THE MEANING OF COMPOSITION IN MULTIMODAL DOCUMENTS

A comparative multimodal discourse analysis of mission statements in corporate annual reports.

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Abstract

The purpose of the current thesis is to test the applicability of Gunther Kress and Theo van Leeuwen's model of compositional meaning against John A. Bateman's genre and multimodality model. The latter is carefully designed to conduct very systematic and meticulous analyses of both the layout and rhetoric of elements in multimodal documents, and the former is concerned with more general meanings conveyed based primarily on the composition of multimodal documents.

In order to test the two models, the thesis has gathered a set of five multimodal documents that meet a series of criteria in relation to, for instance, target audience, communicative purpose, and historical period of production. The empirical material selected comprises five single-page excerpts from five corporate annual reports published in the financial year 2014 by energy companies based in the USA. A common communicative purpose of the excerpts is to express the respective companies' corporate culture, attitude, and/or behaviours regardless of financial performance.

Methodologically, the thesis has adopted a hermeneutic approach, supported by social constructionism and discourse analysis, as it sets out to investigate the multimodal semiosis in the empirical material. The fact that the thesis focuses on the analysis of meaning in a relatively concentrated set of empirical data sets it apart from much of the previous research into the area of corporate annual reports, which generally relies upon more statistically based studies. This is of course by design, since the main goal is to evaluate Kress and van Leeuwen's model.

As a bridge between its methodological foundation and the concrete theoretical tools, the conceptual framework of the thesis includes social semiotics and systemic functional linguistics (SFL).

Before the analysis proper, the thesis conducts a cursory pilot analysis by applying the two theoretical models to the least complex of the five documents in order to explore what each model can reasonably accomplish. In the pilot analysis and the subsequent analyses of the four remaining documents, the compositional meaning model and the genre and multimodality model are applied separately to ensure, in a sense, that each model functions with its interpretative licence intact.

In terms of findings, the thesis indicates that Kress and van Leeuwen's compositional meaning model does appear largely applicable across the particular set of empirical material selected, although not altogether generalisable. Of the five documents, four could reasonably be described by the model, and one did not lend itself for such description.

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1. Introduction

Text has long been one of our primary means of 'written' communication. However banal such a statement may seem, more and more documents of all kinds rely on visual means in addition to text to get across their message to their readers. We call this phenomenon *multimodality*, as the *mode* of text and the *mode* of image, among others, are combined to create meaning.

Multimodality has received much scholarly attention at this point. Notably, Gunther Kress and Theo van Leeuwen (2006) as well as John A. Bateman (2008) have made suggestions as to how we are to analyse multimodal texts or documents without relying too heavily on more or less arbitrary interpretations. Specifically, Kress and van Leeuwen propose that many such multimodal displays can be divided along two axes, and that elements in the display carry certain meanings depending on their vertical and horizontal placement. For instance, in their view, elements aligned to the left typically represent *Given* information while elements to the right represent *New* information (Kress & van Leeuwen 2006, 177). Similarly, they point out the significance of elements being placed towards the bottom or the top of a display, as well as near the centre or the margins.

Bateman, however, maintains that we must clearly and explicitly separate our analyses of, on the one hand, the physical, explicit layout and arrangement of elements and, on the other, the elements' meaning or rhetorical functions. For this very purpose, he presents the Genre and Multimodality (GeM) model, which consists of several layers for the systematic description of multimodal artefacts (Bateman 2008, 109).

One of Bateman's main points, and thus exactly the purpose of the GeM model, is that the study of multimodal documents needs to be empirically based. Too often, he argues, analyses are based on singular, seemingly randomly selected documents. In fact, Bateman has even called into question Kress and van Leeuwen's propositions, claiming that "*addressing the question to a selected corpus of examples*" (Bateman 2009, 63) could be useful in furthering our understanding of multimodality at large.

One step in this direction has already been taken. Martin Thomas (2014) considers toothpaste and shampoo packaging from the UK and Taiwan in relation to Kress and van Leeuwen's Given-New dimension as it pertains to cultural differences. In doing so, Thomas draws conclusions related to

companies' document localisation. This thesis will look to take a similar step, although with different variables. For one, it will use as its object of analysis corporate annual reports.

In its basic form, an annual report makes available to the public an overview of a company's performance by means of, for instance, audited financial statements. Nevertheless, the annual report has also been much discussed in academic circles as a genre whose primary communicative purpose is to reinforce the company's ethos and inspire confidence in its shareholders and investors. Many studies, by for instance Ken Hyland (2005) and Vijay K. Bhatia (2008), have mainly examined the annual report from a linguistic perspective.

However, not all annual reports rely solely on textual means to present company performance and rather deploy multiple modes to convey their meanings and messages. It is very common, for example, to see in these reports more or less staged images of the CEO, the chairman, and other staff in managerial positions. Some reports, however, go even further and seem to allocate a much more significant informational load to imagery and other visuals.

As such, this thesis will set out to examine selected annual reports from a multimodal perspective. In doing so, the thesis also hopes to shed light upon the extent of the applicability of Kress and van Leeuwen's information value model, based on the overarching multimodal principles of Bateman's GeM model as it pertains to both layout and rhetoric.

Consequently, this of course means that the thesis in a sense has two interconnected research objectives. First, it needs to uncover how multimodal compositions contribute in creating appeals in the very specific communicative context that is the annual report. Second, it is to test Kress and van Leeuwen's model by applying it to a set of data in line with Bateman's suggestions for empirical multimodal analysis.

This leads the thesis to the following problem statement:

How does the use of visuals and spatial composition in annual reports contribute to their overall meaning from a multimodal perspective, and to what extent can Kress and van Leeuwen's information value model be adequately and meaningfully applied across a set of empirical data?

