

### :: Creative Department: From Concept through Production of a Magazine Ad and Television Commercial

## Marketing Considerations

With the rising cost of gasoline, mounting political and social pressures for conservation, and the threat of pollution from toxic emissions, many drivers are beginning to reassess the standard car and its relationship to the environment. At the same time, consumers love the freedom, spontaneity, privacy, convenience, and thrill of driving. Although they would like to find a solution to the problem, they also don't want to give up what they love about cars. The solution has eluded consumers and manufacturers for decades. Until now.

### The Situation

While most car manufacturers are still working on their first entry into the hybrid market, Toyota's Hybrid Synergy Drive is already the company's second-generation hybrid and the most technologically advanced system out there. But many consumers are hesitant and somewhat apprehensive about hybrid vehicles. They feel that a hybrid will require them to give up the conveniences of a regular automobile. The Prius campaign must show consumers not only that these assumptions are incorrect but that the Prius is a vehicle that can deliver everything a regular car can, and much more.

### Marketing and Advertising Objectives

To position the Prius and Hybrid Synergy Drive as the exciting, high-tech solution to existing concerns about standard vehicles.

### Target Markets

The primary target market for the Prius is comprised of consumers who are ready to embrace change and technology: early adopters. Secondary are the Greenies: drivers who are committed to the environment and want a car that reflects that commitment. Ultimately, the company will target all drivers, because this is an innovative vehicle that represents the future of automobiles.

## Creative Strategy

The creative strategy includes a mix of product concept, target audience, communications media, and advertising message:

1. *Product concept.* The Prius is a sleek, affordable, intelligent solution—the car of the future, available now. It performs as well, if not better, than regular cars, and it offers the added advantage of 55+ mpg. It goes from 0 to 60 mph in under 10 seconds, and it holds five people and their luggage comfortably.
2. *Target audience.* The campaign would focus on drivers aware of the problems associated with driving today—fuel costs, pollution, depletion of resources—and who want to do something about it. While many are city dwellers, the campaign does not focus on urbanites specifically—the people in this audience are lively, independent individuals who want to balance their environmental concerns with their need for the freedom and privacy of a car. Appearance is a consideration as well—they want something that looks as good as it feels. Practicality and driving enjoyment is another consideration. And these drivers want a car that will suit their active lifestyle.
3. *Communications media.* Saatchi & Saatchi proposed a mixed-media campaign of print ads in consumer and auto enthusiast magazines and a global TV spot

that would be aired in every country where the Prius is available. In addition, Saatchi would design and implement a variety of online interactive Web sites.

4. *Advertising message.* The message strategy was to portray the Prius as the car of the future—an exciting, innovative, and intelligent vehicle that does everything a regular car can do and then some. The print ad would show the Prius in a clean, contemporary way, and the TV spot would focus on the car's groundbreaking, forward-thinking design and ability. In tone and style, the ads and commercials would be gender neutral.

## Production Planning

Once the creative roughs were approved, the production supervisors prepared the schedule for both TV and print production. Considerations included Toyota's marketing and media deadlines, concerns such as location filming permits and security, seasonal conditions, and production factors such as equipment needs, production support people, and facilities. The production department also prepared cost estimates for approval by agency and client managers.

## Print Production Process

The print ad would highlight the Prius in front of a white backdrop. The car would be lit and photographed as stylishly as possible. Initial layouts are prepared using a photo of the Prius from the studio's Imagebank. Later, the actual photo from the studio shoot arrived; it was well shot but required computer retouching to add more light to some areas and adjust the colors.

**SAATCHI & SAATCHI L.A.**

**TMS-PC4207 Magazine Work Order**

Date: 6/19/03 Budget Code: 111001-630000  
 Job Title: MY04 Prius "Lifetime Supply" Page Ad Project #: MKT30001  
 Client: National Adv. Car Model Listing:  
 Product: 120311-PR1 Budget AMT:  
 Model: Prius04 bill to job#:  
 Category: Prius04 Prev Job#:  
 Issued By: Jennifer Jones Regions:  
 Cit. Contact: Steve Jett Rev#:  
 MY: 04 Date Rev:  
 FY: 04 Scope of Work:  In  Out

Job Title: MY04 Prius "Lifetime Supply" Page Ad

Size: Spread  B/W  1/C  
 Page  2/C  4/C  
 Bleed   
 Other  TBD

Color:  B/W  1/C  
 2/C  4/C  
 TBD

Reprints: client agency  
 trimmed 125  trimmed  
 untrimmed 125  untrimmed

Assignments / Specifications  
 This job was opened to incur the costs of producing the Prius "Lifetime Supply" page ad.

