemails.com/emails/have-you-registered-for-disco-conf-yet

2. Stefania. (2024). 10 esempi di welcome email che ci hanno ispirato. Brevo, https://www.brevo.com/it/blog/esempi-welcome-email/
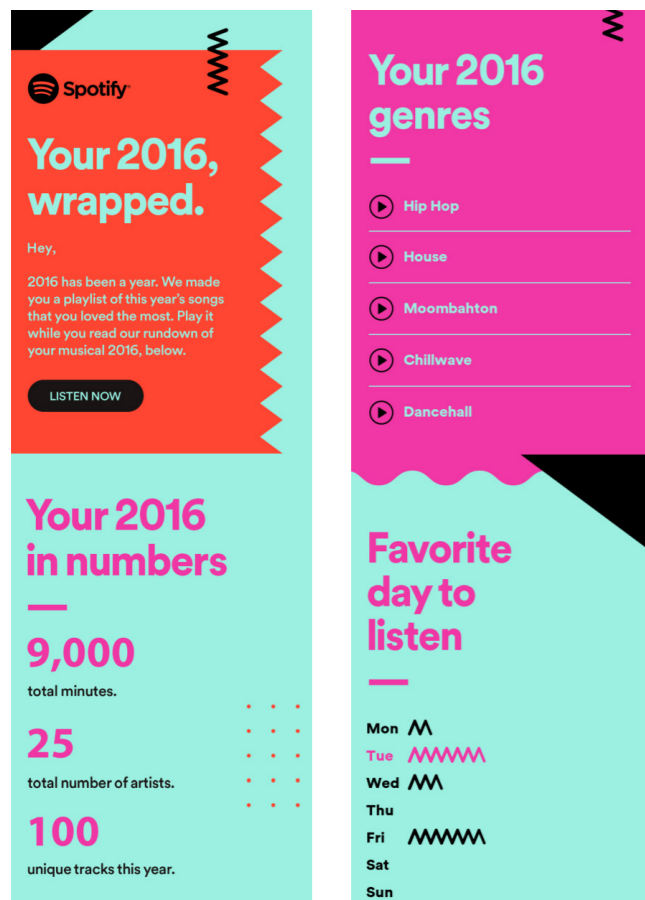
fig. 6.3³

BRAND
Spotify

SECTOR
Music service

TYPE OF EMAIL
Informational

YEAR:
2016

TARGET:
young and adults subscribed

fig. 6.4⁴

BRAND
GAP

SECTOR
Fashion

TYPE OF EMAIL
Promotional (sale)

TARGET:
young and adults subscribed

MAIN COLOURS:

VISUAL ITEMS: Static background geometries. Presence of the brand logo on top

TYPOGRAPHY: Sans serif, easily readable and clean with coloured text and numbers

TONE OF VOICE: Catchy, informal, pop

LAYOUT STRUCTURE: One column layout

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 4/5

WHY IT WORKS:

At the end of each year, Spotify launches an email containing a playlist for each of its users to which they add personal information about their activity in the app (most listened to music genres, time spent..). Although this is not a properly commercial email, it is a great way to maintain an active relationship with its users. In addition, at the graphic level, the effectiveness of the email is maintained even in the mobile version, perfectly calibrated in the hierarchy of colors and texts.

MAIN COLOURS:

VISUAL ITEMS: Interactive illustrated image

TYPOGRAPHY: Sans serif, coloured and mixed fonts

TONE OF VOICE: Catchy, informal, fun

LAYOUT STRUCTURE: Inverted pyramid

TYPE OF COMMUNICATION: Interactive, informative

CONSISTENCY OF THE BRAND: 3/5

WHY IT WORKS:

Gamification is an effective solution to solicit user activity, especially if Gen Z. In this case, the type of game, namely roulette, is very intuitive and clear, and consists of a hand that rotates around secret boxes when the play button is pressed, revealing the discount of the one on which it stops.

3. Really good emails, Sportify. (2016). https://reallygoodemails.com/emails/your-2016-in-music-personalized-stats-and-playlist

4. Selzy. (2023). Engaging Interactive Email Examples and Tips to Help You Create Your Own. Selzy.com, https://selzy.com/en/blog/interactive-email-examples/
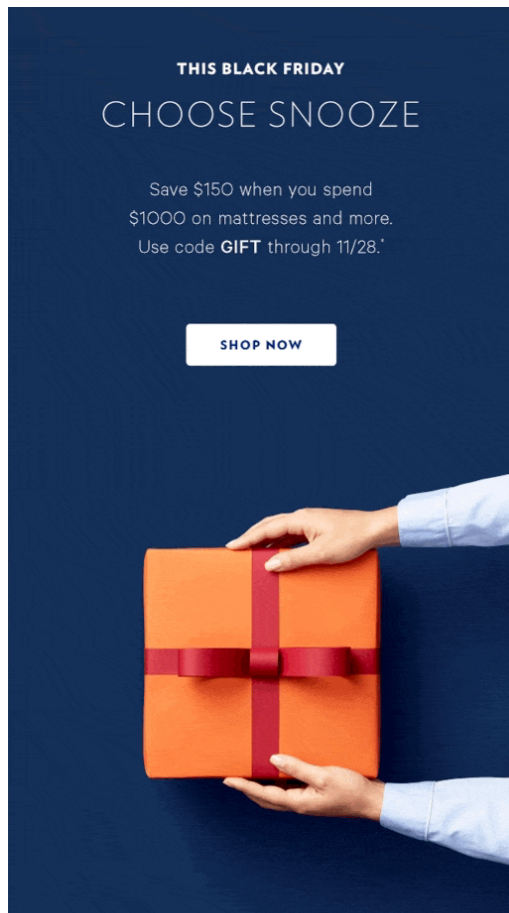
fig. 6.5[5]

BRAND
Casper

SECTOR
Sleep product

TYPE OF EMAIL
Promotional
(black friday campaign)

TARGET:
Professionals and young people subscribed

fig. 6.6[6]

BRAND
Litmus

SECTOR
Digital product

TYPE OF EMAIL
Promotional

TARGET:
New subscribers: B2B professionals

MAIN COLOURS: ▬ ▬ ▭

VISUAL ITEMS: GIF image

TYPOGRAPHY: Sans serif with some bolded and capital words

TONE OF VOICE: Formal, calm, warm

LAYOUT STRUCTURE: Inverted pyramid

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 4/5

WHY IT WORKS:

Casper uses simple and evocative GIFs that can grab the user's attention but without distracting them from the main objective. The GIF shows a hand moving up to reveal the contents inside the package, represented by a moon. The mood is subtle and cozy, and in the copy, salient content about the price and offer is focused.

MAIN COLOURS: ▬ ▬ ▬ ▬

VISUAL ITEMS: Header and secondary images with transparent illustrations (icons). The logo is in the middle of the email

TYPOGRAPHY: Sans serif font, elegant and clear

TONE OF VOICE: Formal, professional, cold

LAYOUT STRUCTURE: Mixed layout marked by different colours and shapes

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 3/5

WHY IT WORKS:

Litmus focuses on promoting multiple content in a single email, which in this case features more text than visual content. The right choice concerns the transparency of the icons, which allow them to easily adapt to the dark screen mode.

5. Clodagh O'Brien. (2022). 10 Cost-Effective Email Marketing Examples, Digital marketing institute, https://digitalmarketinginstitute.com/blog/10-cost-effective-email-marketing-examples

6. Carin Slater. (2023). Ultimate Guide to Dark Mode + Code Snippets, Tools, Tips from the Email Community, Litmus, https://www.litmus.com/blog/the-ultimate-guide-to-dark-mode-for-email-marketers
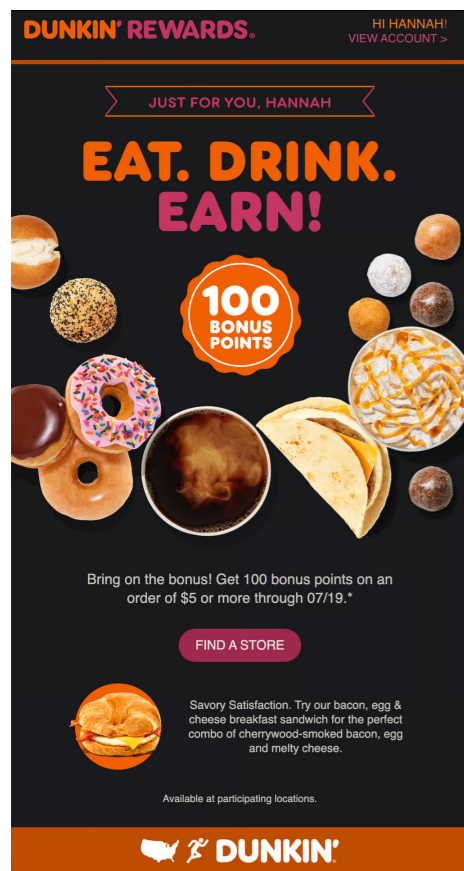
fig. 6.7[7]

BRAND
Dunkin Donuts

SECTOR
Food

TYPE OF EMAIL
Promotional

TARGET:
Young people subscribed

fig. 6.8[8]

BRAND
Ilia

SECTOR
Cosmetic

TYPE OF EMAIL
Informative

TARGET:
Subscribers: Young and adults (female)

MAIN COLOURS:

VISUAL ITEMS: Header image (with text inside) and secondary image with brand logo on top

TYPOGRAPHY: Sans serif body with some capital words (CTA) and a coloured and pop font (headline)

TONE OF VOICE: Funny, informal, conversational

LAYOUT STRUCTURE: Inverted pyramid

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 4/5

WHY IT WORKS:

The structure is simple and follows a hierarchy that easily invites CTA. The email begins with a customized text for the user, then moves on to an explanation of the offer and how the bonus scores to be achieved work. The header image appears after the text and plays a central role showing the budge with the bonus. The focus is also on the headline which has a recognizable font. A product (in this case, a sandwich) is advertised at the bottom of the email, after the CTA, which is not super highlighted.

MAIN COLOURS:

VISUAL ITEMS: Header image with visible product with brand logo on top and social media icons

TYPOGRAPHY: The title has a serif font, the body and CTA a sans serif one

TONE OF VOICE: Persuasive, stylish, expert

LAYOUT STRUCTURE: One column layout

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 5/5

WHY IT WORKS:

Ilia's email is an example of how to calibrate text features in an email. Its font is easily readable, alternates proporially between uppercase and lowercase sizes, and breaks up the body text into small paragraphs.The brand also plays on font types, opting for a graceful one for the headline and a more classic one for the body. In addition, it prefers tonal colours and the content includes curiosities about the brand, a good strategy to imprint memories in the user.

7. Steph Knapp. (2023). Email Design Best Practices: 16 Key Things to Know. Litmus, https://www.litmus.com/blog/email-design-best-practices

8. Saffa Faisal. (2023). 12 Email Design Trends for 2023 Worth Following. Unlayer, https://unlayer.com/blog/email-design-trends,
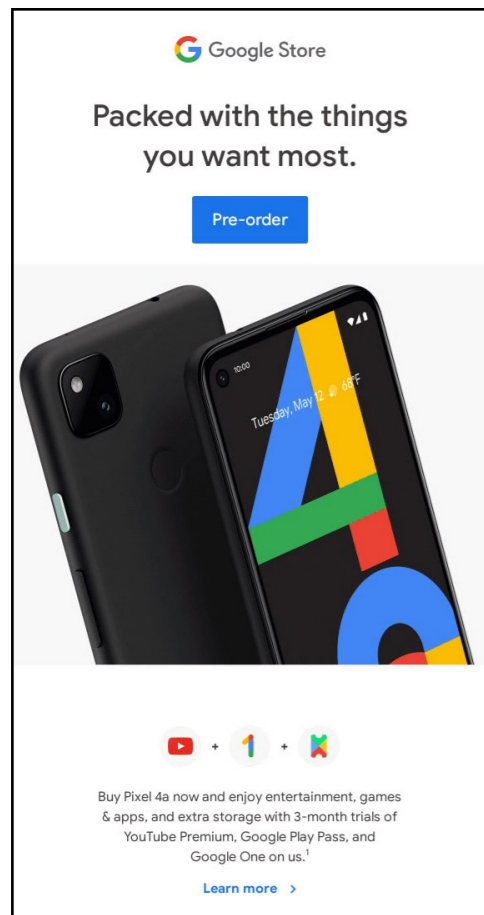
fig. 6.9[9]

BRAND
Google

SECTOR
Digital services

TYPE OF EMAIL
Promotional

TARGET:
New and subscribed users: Adults and young people

MAIN COLOURS: ■ ■ ▢ ■ ■

VISUAL ITEMS: Full screen header image with brand logo on top and social media icons

TYPOGRAPHY: Sans serif, highly legible

TONE OF VOICE: Warm, Credible, decisive

LAYOUT STRUCTURE: Inverted pyramid

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 5/5

WHY IT WORKS:

Google is one of the most accessibility-conscious brands in its emails. The mai in question has an organized layout, with each component cleverly positioned to be easily picked up. The size and font of the texts allow for easy reading, as does their organization within the space. The images are static and without text within it, which if poorly calibrated could compromise visual comfort.