2. Methodology and Method

This chapter will describe the methodological foundation of the thesis as well the more specific method of research, in that order.

2.1. Methodology

The methodology behind the thesis comprises hermeneutics, social constructionism, and discourse analysis.

2.1.1. Hermeneutics

As this thesis is concerned with the creation of meaning in annual reports, hermeneutics will serve as the overall guiding methodology. If not exclusively, I will rely at least primarily on Mats Alvesson and Kaj Sköldberg (2000) and their account of the approach.

According to Alvesson and Sköldberg, hermeneuticians, i.e. humanist researchers, rely on intuition and interpretation to uncover "*patterns in complex wholes*" in order to achieve a "*complete overview*" of the object of analysis. This, Alvesson and Sköldberg note, stands in contrast to the traditional "*reasoning and rational way*" of positivist paradigms (Alvesson & Sköldberg 2000, 52). Rather than reaching a form of truth, the hermeneutic interpretation process should be aimed at "*more modest deliberations of plausibility*" (ibid., 63). This explanation of hermeneutics reflects the issue of objectivity and the dilemma of realism versus relativism, to which I shall later return.

In hermeneutics, the researcher should be looking to understand *parts* of their research object in order to approach an understanding of it as a *whole*. The *hermeneutic circle* or *spiral* often serves as an illustration of this approach. In Alvesson and Sköldberg's view, the idea of a spiral conveniently captures the otherwise paradoxical notion that one can understand neither the whole without understanding its parts nor the parts without understanding the whole (ibid., 53).

The spiral metaphor includes more than just parts and wholes, however. Another pair of key terms is *preunderstanding* and *understanding*. Preunderstanding is very much tied to the concept of deduction, which is also somewhat of a pillar in the humanist tradition. It entails that the researcher inevitably draws upon his or her current knowledge of the research object (and its context), which I will explain in more detail in relation to social constructionism below.

Alvesson and Sköldberg combine the two pairs of key concepts in the hermeneutic circle, which can be seen in Figure 1 below.
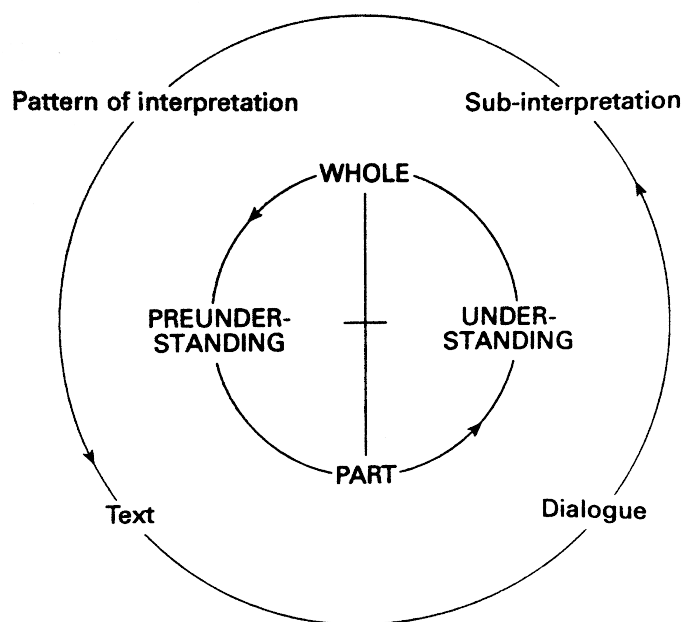
Figure 1: The hermeneutic circle (Alvesson & Sköldberg 2000, 66)

In the outer perimeter of the circle in Figure 1, another four terms appear. These are Alvesson and Sköldberg's adaptations from Gary Brent Madison (1988) and Per-Johan Ödman (1979), among others, of aspects that go into hermeneutical analyses, namely *pattern of interpretation*, *text*, *dialogue*, and *sub-interpretation*. These describe the hermeneutic interpretation process in more detail, and I will explain each of them below as well as consider their respective implications for the thesis.

Pattern of interpretation – Alvesson and Sköldberg also call this "*the coherent whole of partial interpretations*" (Alvesson & Sköldberg 2000, 61), and it has to do with the consistency of the overall argument of any exercise of hermeneutic interpretation. The pattern of interpretation, they explain, needs to be consistent both internally and externally.

Internal consistency refers simply to the fact that a pattern of interpretation that is itself logically flawed naturally invites rather straightforward counter-arguments. In other words, the interpretation should not be self-contradictory. *External* consistency, on the other hand, is related to other research into the same field. The pattern of interpretation needs to either agree with other such patterns of interpretation or explicitly address "*reasons for* not *agreeing with them*" (ibid.). Put differently, we would be wrong to blindly disregard previous analyses regardless of whether they resonate with our

own. An effort must be made to acknowledge notable interpretations in the given research community and thus place the analysis in a scientific context. Therefore, this thesis naturally needs to chart previous research in the areas of multimodality and corporate annual reports. This will be done in connection with Chapter 3: Conceptual Framework.

As the hermeneutic spiral would also suggest, Alvesson and Sköldberg write that the pattern of interpretation takes its starting point in "*the interpreter's preconceptions*", and as the analysis progresses, this preunderstanding is expected to be transformed as the interpreter's understanding of the text grows "*beyond what is immediately bestowed by reading*" (Alvesson & Sköldberg 2000, 61). Finally, the pattern of interpretation needs to refer to parts of the text being interpreted, and "*above all*", of course, these must not be contradictory to the claims of the interpretation.

Text – Alvesson and Sköldberg make a point of specifying that they consider the object of interpretation itself as a *text*, not "*facts*" or "*data*". In their terminology, 'fact' refers rather to parts of the text and are "*endowed with a deeper and richer meaning in light of the overarching pattern of interpretation.*" As such, 'facts' from the text should be "*modifying*" and "*enriching*" the pattern of interpretation as the hermeneutic process unfolds.