Traffic: A. Murray Acct. Planner:  
 AE: M. Wagner Media:  
 AAE: Media2:  
 Print Prod: L. Welsh Acct. Sup: C. Tierney  
 Print Prod2: Acct. Dir: D. Mirkin  
 Art Producer: C. Rowe Traffic Dir: P. MAGUIRE  
 Prod Info: V. Spates Grp Traf Dir: S. Lee  
 Prod Info 2: Prod Director: L. Apter Kramer  
 Art Studio: Grp Prod Mgr:  
 Studio Artist: C. Control: M. Ierao  
 Art Dir #1: N/A C. Control2: R. Hae  
 Art Dir #2: Budget Mgr.:  
 Art Dir #3: Budget Adm: E. Domo  
 C/W #1: M. Loois Creative Traf:  
 C/W #2: Other: J. Hamaguchi  
 C/W #3: Other: V. Soker  
 ECD/CCO: Other: A. Bassano  
 CD/Dgn/Dk #1: Other:  
 CD/Dgn/Dk #2: Other:  
 ACD #1: D. Phillips Other:  
 ACD #2: Freelancer:

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Pub	Publication	Insert	Close	Ext.	Position	Mech.
	Business 2.0					P
	Fortune Magazine					P
	Fast Company					LP
	New York Times Magazine, The					TP
	New Yorker, The					P
	O, The Oprah Magazine					PA
	Organic Style					P
	Sierra Magazine					P
	Wired					LPA
	MIT Technology Review					PB
	Popular Science					P
	Smithsonian Magazine					P
	Vanity Fair					P
	Time Magazine					P
	Fitness					P
	Entertainment Weekly					P
	People Weekly					P
	Wall St. Journal					NP
	Newsweek					P
	Money					P
	Economist					PC
	Variety (Daily)					TPA
	Forbes					P
	Cooking Light	11/1/03	9/2/03		authorize	P
	Playbill	11/1/03	9/15/03	10/1/03	authorize	DP
	Playbill	12/1/03	10/15/03			DP
	ShowTimes Magazine (Clean Cities)	12/1/03	11/3/03	11/7/03	authorize	LPC
	Week, The	11/28/03	11/5/03		authorize	P
	Week, The	2/6/04	1/6/04			P
	Scientific American	3/1/04	1/20/04			P
	Week, The	3/1/04	2/10/04			P
	ShowTimes Magazine	5/1/04	4/16/04		authorize	LPC

Schedule

11/4/2004 TMS-PC4207 Magazine Work Order Page: 2

**Prius print ad work order** When the agency begins to work on a magazine ad, it opens a work order like this one. It details the title of the particular ad, the mechanical specifications, and who is assigned the various responsibilities for getting the ad completed on time.

## Print Production and Distribution

The production team assembled the approved copy and photography and opened a computer graphics file featuring guide-marked pages based on the specs provided by the magazines in which the ads would appear. The art studio created the dotted background using Photoshop and put the mechanicals together in low resolution with Quark software. The final mechanicals were sent to the engraver where the photo was rescanned to higher resolution and retouched. Color separations and press proofs were then pulled and sent to the agency for approval before sending the digital files to the magazines.

## Television Production Process

Saatchi's account executive, C. Tierney, and creative director, Doug Van Andel, drafted a creative brief based on the advertising strategy determined by Saatchi & Saatchi and Toyota. They presented it to copywriter Max Godsil and art director Greg Braun for concepting. Together they developed and refined the ideas for the global spot and presented them in rough form to the agency account people for critique and approval.

TMSFC4-207DP Prius "Lifetime Supply" Page

**PRIMARY**

Agency/Client Approval	Date	Initials	Comments
Account Executive			
Account Director			
Production Director			
Art Director			
Copywriter			
Illustrator			
Photographer			
Printer			

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Account Executive			
Account Director			
Production Director			
Art Director			
Copywriter			
Illustrator			
Photographer			
Printer			

**Prius print—marked-up photo** Advertising visuals may be obtained from a stock photography company, or they may be commissioned and shot with a specific ad in mind. In this case, Saatchi & Saatchi hired a photographer to shoot the Prius in front of a white backdrop, and later filled the image in with supplementary visuals and text.