9. Nataly Birch and Andrian Valenau. (2023) Email Design Accessibility: Why It Is Important to Improve It Them The Right Way. Designmodo, https://designmodo.com/email-accessibility/
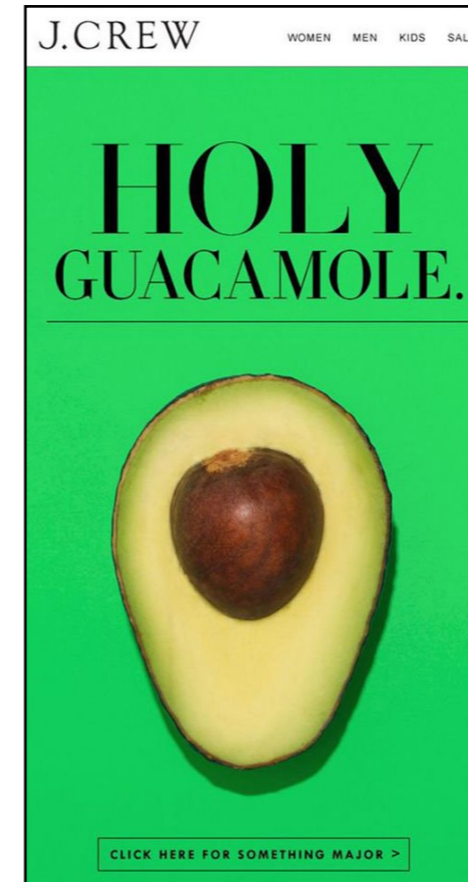
fig. 6.10[10]

BRAND
J.Crew

SECTOR
Fashion

TYPE OF EMAIL
Promotional

TARGET:
Subscribed users: Young and adults

MAIN COLOURS: ■ ■ ▢

VISUAL ITEMS: Full screen header image with brand logo on top

TYPOGRAPHY: The title has a serif font, the CTA a sans serif one (Capital letters)

TONE OF VOICE: Persuasive, irriverent, clever

LAYOUT STRUCTURE: Inverted pyramid

TYPE OF COMMUNICATION: Persuasive

CONSISTENCY OF THE BRAND: 3/5

WHY IT WORKS:

J. Crew leveraged the intrigue sparked by the message, which is a 24-hours sale, not openly revealed in the content. This prompted many users to click on the CTA to find out what it was about. The content is clean, and includes a large headline followed by an image of an open avocado, conveying hilarity and surprise (especially since it is a clothing brand).

10. Iveta. (2017). 25 brilliant email marketing examples. The MailBakery Blog. https://mailbakery-com.translate.goog/blog/email-marketing-campaign-examples/?_x_tr_sl=en&_x_tr_tl=it&_x_tr_hl=it&_x_tr_pto=sc

fig. 6.11[11]

BRAND
Callipo

SECTOR
Food

TYPE OF EMAIL
Welcoming

TARGET:
New users (mainly adults)

fig. 6.12[12]

BRAND
Fitbit

SECTOR
Sport

TYPE OF EMAIL
Informative

TARGET:
Subscribed users: young and adults

MAIN COLOURS: ▬ ▬ ▭

VISUAL ITEMS: Header image with a title inside and a picture of the products. Presence of secondary images (both icons and products) and the brand logo.

TYPOGRAPHY: Sans serif with headlines and CTAs in capital. Body copy has some bolded words. The first headline has a cartoon-style font

TONE OF VOICE: Conversational, genuine, knowledgeable

LAYOUT STRUCTURE: Multi column layout

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 4/5

WHY IT WORKS:

Callipo uses a welcoming email strategy that focuses on presenting its products and services: In this way the user can immediately learn about some of the proposals and possibly start with the first purchases. The email has different content, ranging from product promotion (with welcome discount), service (the personalized packaging) and in-depth links.

MAIN COLOURS: ▬ ▬ ▭

VISUAL ITEMS: Illustrated, full screen image with text inside and brand logo on top.Presence of icons as secondary images

TYPOGRAPHY: The title has a sans serif font that changes in size and style. CTAs and mail headline are in capital letters. There are blue numbers indicating user's scores

TONE OF VOICE: Enthusiastic, warm, friendly

LAYOUT STRUCTURE: F- Pattern

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 3/5

WHY IT WORKS:

This email arrives on the occasion of the user's birthday. Contrary to the common practice of many brands that offer discounts, the brand targets the user with an informative and personalized communication, focusing on milestones achieved by people their age and reporting tips. In this way, the user will feel spurred to continue using the service. In addition, user information is reported in a list marked by icons and numerical values, making it easy and interesting to read.

11. Stefania (2024) 10 esempi di welcome email che ci hanno ispirato. Brevo, https://www.brevo.com/it/blog/esempi-welcome-email/

12. Storey, P. (2024). 20 great birthday email marketing examples. Enchant Agency. https://www.enchantagency.com/blog/10-happy-birthday-email-marketing-examples
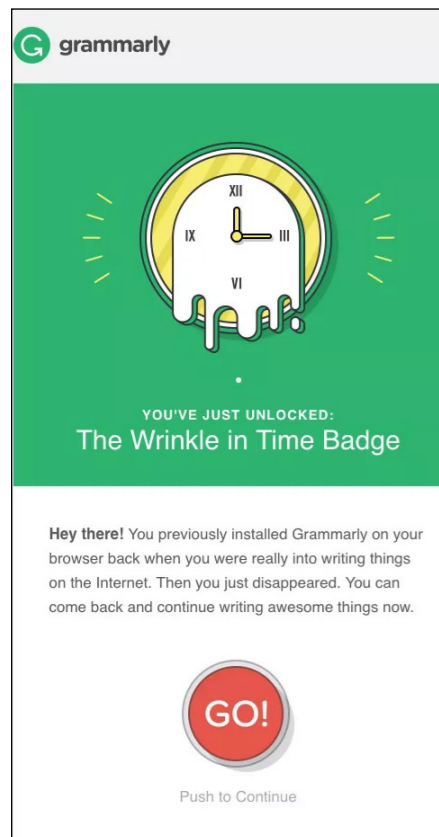
fig. 6.13[13]

BRAND
Grammarly

SECTOR
Technology and communication

TYPE OF EMAIL
Retention email

TARGET:
Inactive users: young and adults

fig. 6.14[14]

BRAND
Starbucks

SECTOR
Food

TYPE OF EMAIL
Promotional (seasonal)

TARGET:
Active users: mostly young

MAIN COLOURS: ▬ ▬ ▭

VISUAL ITEMS: Illustrated image (with a title inside) and CTA. Brand logo is on top

TYPOGRAPHY: Sans serif with pre-headline and CTAs in capital. Body copy has some bolded words.

TONE OF VOICE: Funny, informal, direct

LAYOUT STRUCTURE: Inverted pyramid

TYPE OF COMMUNICATION: Persuasive

CONSISTENCY OF THE BRAND: 3/5

WHY IT WORKS:

The brand combines gamification with an ironic communication that spurs the user to click on the CTA (turned into a red button). The structure of the email is very simple and brief, as the goal is simply to draw the attention of inactive users.

MAIN COLOURS: ▬ ▭ ▭

VISUAL ITEMS: Product images

TYPOGRAPHY: The fonts are sans serif. The title is in capital letters, and there are some highlighted words

TONE OF VOICE: Warm, informal, emotional

LAYOUT STRUCTURE: Mixed layout (Inverted pyramid, Z-Pattern)

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 5/5

WHY IT WORKS:

Starbucks' email perfectly captures the Valentine's Day theme combined with its distinctive visual identity. The alternating layout helps users easily navigate the different sections, despite the consistent background color, which adds to the aesthetic appeal. The communication is highly evocative, as the products are primarily showcased through images, while the body copy remains minimal. The minimalist style is also visible in the choice to keep headlines the same style and size, while secondary CTAs are less visible than the former.

13. Serpilot (2022). 5 Best Customer Retention Emails (With Examples), Serpilot,com, https://userpilot.com/blog/5-best-retention-emails/

14. Lira Mail. (2020). 7 best email design inspiration from Starbucks. Medium. https://medium.com/@Liramail/7-best-email-design-inspiration-from-starbucks-a2277865fa8f

fig. 6.15[15]

fig. 6.16[16]
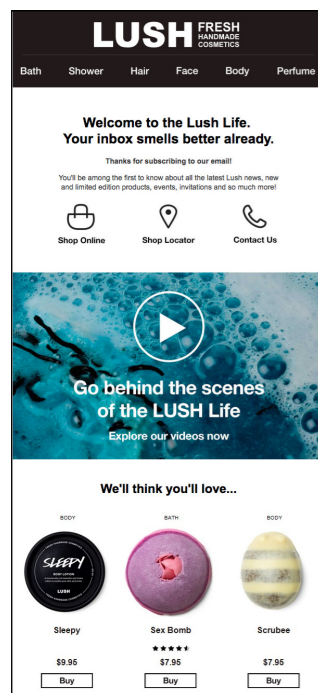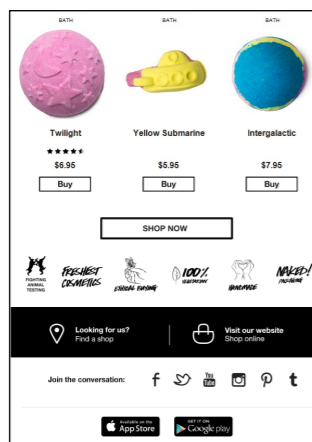
BRAND
Lush

SECTOR
Cosmetic

TYPE OF EMAIL
Welcoming email

TARGET:
New users: young and adults

BRAND
Headspace

SECTOR
Wellness

TYPE OF EMAIL
Promotional

Year:
2018

TARGET:
Subscribed users (adults and young)

MAIN COLOURS: ■ ▬ ▭

VISUAL ITEMS: Illustrated icons, product images and a video (header) with a title inside. Brand logo is on top

TYPOGRAPHY: Sans serif, both bold and regular

TONE OF VOICE: Concise, formal, direct

LAYOUT STRUCTURE: Multi column layout

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 4/5

WHY IT WORKS:

The presence of video is a great way to increase attention to an email. In this case, Lush's email begins with general information and contact information about the brand, then moves more specifically to the video and a roundup of products, each with information about price and rating stars. At the end of the email, the content shifts to the brand's commitment to ethical practices (thus completing its presentation framework) and social links, picking up on what was introduced at the beginning.

MAIN COLOURS: ▬ ▭ ▭ ▬

VISUAL ITEMS: Illustrated image with logo on top and second headline inside

TYPOGRAPHY: The fonts are sans serif. The CTA is in capital letters, and there are some highlighted words

TONE OF VOICE: Warm, calm, motivational

LAYOUT STRUCTURE: Inverted pyramid

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 4/5

WHY IT WORKS:

Headspace's email includes several effective marketing strategies, including: proposing a discount close to a holiday (in this case, the end of the year), a header image with a strong storytelling, which immediately catches the eye, and choosing a simple layout format to facilitate the user's action. In addition, the colors are eye-catching and the CTA stands out a lot. The copyright is very much in line with the brand philosophy, and is motivational and persuasive.