For the analysis in this thesis, this implies that the interpretation of one part of a page in an annual report will necessarily influence all following interpretations of other parts of the same page. As the researcher, my understanding, in other words, of a given page as a whole is bound to be modified with each small step of interpretation, which subsequently will alter my frame of reference as well as the preunderstanding with which I approach the next step. As Alvesson and Sköldberg put it, "*new 'facts' will* […] *emerge and old ones disappear*" (ibid.).

Context is another key to Alvesson and Sköldberg's text aspect. Just as the interpretation must address other analyses, it needs to also consider the text's context or "*external sociohistorical weave of connections*" (ibid., 62). As this thesis is concerned with annual reports, this means that the context of each individual report – each text – needs to be taken into consideration. The context of a corporate annual report could reasonably include, for instance, the company's financial performance, the type of industry to which it belongs, and its competitors. Furthermore, since the analysis focuses on only a few pages of each report, the surrounding pages (along with other parts still) could provide useful context, as well. In Chapter 5: Empirical Material, I go into more specifics on this matter.

Dialogue – Referring to John D. Caputo (1987), Alvesson and Sköldberg use *dialogue* as a metaphor for how hermeneuticians approach a text. The interpreter asks questions of the text and listen to the answers it provides. The questions arise from the interpreter's preunderstanding of the text at hand, and according to Alvesson and Sköldberg, such a dialogue is somewhat of a balancing act. As much as the interpreter needs to actively "*enter*" the subject matter and ask questions that serve to fulfil his or her research agenda, the text also has a certain "*autonomy*" in its own context, which must also be "*respected*" (ibid., 62).

In the particular case of this thesis, therefore, the analysis should not lose sight of the functions the annual reports serve in the real world and in the specific context of the respective company in the effort to drive home various points regarding their multimodal nature. In other words, however tempting it may be, the agenda of my relatively theoretical analysis should not take precedence over the inherent nature of the reports. To accomplish this, Alvesson and Sköldberg pose that the researcher adopt a "*humble yet at the same time active attitude*" (ibid.).

This is also related to the hermeneutic spiral. As more and more questions are asked of and answered by the text, still more understandings are recast as preunderstandings, and the overall research question will transform accordingly. This transformation, Alvesson and Sköldberg write, influences both which parts of the text that are singled out in the analysis as well as the pattern of interpretation.

Alvesson and Sköldberg also propose that, in addition to the interpreter-text dialogue, the interpreter is also engaged in a dialogue with the intended reader of his or her work. Of course, this does not imply that the reader should be explicitly addressed in the analysis. The interpreter-reader dialogue is "*imagined*" and part of the *process* of interpretation, as the interpreter considers possible counterarguments in an effort to "*reach the most plausible result*" (ibid.).

Sub-interpretation – The final aspect, sub-interpretation, refers to the deductions we make at various stages in the interpretation process. In essence, the concept of sub-interpretations has to do with the *plausibility* of our interpretations. Alvesson and Sköldberg illustrate this by presenting a fairly elaborate example of a hypothetical lawsuit. Here, however, I will cut straight to the core and instead consider the implications for this particular thesis.

Drawing on E.D. Hirsch Jr. (1967), Alvesson and Sköldberg present three criteria "*for the assessment of plausibility on interpretations*", the first of which takes precedence over the third:

"*1. A narrower class has more weight than a wider one.*

2. The plausibility of the interpretation increases with the relative frequency of instances.

3. The plausibility of the interpretation increases with the number of members in the class."

(Alvesson & Sköldberg 2000, 64)

In the case of this thesis, the first criterion could be related to the concept of genre. The narrower the *genre* under scrutiny, the more 'weight' it has, and, in turn, the higher the plausibility of the interpretation. For this reason, the thesis will need to somehow address the issue of genre and not, for instance, simply settle with considering the 'annual report' the genre of reference. Rather, the excerpts I include from the annual reports will need to have more in common than their origin, and should carry a certain degree semblance in terms of, for instance, communicative purpose.

The second criterion is fairly self-explanatory. It seems entirely sound to assume that more interpretations of more instances of a certain type of text increase the plausibility of the interpretations. If this thesis were to include only a single annual report for analysis, it stands to reason that the interpretation would likely be far too arbitrary, especially given its research problem, which concerns annual reports in general. Thus, analysing just a single instance would lead to a fairly implausible interpretation. However, while the interpretation would almost definitely be more plausible if the thesis were to instead include *two* instances of annual report, it is not unlikely that the interpretation would *still* be deemed implausible, and sensibly so. But would this also be the case for three? Four? This is a matter upon which the thesis must further reflect.

Lastly, Alvesson and Sköldberg's third criterion is based on the size of the class being investigated. Naturally, the annual report genre has an immeasurable number of *members*, as countless reports are being published every year, and have been for a long time. In theory, assuming that the annual report genre were the *class* to which my texts belong, this would imply that the third criterion is of little concern for the thesis. However, this is hardly a fair assumption. As mentioned, the analysis will focus on excerpts from each report, not on reports in their entirety. Therefore, I will need to give careful consideration to the various excerpts and define a class to which they could all reasonably belong, and which, in accordance with Alvesson and Sköldberg's first criterion, is sufficiently narrow.

In summary, the plausibility of my interpretation is ultimately contingent on 1) how narrowly defined a class into which I can fit the annual report excerpts, 2) the number of excerpts from reports I include, and 3) how common this class is across the annual report genre as a whole. I discuss these matters in Section 5: Empirical Material.