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A set of storyboards was prepared from the approved script. Greg Braun selected thumbnails for several sets of frames and sent them to broadcast producer Richard Bendetti for review. The approved thumbnails were then rendered into final frames and copy was typeset and printed on desktop computers. The frames and text were mounted for presentation to Toyota's marketing people and other company approvers. With creative approval granted, the production budget and schedule were finalized and work began.

## Preproduction

As the creative director, it was Doug Van Andel's choice to hire a still photographer and a director of photography (DP) rather than a director. This allowed more than usual creative freedom for both people, and also enabled Doug to work more closely with them. Next, the creative team reviewed the script and broke it down into elements and scenes. They reviewed each scene for the imagery and sound effects required. Casting began, talent was scouted, and specific locations across the globe—Japan, South Africa, New York—were selected.

Doug and Tarsem, the DP, reviewed the storyboard, determined interesting camera angles and individual shots, ascertained their equipment needs, gathered and scheduled camera crews, and prepared a shooting schedule with daily filming goals. Executing the project also required negotiating contracts and hiring a variety of services and personnel such as insurance, catering, special equipment (lighting,

SAATCHI & SAATCHI LOS ANGELES			
TV COPY			
Job Name:	Power to Move Forward	Campaign:	'04 GLOBAL PRIUS LAUNCH
Client:	TMS	Title:	MOVING FORWARD :30
Job No:	TJP PRS T4-001	Product:	PRIUS
Art Dept:	C.TIERNEY	Producer:	R. BENDETTI
Rev. No:		Date/Time:	5/8/03, 9:30am
		AS PRODUCED	Page 1 of 1
		ISCI Code:	TYCP 4009
		Length:	:30
		Writer/AD/Pr	MGG/ab

**V.O.** It's been a long time since transportation has truly advanced, but now we have good news for planet earth. The next generation gas/electric Prius with Hybrid Synergy Drive is here. Low emissions, high mileage and you never plug it in. Now we all have the power to move forward.

**SUPER:** HYBRID SYNERGY DRIVE

**SUPER:** PRIUS START NOW

**SUPER:** toyota.com

**SUPER:** TOYOTA  
**SUPER:** GET THE FEELING  
**SUPER:** (LOGO)TOYOTA

**Final TV script for Prius ad approval** Television ads also go through an approval process similar to that of print ads. One of the initial steps is to write out the script for the ad and to obtain all necessary permissions.

File name: powertomoveforward30  
 Client: TMS  
 Job #: TJP PRS T4-001  
 Acct Exec: C. Tierney  
 Rev No:

Campaign: '04 Global Prius Launch  
 Title: Moving Forward :30  
 Product: Prius  
 Date/Time: 7/3/03, 4:30pm

Page 1 of 3 CLIENT / LEGAL / TECH APPROVED  
 ISCI Code: TYCP 4009 / 4010  
 Length: :30, :28/02  
 CW/AD: M. Godsell / G. Braun  
 Producer: R. Bendetti



VID: OPEN ON A BUSY URBAN CITY SCENE. WE SEE CARS, BUSES, PEOPLE HURRYING ALONG THE SIDEWALK, BUT STRANGELY, EVEN THOUGH THE PEOPLE ARE WALKING, THE TIRES ON THE BUSES AND CARS ARE GOING AROUND ...



VID: ... THEY'RE NOT MOVING FORWARD.



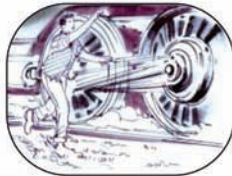
VID: CUT TO ANOTHER CITY.



VID: ... AND ANOTHER. SAME CURIOUS PHENOMENON.



VID: CUT TO A TRAIN. THE TRAIN IS TRYING TO DEPART AND PEOPLE ATTEMPTING TO CATCH IT, BUT THEY'RE NOT ABLE TO MOVE FORWARD.



VID: CUT IN TIGHT ON A MAN AND THE WHEELS OF THE TRAIN AS THEY TURN IN PLACE.

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 Title: Moving Forward :30  
 Product: Prius  
 Date/Time: 7/3/03, 4:30pm

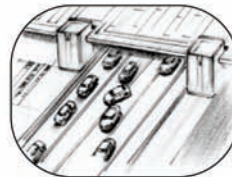
Page 2 of 3 CLIENT / LEGAL / TECH APPROVED  
 ISCI Code: TYCP 4009 / 4010  
 Length: :30, :28/02  
 CW/AD: M. Godsell / G. Braun  
 Producer: R. Bendetti



VID: IT SEEMS THAT THE WHOLE WORLD IS TREADING WATER, STUCK IN NEUTRAL ...



VID: ... RUNNING IN PLACE.