15. Really good emails. Lush, https://reallygoodemails.com/emails/welcome-to-the-lush-life

16. Kaur, F. P. (2024). 15 creative and successful email marketing examples. Mailmodo. https://www.mailmodo.com/guides/email-marketing-examples/

fig. 6.17[17]
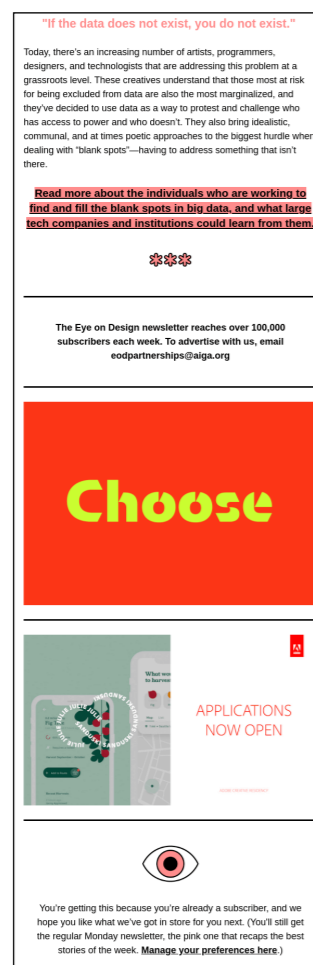
BRAND
American Institute of Graphic Arts (AIGA)

SECTOR
Education

TYPE OF EMAIL
Newsletter

TARGET:
Subscribed users: students

fig. 6.18[18]

BRAND
Typeform

SECTOR
Technology

TYPE OF EMAIL
Survey email

TARGET:
Active users (mostly adults)

MAIN COLOURS:

VISUAL ITEMS: Illustrations, brand logo as header image with titles

TYPOGRAPHY: Sans serif, both bold and regular

TONE OF VOICE: Expert, curious, detailed

LAYOUT STRUCTURE: Mixed layout

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 5/5

WHY IT WORKS:

Newsletters are used to increase user engagement by promoting a series of mails every six months. Newsletters do not always contain discounts; sometimes it may suffice to use creative storytelling, as in this case of Aiga design, which promotes stories and trivia for students subscribed to the site. There is no shortage of general references about the school (such as applications that are open) and a background note with the option to unsubscribe.Here, the focus is of course on the copyright, while images are secondary.

MAIN COLOURS:

VISUAL ITEMS: Header illustrated image with an interactive poll inside

TYPOGRAPHY: The fonts are sans serif, with bold and regular options

TONE OF VOICE: Expert, formal, concise

LAYOUT STRUCTURE: One column layout

TYPE OF COMMUNICATION: Informative

CONSISTENCY OF THE BRAND: 3/5

WHY IT WORKS:

Surveys are a very useful practice for understanding customers' desires and frustrations. They typically work after customers have taken an action, or perhaps when they have been inactive for some time. In this case, the brand uses a different poll than usual in which it already proposes stars for rating, so as to facilitate user action and consequently the company analysis. After the poll, stories with links to insights are reported, marked with a white background that dampens the purple background used in the poll.

17. Really good emails, Aiga design https://reallygoodemails.com/

18. Strongitharm, J. (2022). 9 powerful use cases for interactive email polls. Dyspatch. https://www.dyspatch.io/blog/9-powerful-use-cases-for-interactive-email-polls/

6.1.1 Final considerations

The following data summarize what emerged from the analysis of the case studies.

In terms of communication, emails confirm to be a purely informational channel, which therefore leaves little space for complex or content-rich narratives.

One note worth mentioning is the personalized communication. This strategy allows for more accurate segmentation of users and a better understanding of their needs, consequently strengthening their relationship. While there is no specific information about each campaign, it is evident that this approach is applied in some emails, such as those sent on birthdays or those that include the user's name.

TYPE OF COMMUNICATION:

88,8%
Informative — Others

55,6%
One goal — More goals
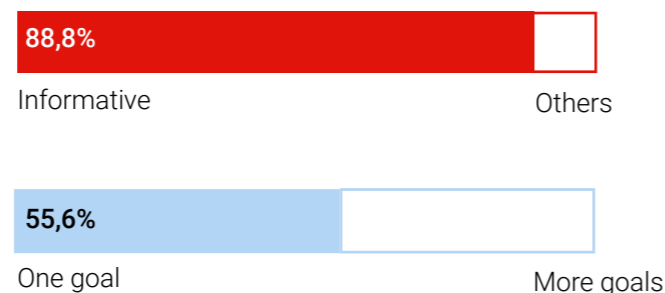
COHERENCE WITH THE BRAND

All emails use graphics that reflect the visual identity of the brand, so that they are recognizable even to new users or those who are not particularly active in the channel. Brand recognition appears clearly in the color palettes, but also in the fonts and the presence of the logo, placed almost always at the beginning of the email

88.8%
Brand logo visible

38,8%
scored **4/5** *on brand consistency*

LAYOUT STRUCTURE

The emails have varied layouts. In promotional emails, simple and short ones are preferred, while in informative emails (such as newsletters or welcome emails), mixed or multi-column ones work better, which leave more space for different contents.

16,6%
One column layout

11,1%
Multi column layout

44.4%
inverted pyamid (highly predominant in promotion emails)

27,7%
Mixed layout (predominant in informative emails)
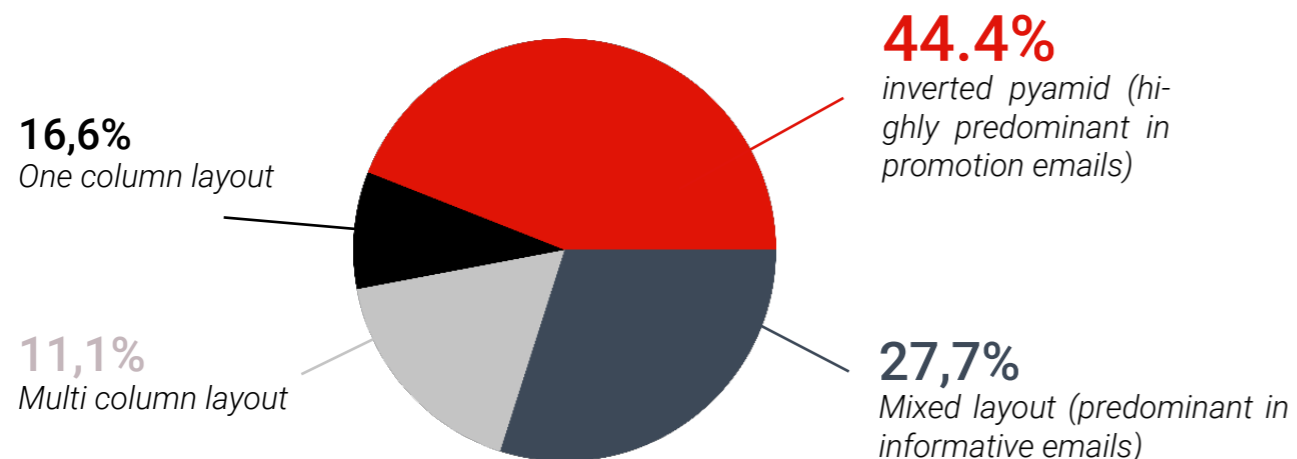
TYPOGRAPHY

The sans serif font proves to be the best choice as a font, as it is highly readable and versatile. Many emails include special characters such as underlines, bold or colored letters **(66.6%)**, while some brands opt for quirky headlines as in serif or other fonts **(38.8%)** but keeping sans serif in the body and CTAs.

sans serif**
88.8%

serif*
11.2%

***Used for headlines, CTA and body**

**Used just on Titles*
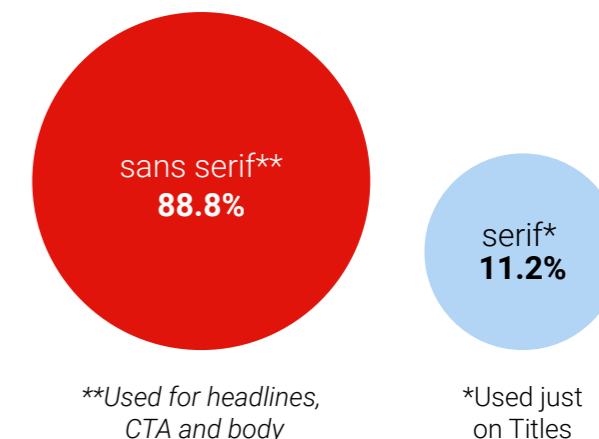
TARGET AND TONE OF VOICE

Most of the emails analyzed communicate to a target of young people and adults. Some of them target professionals, but most focus on B2C consumers. In general, the choice of tone of voice proved to be effective, particularly in its ability to capture attention through storytelling or "urgent" messages. Brands that communicate to a younger audience have been found to venture more into an irreverent, playful or emotional nature. Emails with more formal content or for a more adult audience maintain instead a more sober, timely and punctual copyright.

VISUAL ITEMS

88.8%
of emails have at least one image

Most emails have at least one image or visual elements. In promotional emails, product images are quite common, but only for those brands that offer a tangible product. Interactions work well especially when a specific action is required. Finally, icons and symbols work well in long information content (where the icons make reading easier by highlighting the salient features) or in expiring promotions (especially with countdowns).

| illustration 43,7% | Visible product 31,25% | Realistic image 43,7% |
| Interactive 18,75% | GIF/video 12,5% | Icons, symbols 25% |
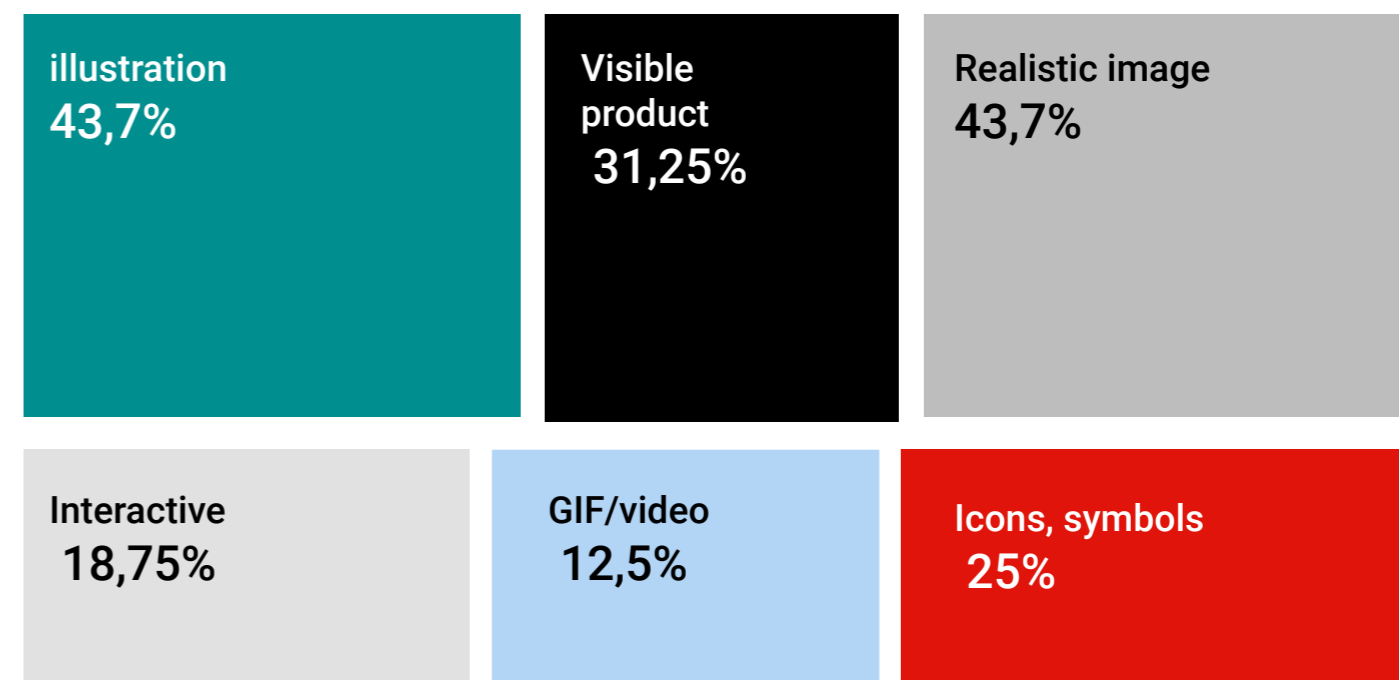
6.2 GUIDELINES

Based on the issues addressed in the previous chapters and the case studies analyzed, some indicative guidelines for projects are provided:

NEUTRAL APPROACH ON SUBJECTS

A project that avoids the representation of subjects in order to maintain a neutral approach without stereotypes

PRODUCT-CENTRED ORIENTATION

A design that focuses on the advertised product (the GO NAV app) and its related services

BOOST VISUAL STRATEGIES

A design that enhances the visual component of emails, using effective visual strategies in promotional emails (interactive elements, storytelling, personalisation

FOCUS ON YOUNG TARGET

A project that aspires to bring new young targets to the brand, respecting values such as inclusiveness and accessibility

MOBILITY CONTENT UPDATE

A project that takes into account the current mobility scenario by proposing solutions that improve efficiency and accessibility

BRAND CONSISTENCY

A design that respects the visual identity of the brand by showing its elements (logo, palette..) in a way that makes it easily recognizable

6.3 PERSONAS

PAUL

Age 21

Occupation
Medicine student

Location Country

Marital status single

Passionate about nature and biology, Paul is a deep and calm guy who lives a little outside from Bruxelles. He has many hobbies, such as basketball, and every Friday he goes to the mosque to pray. He likes going out the weekend with his friends. During the week he devotes himself to his studies and the university, which he attends regularly.