2.1.2. Social Constructionism

In taking a hermeneutic approach, the thesis is also conforming to the social constructionist view on the world. In broad terms, social constructionism stems from the basic idea that almost everything in the world around us that we consider real or true is a product of social action. Peter L. Berger and Thomas Luckmann (1966), for instance, note that reality is often "*taken for granted*" and considered "*self-evident and compelling facticity*" (Berger & Luckmann 1966, 37).

Similarly, Tom Andrews (2012) explains that social constructionism is concerned with the very "*nature of reality*" (Andres 2012, 39). Fiona J. Hibbert (2005) echoes this in saying that things or events that have come about socially are "*not given or established by nature*" (Hibbert 2005, 2-3).

Consequently and contrary to the positivist perspective, this implies that there is no objective truth 'out there' that our research is aimed at unveiling. As Andrews puts it, knowledge and truth are not "*discovered*" but rather "*created*" (Andrews 2012, 40). Therefore, the role of social constructionism, Anthea Irwin (2011) submits, is to *challenge* such ideas and notions (Irwin 2011, 100).

This brings us to the dilemma between realism and relativism, which social constructionism shares with hermeneutics. Given that no *one* truth exists, our research is itself a social construction. Hibbert addresses this:

> "*Our theories and knowledge have been assembled or constructed (brought into existence) by communities of scientists [that] "carry" or embody social and linguistic conventions, histories, social forces, particular interests, etc. These factors could all have been different; there is no inevitability about them.*"
>
> (Hibbert 2005, 3)

In other words, the results or conclusions of any given constructionist or hermeneutic study are based squarely on that particular interpreter's interpretation. This interpretation, in turn, is necessarily based on the interpreter's understandings and preunderstandings, which themselves are inevitably unique, given this interpreter's individual reality. In short, the interpretation is dependent on the researcher. Thus, this will also be true for this thesis. Inescapably, its conclusions will be contingent on my social world.

Of course, this does not mean that our interpretations are at all arbitrary. Marianne W. Jørgensen and Louise Phillips (2002) call the notion that "*everything is in flux*" because of the researcher's subjectivity "*a caricature*" of social constructionism (Jørgensen & Phillips 2002, 6). Andrews ex-

pands on the dilemma, noting problems with both a purely realist and a purely relativist approach. On the former, he writes:

> "*Adopting a realist position ignores the way the researcher constructs interpretations of the findings and assumes that what is reported is a true and faithful interpretation of a knowable and independent reality.*"

(Andrews 2012, 42)

And on the latter:

> "*Relativism leads to the conclusion that nothing can ever be known for definite, that there are multiple realities, none having precedence over the other in terms of claims to represent the truth about social phenomena.*"

(Andrews 2012, 42)

As such, social constructionists operate somewhere along a spectrum of which realism and relativism are the two extremes. According to Jørgensen and Phillips, social constructionism is indeed "*rule-bound and regulative*", in large part due to the role of context or, as they call it, "*specific situations*" (Jørgensen & Phillips 2002, 6). Accounting for the context of the annual reports, therefore, also serves to inform the reader of my preunderstanding and thus, in a sense, brings the reader closer to my view of the world. Of course, this assumes that my account of the context is reasonable and agreeable.

Finally, language itself is central to social constructionism and postmodernism in general. This is related to structuralism, the main claim of which is that things carry meaning by virtue of what they are, but also, and perhaps even more so, of "*what they are **not***" (Irwin 2011, 101). In this view, we understand and interpret things not in isolation and in their own right, but in relation to all other (related) things that we know. If, for instance, we consider the genre of the annual report, structuralist thinking would suggest that we recognise this as a genre only because we are aware that other genres exist.

As this thesis is concerned with language, discourse analysis will be part of its methodological starting point as well.

2.1.3. Discourse Analysis

The object of interest in discourse analysis is language. In the context of this thesis, discourse analysis offers a way for me, the researcher, to expand my understanding of the subject matter as the analysis proceeds through the hermeneutic spiral.

In broad terms, there are two ways of thinking about language, as the structuralist view would suggest. One focuses on how language is used, Saussure's *parole*, and the other rather focuses on language as a system regardless of its use, Saussure's *langue*. The latter, Jørgensen and Phillips note, is "*fixed and unchangeable*", while *parole* varies and is dependent on *langue* and context (Jørgensen & Phillips 2002, 10). Previously, the two concepts were seen as markedly different and separate sides of language, but this is a view from which poststructuralism has tried to break away. According to Jørgensen and Phillips, poststructuralist thought would rather "*fuse the two levels [...] into a single process*" (ibid., 139). In other words, poststructuralism dismisses the idea that language exists as a system or structure independent of its use.

Discourse analysis is precisely concerned with "*language-in-use*", as James Paul Gee calls it (Gee 2010, 8). And, more specifically, discourse analytical studies tend to be interested in *choice*, which is especially true for *critical* discourse analysis (CDA). The scrutiny of word and grammar choices is often referred to as *denaturalisation*, which, as the term implies, has to do with looking past propositions that are presented as natural or self-evident with a view to unveil backgrounded discourses and ideologies, as Fairclough writes (Fairclough 1989, 2).

Although ideology is of great interest to CDA, it is a fairly abstract concept whose meaning is not entirely fixed (ibid, 93). Nevertheless, Machin and Mayr offer that it has "*developed a broader meaning to refer to belief systems held by individuals and collectives*" (Machin & Mayr 2012, 25).

Related to ideology, another concept in which CDA is keenly interested is *power relations*. This also goes hand in hand with social constructionist thinking, as CDA agrees that language and discourse goes beyond merely *reflecting* social life. As Jørgensen and Phillips put it, discourse can "*both* constitute *the social world and is* constituted *by other social practices*" (Jørgensen & Phillips 2002, 61). In Machin and Mayr's words, language can be used to "*perpetuate*", "*generate*", and "*legitimate*" such power relations, or "*inequalities*" (Machin & Mayr 2012, 24). CDA is concerned with explicating these concealed ideologies.