VID: CUT TO AN OVERHEAD SHOT OF A CITY. THE SAME VISUAL PARADOX ... SUDDENLY, A SILVER, FUTURISTIC SILVER CAR ENTERS FRAME.

VO: We know where we want to go. But we haven't been able to get there.



VID: CUT IN TIGHTER TO SEE THE PRIUS SLOWLY DRAMATICALLY BETWEEN CARS.

VO: Until now...



VID: THE WORLD-CHANGING CAR CATCHES THE EYE OF THE SURPRISED PEOPLE.

VO: Hybrid Synergy Drive is here. A clean, efficient way to power our cars...



VO: ...that allows us to move forward in harmony with the environment without giving up the performance we love.

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Page 3 of 3 CLIENT / LEGAL / TECH APPROVED  
 ISCI Code: TYCP 4009 / 4010  
 Length: :30, :28/02  
 CW/AD: M. Godsell / G. Braun  
 Producer: R. Bendetti



VO: Only in the all-new gas/electric Prius.



SUPER: HYBRID SYNERGY DRIVE  
 The power to move forward.  
 (LOGO) TOYOTA



SUPER: PRIUS START NOW.  
 prius.com  
 (LOGO) TOYOTA

cranes, dollies, cell phones), film processing labs, motor homes, permits, and transportation, most of which was handled by broadcast producer Richard Bendetti.

## Production

Because the Prius spot was a global one, set to air in countries around the world, it was crucial to develop a spot with a message that transcended local linguistic and cultural standards. Even without copy, the commercial needed to communicate the message that the Prius is a unique, technologically enhanced car. Though the initial concept for the campaign focused on the environmental advantages of the car, research revealed that those people who were looking for ecologically safe cars were already sold on the Prius, so concentrating on that portion of the market would be like preaching to the choir. Though Saatchi and Toyota still felt it was important to draw attention to the environmental rewards of the Prius, its technologically advanced features, along with its accessibility and superior mileage, became the real point of sale.

The 60-second global spot for the Prius was scheduled for production over a two-week period in midsummer, but only six of those days were actually spent shooting the commercial. The team visited four countries and shot in five different locales: a South African countryside and in the city, the streets of London, the south of Spain, and in Tokyo, in the midst of a busy intersection.

Saatchi's endeavor was to create a spot that served as a visual allegory to their new tagline, "The Power to Move Forward." They envisioned a spot that featured cars, buses, and people hurrying

## Storyboard of "Power to Move" TV commercial

The storyboard for television ads is developed simultaneously with the copy. The storyboard is a visual representation of the ad, made up of sketches that indicate the art director's concept of the various scenes, camera angles, sound effects, and special effects to be used in the final production.

along the sidewalk. However, instead of moving forward, the tires on the vehicles would simply go round and round, and the people on the street would appear to be walking in place. This would happen in various locations, urban and rural, all over the world. Suddenly, the Prius would emerge—the only forward-moving motion in the shot. Even without words it would be clear that the Prius, unlike the average present-day vehicle, is suitable to move into the future, but unlike the cars of the future, the Prius is available now.

The creative team at Saatchi wanted to produce their spot with as few special effects and computer generated images as possible. Although they were told several times that this couldn't be done, Tarsem, the DP, believed it was feasible. And, in fact, it was. Small treadmills were transported all over the world and placed under both the talent and the vehicles; this accounted for what later appeared as a natural pacing and body language on the actors. The treadmills were then removed in postproduction.

## Postproduction: Dailies to Distribution Prints

The postproduction phase began directly after shooting the commercial. Back in Los Angeles, the film was digitally converted and viewed on an Avid computer to select key sequences. During the editing process, each scene was polished and then assembled into a final, intriguing spot. Ashton Spencer, a composer of original music for movies and commercials, was hired to work on the soundtrack. Doug wanted a soundtrack that, like the commercial, started off in place and then really opened up later on; he communicated this goal to Spencer, who came back with an electronic recording that did just that.

## Campaign Results

Though the Prius is not the largest segment of Toyota's business, it's an important and rapidly growing one. As previously mentioned, the campaign was so successful that Saatchi had to actually cut back on some of its advertising because there simply weren't enough cars to meet the growing demand.



**“Power to Move Forward” TV commercial** Following the shoot, the footage goes to the editing studios where music, voice-overs, special effects, and supers are all incorporated into the finished commercial. For the “Power to Move Forward” spot, the treadmills, which had been used to create a natural pacing for the actors, were removed during the postproduction stage.