TECHNOLOGY
● ● ● ● ○

He often uses technological devices for study (smartphones, PCs) and leisure. He is attentive to privacy and does not like to leave his contact details at all the sites he opens

EMAIL USE
● ● ○ ○ ○

- He uses email rarely, as he finds them boring. He prefer social media where he can interact more to find out news about sport products.

FRUSTRATIONS

- He does not have much experience with driving and he feels insecure on that, especially when he has to drive in the city by night (on weekends)
- When alone he struggles with traffic information and the risk of getting fines

DESIRES

- Would like to have a car device that provides greater route accuracy

- Would like to feel safer when driving

DRIVING HABITS

When available, he uses his father's car, which he likes when he has to pick up his few friends. He uses public transportation to go sporting and for other activities. He does not know Tomtom brand

NICOLE
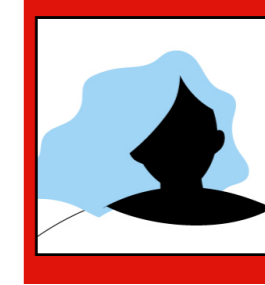
Age 31

Occupation
Consultant

Location Urban

Marital status Engaged

Nicole is a young consultant who recently moved to Den Haag to take up a new job position. Her dream, however, is to return to live in her Alkmaar, 1.5 hours away, where traffic and chaos are more reduced. Therefore, any party or weekend is a good opportunity to go back there, where her girlfriend and friends are waiting for her. She has a degree in computer science and is very passionate about everything surrounding AI and technology.

TECHNOLOGY
● ● ● ● ●

-Shee uses various technological devices (PC, tablet, smartphone) which she often uses for work but also as a hobby.

EMAIL USE
● ● ● ○ ○

She likes email marketing because it's a way to receive something new, but can be easily annoyed by spam and long contents emails.

FRUSTRATIONS

- Every time she goes to work she is forced to waste time in traffic
- Her current navigator is not very up-to-date on traffic information
- In-Dash experience of its car is not very clear

DESIRES

- Safe driving with up-to-date road information

- Don't waste too much time in traffic en route

- Understand easily UX/Ui device information

DRIVING HABITS

She uses mostly her electric car and sometimes a taxi service. She knows Tomtom brand but she never bought one of its devices.

EVA

Age 29

Occupation
Psychologist

Location Urban

Marital status single

Eva is a non-binary person who recently started working as a freelance psychologist In Marseille. They really enjoy their work, although it sometimes keeps them busy until late afternoon, when they would prefer to spend more time on their hobbies, such as painting and photography. They have lived in a big city for several years, where they moved to continue their studies.

TECHNOLOGY

● ● ● ○ ○

They have a smarthpone and a laptop, both of them used for work and freetime. They like watching online movies and has no tv.

EMAIL USE

● ● ● ● ○

-They are quite active on email marketing, as they like buying stuff online instead of go to the shops

FRUSTRATIONS

- They do not like driving with too many obstacles in the way

- They don't like traffic roads and wasting time stuck on them

DESIRES

- Move faster from their studio to the painting school, which is on the other side of town

- They does not like traffic and smog, they would prefer a clean city without pollution

DRIVING HABITS

They share a car with their cousins, who live in the city too. They don't know the Tomtom brand.

LIAM

Age 33

Occupation
Marketing supervisor

Location Urban

Marital status Engaged

Liam is a young father who works in a small marketing company. He lives in Berlin with his partner and his son, but every weekend he moves to the small Templin to take his son to his grandparents. He is a cheerful and organized man, and he likes to organize his time well to optimize his days. He likes quality products if they make a difference

TECHNOLOGY

● ● ● ● ○

- He mainly uses his tablet, which he shares with his son, and the mobile phone. At work he has a computer provided by the company. He often watches TV with his family.

EMAIL USE

● ● ○ ○ ○

He uses email marketing every day for work, a channel he knows quite a bit. However, he is not very active at it, and often he just looks at the graphics without participating

FRUSTRATIONS

- Taking fines when taking his child to the grandparents'

- Its car's navigator is not really helpful with updated maps and it is expensive

DESIRES

- Avoid getting fines when he comes across side roads where speed cameras are not posted

- More updated maps to find shorter roads

DRIVING HABITS

He shares a small car with her wife, but he hopes to use a new car which is bigger and more comfortable for his family. He knows the Tomtom brand only by name.

6.4 CONCEPT

The idea of the project is to create an email marketing campaign aimed at promoting the Go navigation app (GO NAV) among new and young targets.

The concept involves the development of innovative email strategies that increase engagement and promote deeper knowledge on the use of Tomtom app services, with the aim of increasing the number of registered users.

The idea of addressing a younger target, is dictated by the need to slow down the imminent reduction in the number of users of the brand, mainly made up of 'boomers', who are increasingly older and therefore unable to drive. It is therefore essential to conquer a new base of younger users, less brand-aware but potentially capable of significantly changing attitudes towards the app and positively impacting new mobility trends.

The objectives of the campaign can be summarised as follows:

● Communicate the brand values and their style in a recognisable way

● Provide information about the app in a clear and immediate manner

● Offer an experience customised to the needs of the target audience

● Obtain an economic return and an increase in the number of users

HOW??

With a new four-week campaign challenge called **Tomtom Challenge rewards**: The more the user **drives** during the free trial period, the more **points/benefits** he/she gets. Based on this, he/she will receive a final discount on the annual GO NAV subscription.

Items taken from Tomom

To build the new visual identity of the campaigns, I started from taking some visual elements belonging to the brand: the color palette, of which red, white and black will be highlighted as the main colors, followed by yellow and light blue as the secondary. Red, in particular, will occupy a central role in the compositions and backgrounds, thus overturning the classic layout with the predominance of white typical of old emails.

In addition, certain visual elements belonging to the brand's old style, such as arrows or circles, will be used as patterns to enrich images. The fonts will be the same as those used by the brand, but as will be seen later in the UI guidlines, changes will be made to their size, particularly in the Headlines.

Colour Palette

#FFFFFF	#DF1B12	#000000

Primay

#D9D9D9	#B0D4F4	#FFB93E

Secondary

Old Items

CTAs

Primay

REACTIVATE NOW → REACTIVATE NOW →

Secondary

REACTIVATE NOW → REACTIVATE NOW →

Fonts

GIRLOY BOLD

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! @ # $ % ^ & * ( ) _ + - = { } [ ] | \ : ; " ' < > , . ? /
é è à ù â ê î ô û ç

Proxima Nova Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! @ # $ % ^ & * ( ) _ + - = { } [ ] | \ : ; " ' < > , . ? /
é è à ù â ê î ô û ç

The product

7. Project

7.1.2 Moodbard and tone of voice

Tone of voice

Being a young audience under 35, the selected tone of voice will be less formal than that adopted by the brand in the past, favouring instead a direct, pop and emotional language, emphasized by texts with bright colors such as red and white (on backgrounds dark) and different sizes.

New visual items

A substantial difference is perceptible from the new visual elements, which will emphasise a dynamic and imaginative style (shown in the moodboard below), enhanced by GIFs and interactive animations. A characteristic element will be soft sinuous lines surrounding (or including) text and images, referring to the curves of a road or the path of a map. Furthermore, to avoid stereotypes, the choice has been made to adopt illustrated and abstract images, occasionally resorting to photographs or portraits of human characters.

MOODBOARD

TOMTOM
CHALLENGE
REWARDS
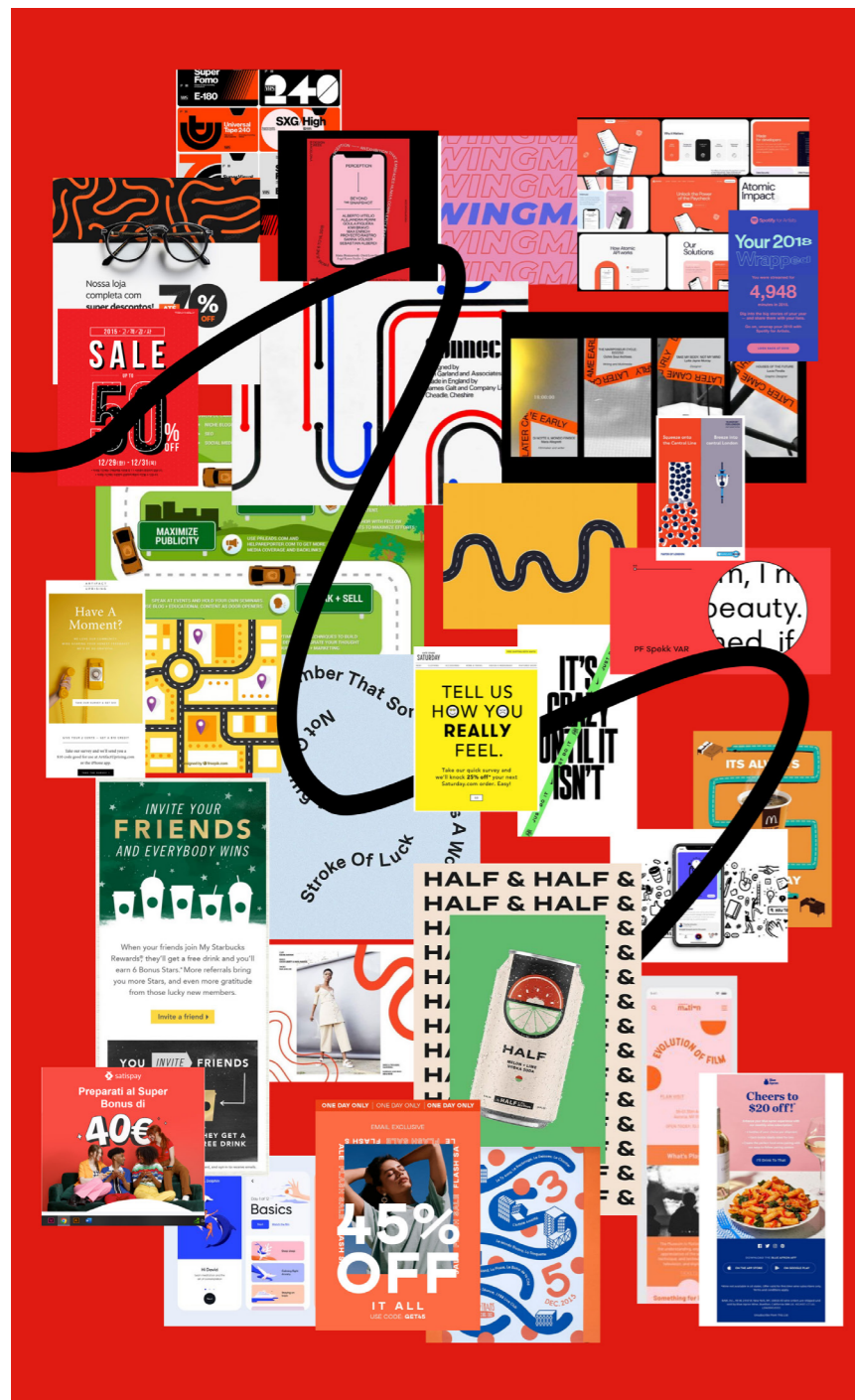
7.2 CAMPAIGN STRATEGY

The table with the campaign strategy will be shown in the next pages. It consists of 7 emails that illustrate different scenarios based on user behavior. Furthermore, the campaign includes the intervention of other media channels such as Facebook and Instagram, fundamental in launching the challenge.
The challenge is in fact aimed at two different types of users: **those who already follow the brand on social media, and those who don't.**

The social posts advertising the campaign will serve to persuade the first segment of users to start the game, while the email channel will be used for the second ones. Indeed, through a collaboration with some automotive partners, Tomtom can access the data of new users who own the cars of those partner brands. Those users will receive a presentation email (1. Co Branding), with which they will be able to learn about the brand, the app, and to participate in the challenge.