At its outset, this thesis is not necessarily interested in the denaturalisation of power relations or ideologies *per se*. However, it does not seem outside the realm of possibility that this could become

a relevant pursuit in order for the analysis to progress. It depends, one could say, on my dialogue with the texts and the answers they provide as well as the questions that arise as a result. In fact, Gee is of the belief that all discourse analysis is inherently critical and concerned with politics and ideology because "*language itself is [...] political*" (Gee 2010, 8).

Lastly, and particularly relevant to this thesis, Machin and Mayr make a point of including "*visual language*" in the discourse analysis tradition as a way for people to create and communicate meaning (Machin & Mayr 2012, 1). They hold that, because of researchers have been occupied by understanding language itself, visual features in texts have historically been overlooked. Additionally, they specify that "*ideologies and power can be found communicated through other semiotic modes and not only through language*" (ibid., 25). Fairclough addresses this as well, going as far as calling it "*quite artificial*" to say that discourse encompasses only verbal means of communication. He continues by noting that, in written or printed material, visual and verbal elements tend to "*operate in a mutually reinforcing way*" (Fairclough 1989, 27-28). Following Gee's stance that all discourse analysis is critical, this entails that the analysis in this thesis has the possibility of uncovering ideologies and social power relations in the visual means of communication – as well as the verbal means, of course – in the annual reports.

2.2. Method

This section describes the thesis' methodical approach to the analysis. It will serve to assist the reader in understanding theories, empirical material, and delimitations of the thesis, as will as present the research design.

2.2.1. Theory

In his book, *Multimodality and Genre: A Foundation for the Systematic Analysis of Multimodal Documents* (2008), John A. Bateman presents the 'GeM model', a framework for dissecting multimodal pages into several layers, including layout and rhetorical structure, to help reliably describe such documents through empirical analysis. In the thesis, the GeM model will be used to thoroughly and systematically account for what can actually be seen in the documents, as well as how the content is organised in terms of layout. However, whereas his book is concerned specifically with using the model to uncover discrepancies between the visual layout and the rhetorical organisation of multimodal documents, this thesis does not necessarily share that goal. Rather, the model will be used to describe the layout of the documents and specify significant rhetorical relations.

For the rhetorical description, Bateman relies on an existing framework, namely rhetorical structure theory (RST). While the thesis does rely on Bateman's account of the workings of RST, William C. Mann and Malte Taboada will be used as the source for the actual definitions of rhetorical relations.

The other half of the thesis' theoretical framework is Gunther Kress and Theo van Leeuwen's book, *Reading Images: The Grammar of Visual Design* (1996), in which they present their model for compositional meaning. The model consists of three systems, one of which, the information value system, is part of the outset for the thesis. In the analysis, the this model will be used to examine the documents in terms of meanings conveyed by their composition.

As part of Kress and van Leeuwen's systems of compositional meaning, they touch on colour as a semiotic mode. In their article, *Colour as a semiotic mode: notes for a grammar of colour* (2002), they discuss many different meaning potentials of colour, across a variety of cultures and in a variety of contexts, from document design to art. The purpose of including their theory on colour in this thesis, however, is not to be able to analyse the meanings conveyed by colour *per se*. Rather, the theory serves to enable a more grounded description of colour as it pertains to Kress and van Leeuwen's theory on compositional meaning. In other words, their theory on colour will help the analysis avoid vague, intangible observations (such as, for instance, 'the two colours *seem similar*') by providing a range of more tangible parameters upon which I can base such assertions.

Chapter 4 provides a detailed description of the two theories.

2.2.2. Empirical Material

The empirical material of this thesis consists of excerpts from five annual reports published by energy companies in the USA.

In a sense, the empirical material in this thesis is of secondary importance to the theoretical material. This means that it serves mainly to allow the thesis to test the two models described above. Nevertheless, although the thesis is ultimately concerned with a theoretical problem, the documents will be analysed on their own terms and in their respective contexts.

Chapter 5 describes the empirical material in more detail, and the excerpts themselves can be found in Appendix 1 (pp. 91-95).

2.2.3. Delimitations

Due to the specific focus of the thesis, a number of delimitations have been made, and these will be mentioned here.

First of all, many annual reports rely solely on the mode of text. However, it is important to note that it is not the goal of this thesis to arrive at any generalizable conclusions about the annual report as an overall genre. As described, it deliberately focuses on annual reports that 'happen to' have deployed visual in addition to textual means.

In the same vein, the thesis is specifically interested in the parts of annual reports that are aimed at building credibility through rhetorical means relatively independently of financial performance or results. And, more specifically, it is concerned with mission statements (in a broad sense, cf. Swales & Rogers 1995) that are presented *multimodally*, and such mission statements, multimodal or otherwise, are not included in all annual reports.

As it pertains to the rhetorical structure of multimodal documents, Bateman's GeM model is aimed specifically at evaluating the "*effectiveness*", "*adequacy*", and "*appropriateness*" (Bateman 2008, 145-146) of a document's layout in relation to its intended meaning rather than simply describing it. This thesis, however, is not necessarily concerned with such evaluation. The GeM model nevertheless offers a very systematic way of describing the rhetorical structure and layout of multimodal pages.

2.2.4. Research Design

Before analysing the data set in its entirety, the 'pilot' analysis in Chapter 6 explores the two theoretical models as they are applied to just one of the five mission statements. In relation to the GeM model especially, this pilot analysis will be fairly meticulous and systematic. The subsequent analyses of the remaining four mission statements will naturally be just as thorough, but various aspects will only be summarised in the respective analyses.