At that point, once the user downloads the app and starts playing, the campaign continues exclusively via emails and in-app messages, which appear every time the user finishes playing. This is to make the game easier and to stay updated on the score.

The email campaigns branch out between users who continue the game and those who stop and don't play, also considering all the possible variables (e.g. a user who plays at the beginning but then doesn't finish the challenge and vice versa) . Below, the emails from the game based on user behavior are reported:

2. **All users** will receive an information email containing product information

Users who don't play
3. Users who do not play will receive a winback email
4. Users who do not continue playing will receive a survey email

Users who play
3. The user who plays will receive an email with an engaging quiz
4.The user who continues to play will receive a promotional email of the final game

The final goals of the game are illustrated in the red box at the bottom right. In the table, each email briefly explains its content and the action requested by the user, so that the flow and their connections are understood.

CAMPAIGN STRATEGY

Tomtom's social media:

[Facebook icon] [Instagram icon]

Tomtom's social followers

Co branding with **Automotive brands** that might be interested in Tomtom's map services

Automotive brands users

Meta and Instagram posts and stories

CONTENT: Presentation of the campaign challenge and invitation to download the app

GOAL: link to download the app (to participate in the game)

Co branding email

CONTENT: Presentation of Tomtom brand, the GO NAV app and the challenge

GOAL: link to download the app and participate in the game

The user discovers the campaign

The user downloads the app

Subscribtion in the app

Welcoming email

CONTENT: Welcome message with an interactive carousel showing destinations to discover

GOAL: Invitation to start the game

The user does not play the game

The user plays the game

---

the user continues not to play

Reminder email

CONTENT: Reminder GIF message to return to play

GOAL: Inviting the user to resume the game

Informative email

CONTENT: Sending information about the main services of Go NAV. Promotion of GO RIDE

GOAL: Getting the user acquainted with the application

---

the user turns active

the user does not play

The user does not end the game

Informative email

CONTENT: Report an interactive questionnaire on why they did not play the game. Remember that the campaign has ended.

GOAL: Do not lose the user by offering a 'consolation' promotion

---

the user continues to play

Informative email (same as above)

CONTENT: Sending information about the main services of Go NAV. Promotion of GO RIDE

GOAL: Getting the user acquainted with the application

Engagement email

CONTENT: Interactive mobility-related quizzes to gain extra points

GOAL: Incentivising the use of the app and the game

---

the user does not play

The user terminates the game

The application reports the end of the game

Promotional email

CONTENT: Reporting the final score of the match with an invitation to share it to another person. Offer a "reward" discount to promote the paid app upgrade.

GOAL: Tempting the user to switch to a paid subscription

The application reports the user's score milestones after each drive

The application reports the user's score milestones after each drive

---

[Facebook icon] [Instagram icon] The user shares the challenge link and follows the Tomtom social media accounts

---

LEGENDA

- ········· Income actions
- —— Outcome actions
- [grey box] App channel
- [white box] Email channel
- [blue box] External actors

OUTPUTS

- New users registered in the trial phase
- Increased engagement in the use of the app
- New followers on social media
- New paying users

1st week   2nd week   3rd week   4th week

7.3 COMMUNICATION SYSTEM OF THE EMAIL CAMPAIGN

The table on the next page illustrates the communication system of the e-mail campaign. The coloured blocks represent an indicative scheme of how the content of each email is organised: the yellow blocks are the emails with engaging content, the blue ones informative (e.g. promotional) and the light blue ones are a mix of the two.

The purpose of the table is to illustrate the communication system underlying each email, which linked together lead to actions in the user that generate feedback (marked by red boxes and lines) with multiple benefits for the company and beyond.

Strategy launch

Tomtom and automotive brands

Tomtom

Email co-marketing

Meta and Instagram campaigns

users who follow the Tomtom brand on social media but do not have its products

users who are not familiar with the Tomtom brand

Informative-Engagement Brand presentation

Informative Go Nav presentation

Informative Challenge invitation

User Engagement (invitation to start the challenge)

Users download the app and start the challenge

brand awarness

GOAL
Increasing the number of subscribers for the GO NAVIGATION app

Welcoming email

Engagement "Suggested destinations" Carousel

Users can save the destinations in the app as POI (Point of interest)

Improve user's activity on the app

Winback email

Engagement GIF to persuade users to come back

Informative Suggested destination based on user's last activity

Products email

Informative- Interactive Carousel showing the app's services

Informative Promotion of GO RIDE

tomtom challenge rewards

New users discover the challenge

Users download GO RIDE

More followers on social media

Users can share the link to challenge someone with the quizz

Quizz email

Engagement Interactive quizzes to get more points

Informative Promotion of other mobility curiosities

Survey email

Users rate the challenge experience

Keep feedback for improvements

Engagement Interactive survey with a winback discount

Links to Tomtom website blogs or social media

Improve website's traffic

Promotional email

Informative Illustration with the final user's score

Engagement- Promo Interactive button to discover the discount

Invitation to share the score with a link to the challenge

The user requests the discount for the app

194

195

7.4 PROJECT GUIDELINES

7.4.1 Layout and structure

To comply with the Tomtom style, few changes have been made to the layout structure, although the content will be organised in a diversified and original way, favouring a more interactive and personalised communication.
This versatility translates into the choice of using a wide range of text and image sizes, which guarantee greater flexibility in their use. In particular, the headlines use the GILROY font and have these dimensions

HO
: 80 px
H1: 40 px
H2: 30 px
H3: 24 px

while for the copy texts It has been chosen to keep the proxima regular, respectively in two sizes that vary according to the length of the text (copy 1 for longer texts)

copy 1: 18 px
copy 2: 24 px

The use of texts differs not only in size, but also in their style, alternating between upper and lower case texts and sometimes using outlined and differently coloured texts.

For image sizes there is great variability too, reaching a size from 640 x 500 to 640 x 650 px for header images, while for secondary images the heights size varies from 350 to 500 px. Secondary images can include background, GIFs, realistic images and illustrated ones, which therefore cover different sizes depending on their function. The side margins of the post are 40 px. The brand logo remains almost always in its top centred position as in old emails.

7.4.2 Contents

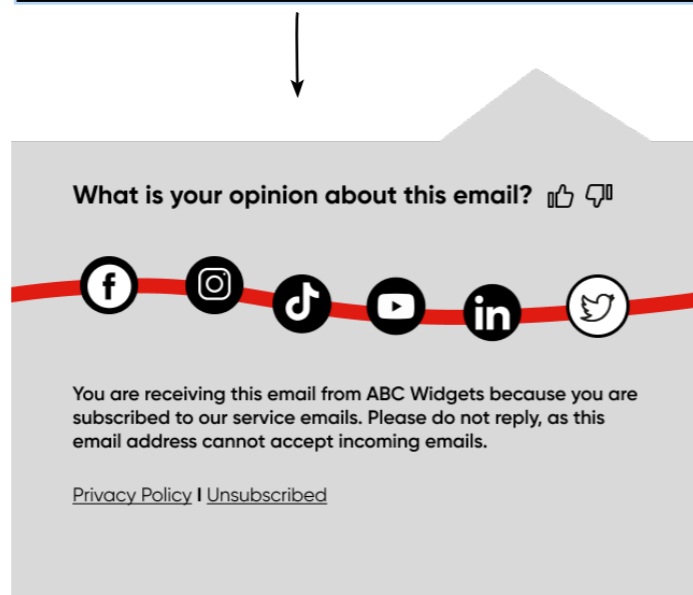The 7 emails proposed make extensive use of personalised and interactive content, with the aim of enticing the user to communicate via the emails to perform purely entertaining or useful actions in the app.

The new footer appears below each email. The text is the same as in the old mails but the graphics puts more emphasis on social channels

What is your opinion about this email? 👍 👎

You are receiving this email from ABC Widgets because you are subscribed to our service emails. Please do not reply, as this email address cannot accept incoming emails.

Privacy Policy | Unsubscribed

Examples are the carousels with suggestions of destinations close to the user (Winback and Welcoming emails) or the product email that includes an animated carousel of its services. The decision to favour interactivity over static texts stems from the desire to create experimental proposals that transform the email into an experience more like to an instagram story.
The interactive content therefore mainly consists of CTAs and carousels, which sometimes link to other email pages containing additional information, such as discounts or replies.

Personalisation is another factor that has been taken into account to a large extent, as will be visible in some emails containing the user's name and information (Promotional, winback). These emails contain the name of a fictitious recipient named Max, who lives in The Netherlands.

To summarise, the challenge will therefore focus more on illustrated and pop contents, namely:

- **Scoring for a final prize**

- **Customised destinations**

- **Quizzes on mobility**

As indicated in the guidelines, the choice of game-oriented content was made to align with Tomtom's communication strategies, avoiding the representation of potentially 'stereotypical' elements such as human figures or evocative landscapes.

In particular, the element of destinations will be further explored in section 7.7 as it has a systemic implication for the app applicable both during and after the challenge.

Co-branding email

The Co branding email is sent to users who own a car of one of the brands with which tomtom creates a partnership. Thus, they know neither the brand nor its products. The structure is therefore divided into three parts, starting with the presentation of the brand and ending with the presentation of the GO NAV app and the challenge, with the aim of getting them to sign up and participate

Co-branded logos

Introduction

Header image with an illustrated GIF

Brand presentation

GIF images

Presentation of GO NAV

GO NAV GIF

Invitation to download the app

Introduction to the challenge

Invitation to join it

Logo

DRIVING IN TRAFFIC IS ALWAYS AN *ODYSSEY?*

Find the right way with Tomtom

We are the sages of navigation with more than 20 years of experience..

..Providing the freshest real time maps..

..To create your best driving experience

Our trusty app

DISCOVER MORE →

Try GO NAV for free and
GET REWARDS

CLICK ME! →

Welcoming email

The welcome email is received after the user has downloaded the app and signed up for the challenge (via the app). Since it is a confirmation email, it is rather short and includes a carousel with some customized destinations the user might visit

Logo

Customized welcoming message

Interactive carousel of suggested destinations

Invitation to start the game

Logo

HI MAX!
welcome on tomtom challenge rewards

Do you have any plans for the weekend? **Check out these destinations**

GO THERE!

198

199
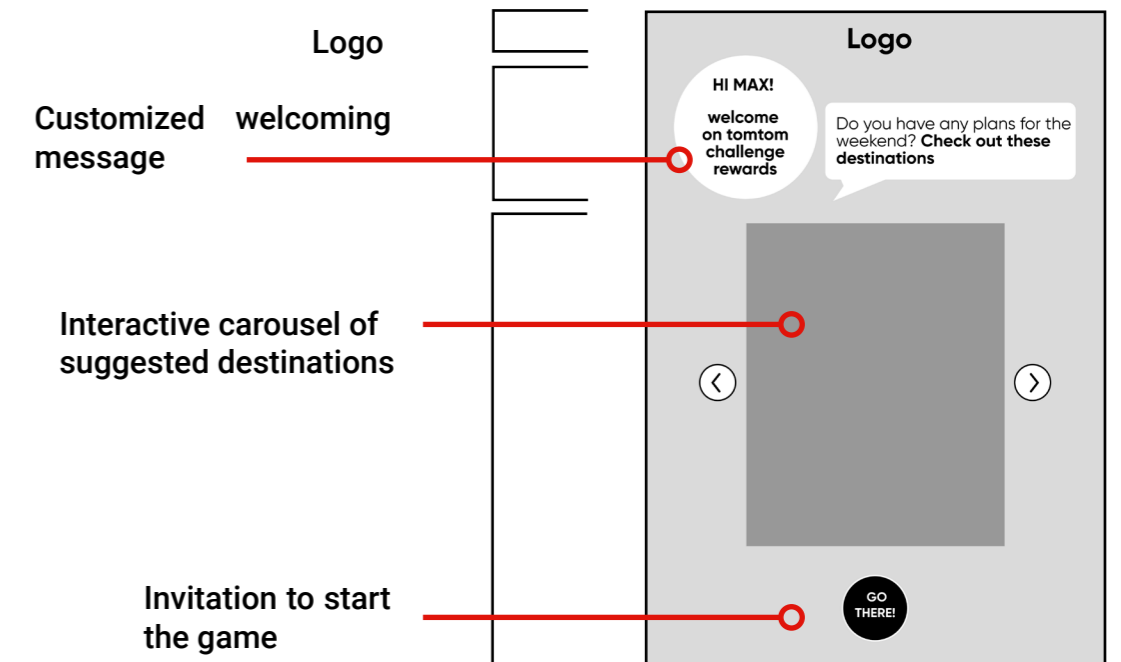
Informational email

This email is intended to illustrate some of the services of the GO NAV app in case the user is not yet aware of them. The first part is therefore dedicated to this, through an interactive carousel. The final part is a promotion of GO RIDE, another paid app for motorcyclists. The presentation is concise and intriguing and it invites the user to search for more information through the CTA

Logo

Header GIF image

Presentation of GO NAV services

Carousel with services illustrated

Interactive question to check whether the user knows them or not

button for in-depth page on the website

GO RIDE presentation

Invitation to download the app

Logo

TAKE A LOOK
CLOSER
ON GO NAV'S FEATURES

LANE GUIDANCE

DID YOU KNOW THEM ALREADY?