For instance, due to the systematic nature of the GeM model, the description of the base and layout layers takes up a considerable share of the pilot analysis, which is not representative of the significance of these layers to the thesis at large. However, they serve as the foundation for the rhetorical analysis and thus do require adequate attention. Therefore, the full results of the base and layout analyses of the other four mission statements can be found in Appendices 2 through 5, while I provide brief summaries of each in their respective sections in the analysis.

The rhetorical layer, too, may not require as meticulous attention as it receives in the pilot analysis, although it does warrant more than a mere summary. As such, the analysis of the rhetorical layers of the other four mission statements will be described in a similar fashion as it is the case for pilot analysis. However, it does not seem necessary, if at all worthwhile, to conduct exhaustive rhetorical

analyses and consider every single rhetorical relation present in the mission statements. After all, in Kress and van Leeuwen's account of the compositional meaning model, they examine documents, pages, and compositions on a macro level. Additionally, in testing the applicability of the model, the thesis is concerned with the mission statement as a whole, and, while a whole is of course understood by understanding its parts (cf. Section 2.1.1. Hermeneutics), the analysis needs to somehow restrict itself in the interest of including more instances of mission statements.

In the analysis proper (Chapter 7), each of the remaining four mission statements will be examined, one mission statement at a time. This means that the analysis first considers one mission statement from the perspective of both theoretical models before moving on to the next mission statement. In each analysis, the compositional meaning model will be applied first, given its central role in the thesis. At the end of each analysis, the findings of both models in relation to the given mission statement are summarised and briefly compared before the entire analysis is finally summarised.

3. Conceptual Framework

In this chapter, I will map out the conceptual framework of the thesis. In a sense, the chapter serves as a bridge between the thesis' methodological foundation and its theoretical tools. Whereas the methodology relates the thesis to theory of science and specifies its view of the world, and whereas the theories serve as the concrete tools for analysis, the conceptual framework will provide context for the theoretical fields with which the thesis is concerned.

3.1. Social Semiotics

Gunther Kress and Theo van Leeuwen, whose work is central to this thesis, take an approach they describe as a "*broadly social semiotic multimodal framework*" (Kress & van Leeuwen 2002, 345).

Semiotics revolves around the nature of *signs*. Simply, Gee notes, the term refers to "*the study of sign systems*" (Gee 2010, 211). The notion of language as a system also rings true with Ferdinand de Saussure (1959), who is typically regarded as the one paving the way for this view on language, along with Charles Sanders Peirce. Saussure's terminology is widespread, and his idea that a sign consists of a *signified* and a *signifier*, i.e. its *meaning* and *form* (Saussure 1959, 67), still has significant traction in semiotics.

In *social* semiotics, however, much less emphasis is put on this structuralist approach to language. Instead, in line with social constructionist thinking, social semioticians are concerned with language *use*, and, indeed, one of the main principles of social semiotics is that language use does not represent the world independently of how we speak about it. Rather, according to Machin and Mayr, social semioticians agree with social constructionists that "*we use language to create society*" (Machin & Mayr 2012, 17).

Additionally, the focus in social semiotics is on *meaning-making*. Language and grammar are not considered systems, but rather *semiotic resources* that we have available for creating meaning. Theo van Leeuwen (2005) defines semiotic resources as "*the actions and artefacts we use to communicate*" (van Leeuwen 2005, 3). It is these actions and artefacts that social semioticians are interested in. In Machin and Mayr's words, social semiotics is concerned with investigating "*the way the communicator uses the semiotic resources available to them, either in language or in visual communication, to realise their interests*" (Machin & Mayr 2012).

The notion of *interest* also appears with Gunther Kress (1993). Contrarily to Sassurean thinking, he argues that the link between signifier and signified is not arbitrary. According to him, it is always motivated. As such, the communicator is generally driven by his or her specific "*interest*" in representing the subject matter in a certain way. As Kress puts it, "*[it] is 'interest' which determines the characteristics that are to be selected and to be represented*" (Kress 1993, 173).

Of course, Kress' and van Leeuwen's approaches to social semiotics go beyond the written and spoken word. For instance, van Leeuwen also refers to "*artefacts*", which leads into multimodality.

3.2. Multimodality

In a sense, multimodality expands upon the social semiotic notion that language is a resource rather than a system. It specifically expands upon the range resources available to us for communication. The core principle of multimodality is that speech is but one of multiple *modes* of communication, which also include text, images, colour, among many others, and multimodal discourse has been studied from a variety of angles. The most notable and relevant to the thesis are briefly presented here.

Sigrid Norris (2012) broadly writes that "*everything in this world*" can be the subject of multimodal analysis (Norris 2012, 224). For one, she points to Gunther Kress' (2010) semiotic theory, which allows for analysis in terms of systemic functional linguistics (SFL). As such, this type of theory is concerned with the ideational, the interpersonal, and the textual metafunction (Norris 2012, 223).

Along with Theo van Leeuwen, Gunther Kress (2006) examines multimodality in a variety of ways, drawing upon the principles of SFL. First, they propose that images can represent four different processes, each of which involves certain participants, e.g. *actor*, *goal*, and *recipient* in a *narrative* process (Kress & van Leeuwen 2006, 50). Second, they suggest that elements in multimodal compositions take on a variety of meanings based on their placement within the composition (cf. Section 4.1. Compositional Meaning), which is precisely the concern of this thesis.

John A. Bateman (2008) approaches multimodality from a more empirical angle. In his model, there is a clear, explicit separation between describing what is present in a multimodal document or artefact, how it is organised in terms of layout, and the meaning the artefact conveys. For the purpose of analysing the latter, Bateman's model relies on rhetorical structure theory (RST). I go into detail about this model in Section 4.2. The GeM Model.

3.3. Systemic Functional Linguistics

As it has been alluded to, Kress and van Leeuwen's theory is based on the principles of systemic functional linguistics (SFL). In line with social semiotics, SFL considers language a *resource* for making meaning rather than a *system*.

Additionally, according to Dorothy Economou (2009), SFL agrees with a couple of Alvesson and Sköldberg's hermeneutic principles. First, it considers any instance of language use a *text*, and second, the *context* of language use is also a significant aspect. In SFL, these two are thought to each be related to a trio of concepts, namely the *metafunctions* and the *contextual dimensions*, which, like text and context, are interrelated. This relationship between text and context, Economou writes, is known as *SFL register theory* (Economou 2009, 8). I will now proceed to elaborate on each of these aspects.

The context of a text, or an instance of language use, is defined by the *contextual dimensions*, also known as *register variables*, namely *field*, *tenor*, and *mode* (Economou 2009, 7; Eggins 1994, 52). According to Eggins, these dimensions have *"significant and predictable impacts on language use"* (Eggins 1994, 9). In broad terms, *field* refers to the topic of a text, or 'what it is about'. Additionally, it also covers social activity or action that is accompanied by language (Eggins 1994, 68; Economou 2009, 7). Eggins also adds, though, that a field in a text can be more or less specialised, noting that it generally varies along a *"continuum"* from very specialised or *"technical"* to *"everyday"* (Eggins 1994, 71).

Tenor has to do with the participants in a text, such as two having a conversation or a writer and a reader, and their relation to each other, or, in Economou's words, their *"temporary and permanent social roles"* (Economou 2009, 7). Eggins explains that tenor consists of three variables, which define one participant's role in relation to another. First, *power* can either be distributed equally or unequally between participants, which naturally impacts how they use language. Second, *contact* is also a factor, and is understood more or less as the frequency with which the participants generally are 'in contact' with one another, or how often they communicate. Third, *affective involvement* also determines language use, Eggins notes, in that, for instance, *"friends or lovers"* tend to communicate quite differently with one another than *"work associates"* do (Eggins 1994, 64). Apart from these three social role variables, the characteristics of formal and informal language are also related to tenor according to Eggins, although I will not be going into the specifics of those here.

Finally, *mode* is related to the "*medium or channel the language uses*" (Economou 2009, 7) and
"*the role language is playing in an interaction*" (Eggins 1994, 53). To illustrate the influence mode
has on language use, Eggins discusses the vastly different grammatical characteristics of, as one
extreme, spoken language and, as the other, written language. In particular, she highlights how
some written texts are highly information-dense, or "*packed*", because of the use of nominalisations
and the passive voice (ibid., 57-59). As such, mode not only has to do with a text's medium itself,
but also with the style in which it is written.

As mentioned, the three context dimensions or register variables are each associated with one of
three *metafunctions* of language. As such, field is related to the *ideational* metafunction, tenor to the
interpersonal metafunction, and mode to the *textual* metafunction (Economou 2009, 8). According
to Eggins, the three metafunctions reflect the idea that "*most clause constituents are playing two
and often three different functional roles*" (Eggins 1994, 227), or, in other words, that instances of
language use can carry up to three different types of meaning.

The first type, the *ideational* metafunction, has to do with "*the material world and our experience
of it*" (Economou 2009, 8), or, in Eggins' words, our "*experiential reality*" (Eggins 1994, 220). This
metafunction is realised, Eggins writes, by grammatical choices related to the system of transitivity.
In simple grammatical terms, transitivity is of course the concept of verbs taking objects. In SFL
terms, meanwhile, transitivity consists of six types of verb processes, namely the material, the men-
tal, the verbal, the behavioural, the existential, and the relational, and each of these involve certain
participants, such as actor, goal, beneficiary, senser, and behaver (ibid., 227-228).

The second type of meaning, the *interpersonal* metafunction, relates to the social relationship be-
tween participants. Unlike the ideational, the interpersonal metafunction is not realised by explicit
elements or particular grammatical structures. Rather, interpersonal meaning runs throughout a text
and "*expresses the writer's role relationship with the reader*" (ibid., 12). Nevertheless, Eggins notes
that it is related to the grammatical system of mood (ibid., 146), i.e. the declarative, the interroga-
tive, the imperative, and so forth.

The third and final type of meaning, the *textual* metafunction, has to do with the organisation of
what is being written or said, or more explicitly, the ordering of elements in a sentence (Eggins
1994, 273). Thus, the textual metafunction "*[enables] the other two metafunctions by creating text*"
(Economou 2009, 8). While the other two metafunctions are realised by the grammatical systems of
transitivity and mood, respectively, the textual metafunction is realised by the theme system. Quite

simply, whichever elements comes first in a sentence or clause is considered the theme, and the theme "*is what the clause is going to be about*" (Eggins 1994, 275). Thus, the textual metafunction is able to stress or highlight certain parts of a clause, which can alter the overall meaning of a text independently of ideational and interpersonal meaning (ibid., 272).

The final part of the conceptual framework is a literature review of research into corporate annual reports.

3.4. Corporate Annual Reports

A wealth of research on corporate annual reports has been done, and a few general themes are evident. For example, researchers generally seem to agree that most reports contain both factual financial data as well as prose and rhetoric. Below, several notable studies are briefly presented.

Vijay K. Bhatia (2008) is concerned primarily with the concept of genre and focuses specifically on the Chairman's letter or statement. Bhatia's study is linguistic in nature, as he presents a series of *rhetorical moves* that often make up such statements, noting lexico-grammatical elements typically used to signal these moves (Bhatia 2008, 170-171). John Flowerdew and Alina Wan (2010) have taken a similar approach, studying move structures in auditor's reports.