☐ YES   ☐ NOPE

DISCOVER MORE FEATURES →

Are you a rider?
SURPRISES DON'T END
CLICK HERE!

Winback email

This email is the first to appear in case the user, after signing up, does not continue playing (or has never started). The email is therefore intended to entice him to resume the challenge by showing his score and with persuasive copy. To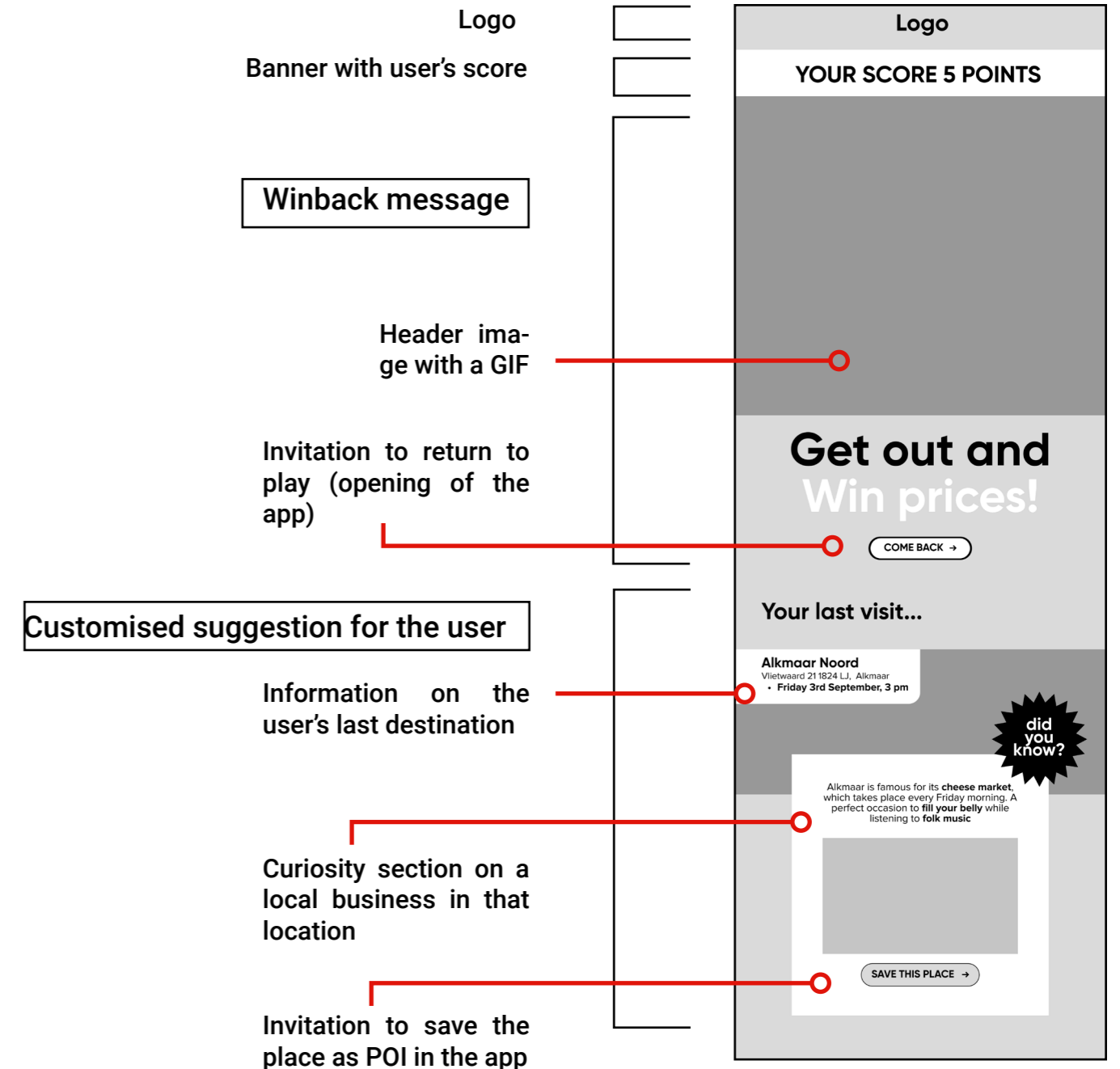 improve the engagement of the app, a customised section is introduced based on the user's last activity. If the user has played at least once, this section suggests new destinations and curiosities for him to explore, closely linked to his last experience.

Logo

Banner with user's score

Winback message

Header image with a GIF

Invitation to return to play (opening of the app)

Customised suggestion for the user

Information on the user's last destination

Curiosity section on a local business in that location

Invitation to save the place as POI in the app

Logo

YOUR SCORE 5 POINTS

Get out and Win prices!

COME BACK →

Your last visit...

Alkmaar Noord
Vlietwaard 21 1824 LJ, Alkmaar
• Friday 3rd September, 3 pm

did you know?

Alkmaar is famous for its **cheese market**, which takes place every Friday morning. A perfect occasion to **fill your belly** while listening to **folk music**

SAVE THIS PLACE →

Survey email
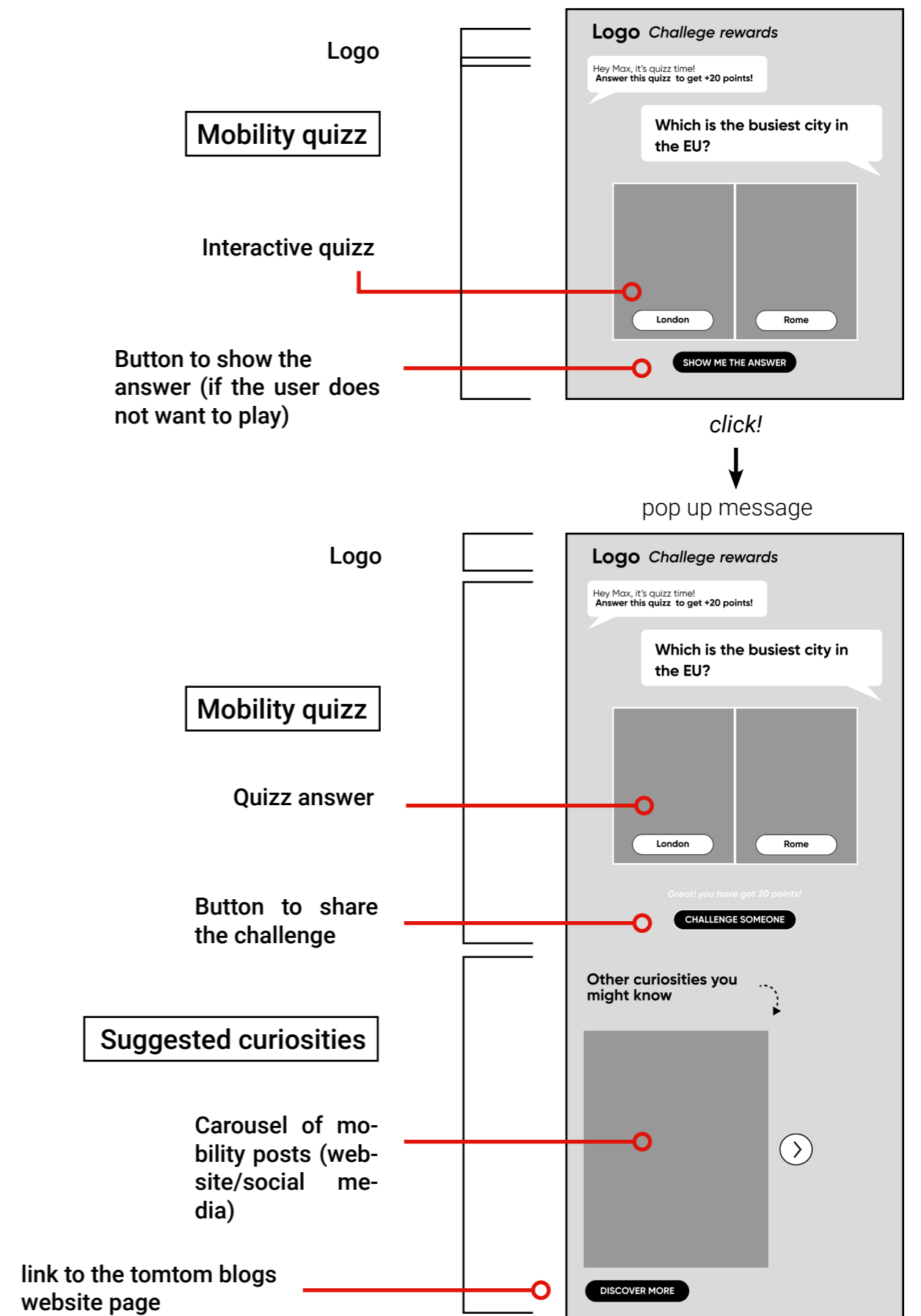
The email with the survey is sent to users who do not complete the game, in which a quick interactive questionnaire is proposed. It leads, once completed, to a promotional code for an extension of the free version of the GO NAV app, in the hope that these users will be able to return to it.
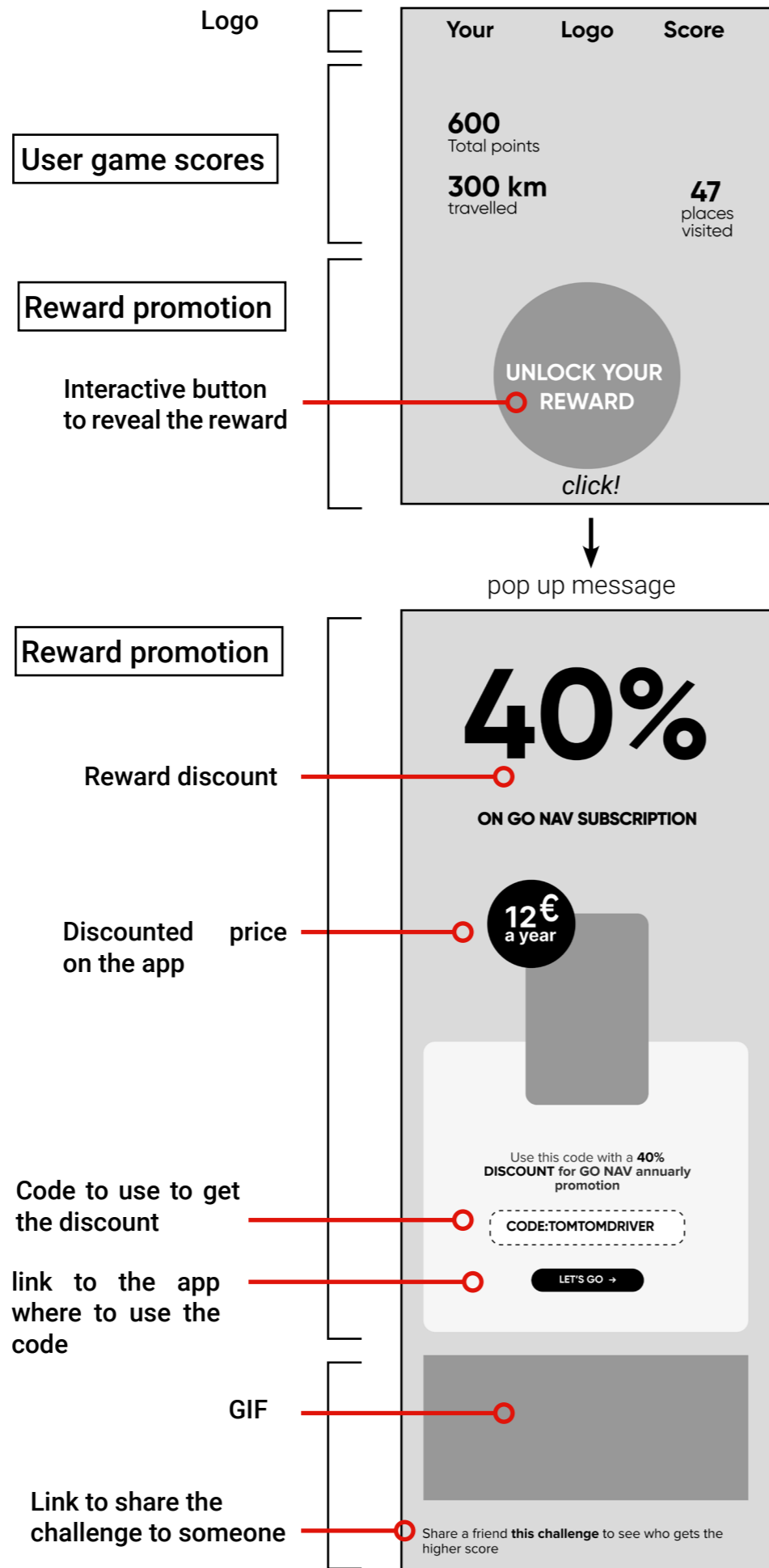
Logo

Interactive survey

Logo

YOUR OPINION MATTERS

Tell us how was the challenge.
Answer for another *free month* of GO NAV discount!

- I WAS TOO BUSY FOR THAT
- BORING!
- LooooONG
- NOT MY GAME

SEND IT →

Scroll bar with response options

Button to send the survey

click!

↓

pop up message

Logo

Winback discount

Logo

YOUR OPINION MATTERS

Thank you!

Your code: #GONAVC10   **10% off**

GIVE IT TO ME →

Code promotion

link to the app where to use the code

202

Engagement email (Quizz)

This email is sent to those who actively participate in the game. It is an engagement email with a short quizz to obtain points that are added to the user's current ones. In the second part of the email, which consists of a pop-up that opens once the quizz has been completed, there is a section with a carousel containing various mobility news, which the user can learn more about by reading them from the brand's blogs or social media

Logo

Mobility quizz

Logo *Challenge rewards*

Hey Max, it's quizz time!
Answer this quizz to get +20 points!

Which is the busiest city in the EU?

London   Rome

SHOW ME THE ANSWER

Interactive quizz

Button to show the answer (if the user does not want to play)

click!

↓

pop up message

Logo

Mobility quizz

Logo *Challenge rewards*

Hey Max, it's quizz time!
Answer this quizz to get +20 points!

Which is the busiest city in the EU?

London   Rome

Great! you have got 20 points!
CHALLENGE SOMEONE

Quizz answer

Button to share the challenge

Other curiosities you might know

Suggested curiosities

Carousel of mobility posts (website/social media)

link to the tomtom blogs website page

DISCOVER MORE

203

Promotional email

This email is sent to users who complete the game. It consists of an initial page with some information about the user's game (such as his total score, kilometres travelled and the number of destinations visited). Then, It moves on to a promotional part in which the user discovers (by opening a new pop-up page) the GO NAV annual subscription discount with information about the price and the code to use. The email ends with an invitation to share the challenge with someone else
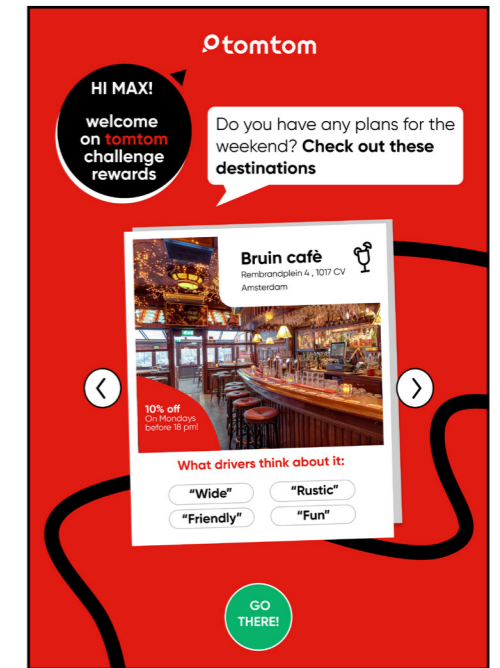
Logo

User game scores

Reward promotion

Interactive button to reveal the reward

Your   Logo   Score

600
Total points

300 km
travelled

47
places visited

UNLOCK YOUR REWARD

click!

pop up message

Reward promotion

Reward discount

40%

ON GO NAV SUBSCRIPTION

Discounted price on the app

12€
a year

Use this code with a **40% DISCOUNT** for GO NAV annualy promotion

Code to use to get the discount

CODE:TOMTOMDRIVER

link to the app where to use the code

LET'S GO →

GIF

Link to share the challenge to someone

Share a friend **this challenge** to see who gets the higher score
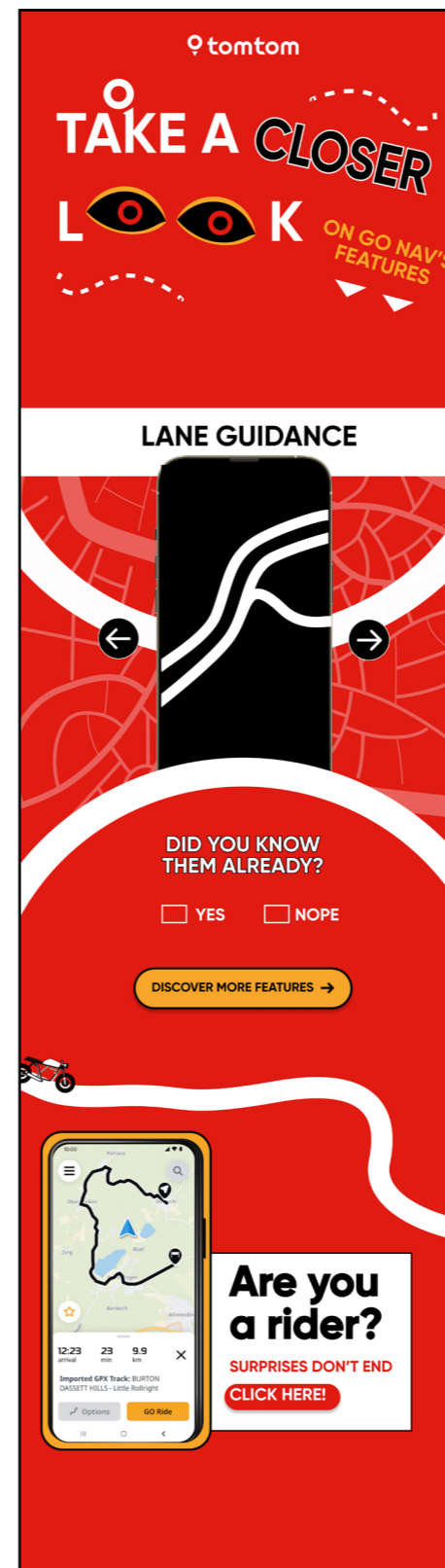
CO BRANDING EMAIL

WELCOMING EMAIL

ENGAGEMENT EMAIL

Landing page email

PRODUCT EMAIL

WINBACK EMAIL

SURVEY EMAIL

Landing page email

PROMOTIONAL EMAIL

Landing page email

7.7 A SYSTEMIC VIEW OF COMMUNICATION

The aim of the project is to increase the number of subscribers of the GO NAVIGATION app.
The use of attractive gimmicks is certainly an effective way to increase the engagement of the app in both the acquisition and retainment phases.
Among these, the most used in the project is that of the destinations suggested to the user (illustrated respectively in the WINBACK and WELCOMING emails) that can be saved as POIs. The choice of this expedient does not respond to an exclusively attractive discourse but represents an opportunity to make email marketing a tool of a more systemic project.

7.7.1 Systemic possibilities in GO NAV communication

By collaborating with various local businesses, such as restaurants, cultural centres or leisure venues within a city, Tomtom can leverage these partnerships to manage the affluence of its users, thereby optimising traffic flow. In fact, by suggesting destinations via email based **on location, time of day, habits and interests,** the brand optimises urban mobility by encouraging its users to avoid crowded contexts or at least less crowded times, while still favouring personalised activities in line with their interests.

7.7.2 What is it?

Once the app is downloaded, the user fills out a questionnaire about his or her driving habits, interests and personal needs. This information is then stored by the app to provide personalised destinations to the user, based on the combination of 'individual preferences and sustainable actions', using advanced algorithms.

The elements suggested by the app are based on several points, some already present in the app such as:
- **Customised route selection** (eco-friendly, fastest, shortest, avoid motorbike)

- **Identification of public and private car parks** (to which could be added private car parks used during the day but closed at night, such as those in supermarkets).

While adding, to be communicated by e-mail:

- **Destinations close by or reachable without means**
- **Destinations with offers/discounts at certain times** (with low occupancy)

- **Destinations close to saved or recurring routes, to optimise time on the road** (e.g. a new eco-location near the office).

How?

For example, in the case of Liam, who takes his son every weekend to his parents, destinations close to the road he drives could be recommended, so as to optimise his free time and use the car for only one trip.

How?
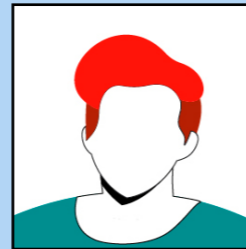
For example, in the case of Eva, who adores art, one could suggest a museum destination, offering a discount if attended at off-peak times, so as to reduce traffic, parking blocks and optimise the museum itself in managing of its visits.

7.7.3 Destination suggestions for a new perception of mobility

The Tomtom challenge rewards are an invitation to drive, as they are aimed at those who use cars and need a navigation app.
For this reason, it seems interesting to add marketing content that can overcome commercial barriers and launch messages that adhere to more ethical and social practices. This is because, at least in the medium or short term future, cars remain the most popular means of travel and will therefore continue to be among the main causes of traffic and pollution.

By proposing customised destinations, the app goes from emphasising the pleasure of the driving experience, which also runs the risk of falling into stereotypes linked to combustion masculinity, to an awareness of its functionality, allowing users to be more mindful of their daily journeys also from an environmental and social perspective.

7.7.4 Negative consequences of traffic in metropolitan cities

According to the European Commission, "more than 70 per cent of EU citizens live in cities, which generate 23 per cent of all greenhouse gas emissions from transport"[1]. Big cities are more attractive and continue to expand, increasing the challenges against traffic density, pollution and congestion.[1] Furthermore, according to Mckinsey & Company, "the appeal of private ownership remains strong in many countries, despite the recent rise of ride-sharing services", where "cars are used in 45 percent of all trips."[2]

Indeed, the private car is used far more than any other mobility service and is still a key vehicle for people living in specific areas (such as some modern cities, which have been designed with little consideration for sharing or alternative means of transport).[3]

The issue of traffic provoked by private vehicles in large cities is particularly sensitive, as it causes countless environmental and social deficits. The phenomenon of congestion causes an environmental increase in greenhouse gases due to the irregular use of car engines, as well as the release of pollutants into the air (such as nitrogen oxides) and noise damage.

The impact of traffic also has serious consequences at a social level, drastically reducing the quality of life of its inhabitants and creating major economic bottlenecks for businesses, caused by delays in deliveries and the location of some of them in overcrowded areas.

In addition, the stress generated by traffic increases the risk of irresponsible driving and traffic accidents.

CO_2 emission efficiency of an average vehicle during rush hour in different cities[5]

London
1155 kg

Amsterdam
833 kg

Paris
1115 kg

Milan
902 kg

Berlin
930 kg

Time lost per year at rush hours at some cities[5]

London: 148 hours
Paris: 120 hours
Bruxelles: 104 hours
Milan: 137 hours
Turin: 92 hours
Berlin: 64 hours

1. European Commission. Urban mobility and accessibility. European Commission. https://commission.europa.eu/eu-regional-and-urban-development/topics/cities-and-urban-development/priority-themes-eu-cities/urban-mobility-and-accessibility_en
2. McKinsey & Company. (2023). The future of mobility. McKinsey & Company. https://www.mckinsey.com/industries/automotive-and-assembly/our-insights/the-future-of-mobility-mobility-evolves
3. McKinsey Sustainability. (2015). Urban mobility at a tipping point. McKinsey & Company. https://www.mckinsey.com/capabilities/sustainability/our-insights/urban-mobility-at-a-tipping-point
4. De Mitri, M. (2024). Cause, impatti e soluzioni dei problemi generati dal traffico nelle città. Marco De Mitri. https://www.marcodemitri.it/cause-impatti-soluzioni-problemi-traffico-urbano/#:~:text=Tra%20i%20problemi%20che%20il,e%20delle%20aree%20di%20parcheggio
5. Tomtom.com. Tomtom traffic index. TomTom. https://www.tomtom.com/traffic-index/

The solution to this problem is complex, and ranges from improving urban infrastructure to favouring urban and/or sustainable means of transport at the expense of private ones, as well as the use of smart services and products that manage congestion.

Optimising traffic with conscious travel can therefore be one of the ways to encourage people to get used to experiencing driving in a more optimised and systemic way, especially when practised in high-density cities.

7.7.5 Suggested social impact destinations

The multitude of activities offered in a metropolis can make their choice difficult. Often, those favoured in leisure time are commercial activities (shops, restaurants...) and recreational and cultural activities (such as cinemas, museums, parks...).
The concentration of these activities is particularly attractive in central areas, overshadowing the suburbs and less privileged areas, which remain burdened by social prejudices.

Noordoogst

NoordOogst is a project dedicated to urban agriculture in Amsterdam that offers open-air markets, workshops and other services for those who want to engage in sustainable volunteering and outdoor activities.[6]

The choice of customised destinations could stimulate the user to discover and redefine the value, both human and cultural, of places that are often neglected, integrating activities of non-profit organisations or social events that offer interesting leisure opportunities. Moreover, a direct collaboration with local entities, such as associations and cultural centres, could increase their visibility, drawing attention to contexts or activities that are seldom exploited.

How?

For example, Nicole, who likes to be in nature in her free time, could get suggestions of local activities such as urban farms in Amsterdam, which she could visit early in the morning (avoiding traffic jams) taking care of the animals.

What she might like

Possible partnerships

Fostering collaborations with local partners and promoters of urban services would allow tomtom to expand connections and access to new destinations. One potential partner is Eventbrite, a platform for selling and participating in events, workshops and activities of various kinds. By integrating Eventbrite[7], Tomtom could include new attractions, not only of permanent destinations but also of temporary events such as exhibitions or festivals.

eventbrite

7.7.6 Discovering the cultural value of a place

The design idea is versatile for any medium-sized or large city or context, favouring not only an improvement in mobile organisation but also greater openness to lesser-regarded spaces. In the case of the Netherlands, there is a great accessibility of public transport which allows easy mobility even between different cities, although in many cases (especially on weekdays) the problem of traffic when leaving the most crowded cities remains.

In cities with more complex situations, such as Rome or Milan, the use of the app could lead to more significant benefits, especially due to the high use of private vehicles by citizens.

Furthermore, suggested cultural activities could encourage participation in developing neighbourhoods, which are often difficult to reach by public transport. Getting involved in recreational activities with communities or associations helps to give new meaning to these places, transforming the user from a mere consumer to an active actor capable of revitalising and reorganising spaces that belong to him.

HIDDEN HISTORIES
Roma, 2020/2022

Artist Iván Argote organised a workshop for children to make them aware of the importance of places, through walks and symbolic 'protests' to re-appropriate forgotten spaces.[8]

Flumen by Andreco
Roma, 2021

Creative environmental education workshop involving the inhabitants of Rome in the creation of a land art performance to raise awareness of the value of preserving water, green areas and urban parks.[9]
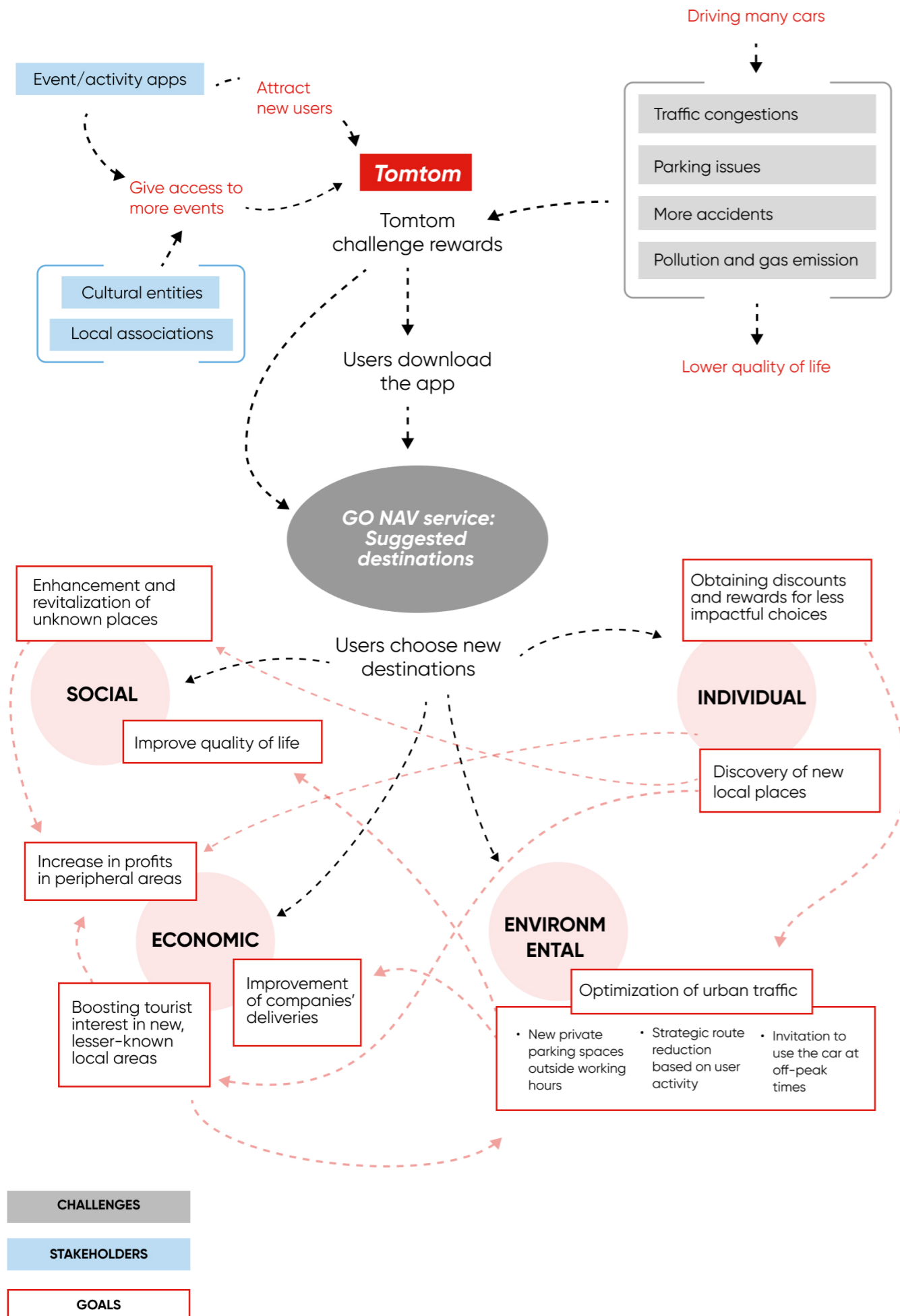

Hummustown
Roma, since 2018

A non-profit organisation that protects Syrian refugees through various food-related activities such as the production and sale of hummus or wine tasting.[10]

Some case studies..

6. Noordoogst website, https://noordoogst.org/deelnemers/
7. Eventbrite logo, https://www.eventbrite.it/

8. Locales project, https://www.localesproject.org/en/attivissime-ivan-argote/
9. Hummustown website, https://www.hummustown.com/en/
10. Andreco website, https://www.andreco.org/portfolio/aula-verde-aniene/?lang=it

CONCLUSIONS

Event/activity apps

Attract new users

Give access to more events

Tomtom

Tomtom challenge rewards

Cultural entities

Local associations

Users download the app

Driving many cars

Traffic congestions

Parking issues

More accidents

Pollution and gas emission

Lower quality of life

GO NAV service: Suggested destinations

Enhancement and revitalization of unknown places

Users choose new destinations

Obtaining discounts and rewards for less impactful choices

SOCIAL

Improve quality of life

INDIVIDUAL

Discovery of new local places

Increase in profits in peripheral areas

ECONOMIC

Improvement of companies' deliveries

ENVIRONMENTAL

Optimization of urban traffic

Boosting tourist interest in new, lesser-known local areas

• New private parking spaces outside working hours

• Strategic route reduction based on user activity

• Invitation to use the car at off-peak times

CHALLENGES

STAKEHOLDERS

GOALS

The aim of this thesis is to propose a new email marketing campaign for the tomtom brand in order to bring younger targets closer to using the Go Navigation app. The starting point was a study on the state of the art of visual stereotypes related to mobility, which, as shown in the first chapter, are still widely present and diversified, emphasising their presence in relation to groups of people (gender, ethnicity, class...) but also to certain landscapes and contextual elements (such as desolate roads, racing areas and futuristic cities).

The thesis continued with a discussion of the channel covered, namely e-mails, where best practices and main types emerged.
It then analysed the main communication stratagems used by Tomtom's brand competitors, highlighting the graphic and content differences between e-mail and other communication channels, such as websites and videos. Furthermore, this analysis demonstrated the presence of stereotypes in these brands as well, highlighting the differences between mobility types. The car, in fact, in contrast to sharing vehicles, shows a greater tendency to gender and landscape stereotypes, being still very much linked to an image of masculinity that sees driving as a pretext for aggression and power.

The project then delved into the role of Tomtom with respect to this issue, analysing the emails of the last three years (including those developed during my internship). It emerged that the relationship between Tomtom and stereotypes is one of impartiality, and only rarely do genuine stereotype references emerge in the content of the emails.
Following this line, I then moved on to the development of the actual project, which consists of a gamification campaign, called Tomtom challenge rewards, lasting about four weeks in which the user is invited to drive for scores associated with a prize.

The project demonstrates how email can play a fundamental role in a brand's marketing strategy, even with regard to younger targets, which are generally attracted to different media channels.
The idea of the project was to experiment with interactive and non-textual proposals, which look towards a future in which email marketing can become a channel where a stronger communication implementation: the user does not just open the email to receive offers, but enjoys interacting with it.

The difficulty encountered in the project lies in the desire to extrapolate a systemic connection from a reduced content such as stereotypes applied to the emails of a mobility brand. Delving into the content of the game, an innovative idea was proposed that goes beyond the simple attractiveness of the game for a more inclusive and impactful design.

The idea of including customised destinations demonstrates the app's contribution in bringing benefits on an individual and collective scale, as it would optimise the organisation of cities in terms of mobility, reducing traffic and generating social impact by emphasising undervalued spaces.

For this reason, the project is highly scalable, and indeed effective in those cities that are slower than others to approach innovation and urban regeneration, offering incentives to overcome less efficient habits. In fact, with gaming, users might feel more inclined to select new destinations and discover less impactful places.

Furthermore, some mobility studies predict that the car will continue to play a central role in urban contexts, even if with a transition to electric and hydrogen engines. This scenario could come closer to the brand's interests and favour the realisation of the project.

In conclusion, with the realisation of the project, It has been illustrated how this proposal can be original for the Go Nav app services and their communication, demonstrating the power of combining marketing and systemic design for a holistic improvement beyond the individual user's gaming experience.

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• A.Benedetto, S. Cerea, C. Guerci, S.Gupta, H. Nobar, A.Pedriali, Y.Taffal. A highway to greenness. Analysing green narratives in car brands' adverts, Politecnico di Milano, https://densitydesign.github.io/teaching-dd18/reports/report_group07.pdf, 2022
• afaqus!. (2024). Maruti Suzuki shines light on Strong Hybrid Tech in new campaign 'It's Unbelievable. It's Strong Hybrid'. afaqs!. Retrieved from https://www.afaqs.com/news/advertising/maruti-suzuki-shines-light-on-strong-hybrid-tech-in-new-campaign-its-unbelievable-its-strong-hybrid
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