In terms of discourse, Bhatia notes that, in annual reports, "*the facts and figures of growth and achievement*" and the accountancy discourse with which these are presented are often accompanied by "*PR discourse*" (Bhatia 2008, 173). As for why, he suggests that this may be an attempt to "*mystify*" for its shareholders how well, or how poorly, the company is performing financially (ibid., 174).

Gary F. Kohut and Albert H. Segars (1992) consider the annual report one of "*the most visible examples of [effective corporate communication] strategy*" and state that analysis of "*the prose within these documents*" can yield insight into how companies go about communicating their financial performance (Kohut and Segars 1992, 17). They examine largely the same part of the annual report as Bhatia, as their data set consists of "*president's letters*" from 50 companies on the 1989 Fortune 500 list.

In methodological terms, Kohut and Segars' study is significantly more empirical in nature than Bhatia's genre study. Their analysis relies on statistical calculations using parameters such as word count, sentence count, and syllables per word (ibid., 13). The findings of the study suggest that

companies' financial performance is a big determinant of the communication strategy employed in their annual reports.

John M. Swales and Priscilla S. Rogers (1995) are another oft-cited pair in corporate communication research. Rather than the annual report specifically, Swales and Rogers are concerned with a broader area, namely documents that somehow support "*the creation and projection of corporate culture*" (Swales and Rogers 1995, 226). They refer to this type of document as "*mission statements*," noting that it often simultaneously "*shapes*" and "*reflects*" the organisation's "*attitudes*" and "*behaviors*" (ibid., 225).

Swales and Rogers' analysis is based on a set of 30 mission statements. They suggest that such documents carry "*culture, ethos and ideology*" and consist largely of "*general statements, claims and conclusions*" (ibid., 226-227). Like Kohut and Segars, Swales and Rogers rely to some degree on empirical measurements such as the number of finite sentences and the nature of the subjects therein (ibid., 232).

Ken Hyland (2005), too, examines corporate annual reports by counting certain elements. Rather than words, sentences, subjects, and other general grammatical units, however, Hyland is concerned with metadiscursive devices. Similarly to Bhatia and Kohut and Segars, Hyland focuses on CEO's and director's letters, stating that these are of "*enormous rhetorical importance in building credibility and imparting confidence*" (Hyland 2005, 73).

Relying on ten distinct categories of metadiscursive devices – which he divides into two dimensions, *interactive* and *interactional* (ibid., 49) – Hyland identifies various means by which annual reports create rational, credibility, and affective appeals (ibid., 75-84).

4. Theory

This chapter presents in detail the two theoretical models to be used in the analysis. First, I will explain Gunther Kress and Theo van Leeuwen's model of compositional meaning and then John A. Bateman's GeM model.

4.1. Compositional Meaning

In *Reading Images* (2006), Gunther Kress and Theo van Leeuwen outline a theory on "*the grammar of visual design.*" Kress and van Leeuwen describe image composition in terms of three systems or principles, namely *information value*, *salience*, and *framing*.

Although the information value system is the central issue of this thesis, Kress and van Leeuwen see the three systems as "*interrelated*" (Kress and van Leeuwen 2006, 177), which means that it would hardly do their model justice to consider the implications of a single principle in isolation. Thus, each of the three principles will be described here to establish a complete picture of the theory.

4.1.1. Information Value

Kress and van Leeuwen's concept of *information value* describes meanings that can be ascribed to individual elements in visual compositions based on their alignment in relation to other elements. Information value is comprised by three axes or dimensions, to which Kress and van Leeuwen refer as "*the dimensions of visual space*" (ibid., 197). In their words, any given composition can be said to be "*structured along*" any one or more of these three dimensions (ibid., 188). One spans from the far left of the composition to far right, one from top to bottom, and one from the centre of the composition to its edges or margins.

Left and Right – This dimension applies to compositions that, in Kress and van Leeuwen's words, "*make significant use of the horizontal axis*" (ibid., 180-181). In this model, particular kinds of meaning are ascribed to elements based on their alignment in relation to the horizontal centre of the composition. According to Kress and van Leeuwen, if an element is aligned to the left of the centre, it represents *Given* information, something "*commonsensical*" with which readers can generally-agree. They also refer to such elements as "*a familiar and agreed-upon point of departure for the message*" (ibid., 181). If, on the other hand, an element is aligned to the right, it represents *New* in-

formation, something "*contestable*" or "*problematic*" with which readers do not (yet) agree. It represents the "*the message*" (ibid., 180). As for the realisation of the elements themselves, both image and text can assume the position as *Given* or *New* information.

Top and Bottom – Compared to horizontally-structured compositions, the top-bottom dimension applies to compositions that are structured along the vertical axis. Here, elements assume particular meanings based on their alignment in relation to the composition's vertical centre. This is the case, Kress and van Leeuwen argue, when a visual composition has "*constituent elements*" placed in the top half and "*other different elements*" in the bottom half. In such compositions, the topmost elements represent what Kress and van Leeuwen call the *Ideal*, the "*idealized or generalized essence of the information*" (Kress and van Leeuwen 2006, 187). The bottommost elements, meanwhile, represent the *Real*, something that stands in contrast to the *Ideal* in that the information it conveys is more specific or "*down-to-earth*" (ibid.). In advertisement compositions especially, they note, the Ideal can also be said to represent "*what might be*" and the Real "*what is*" (ibid., 186). As is the case for the left-right dimension, both imagery and text can assume both the role of Ideal and of Real.

Centre and Margins – Compositions structured along Kress and van Leeuwen's centre-margin dimension tend to place a particular element centrally in order to imply that this element represents "*the nucleus of the information*" (ibid., 196). Meanwhile, the surrounding elements, are "*ancillary*" and "*subservient*" to the central element. Often, Kress and van Leeuwen note, marginal elements are near-identical, if not entirely so, negating any sense the reader might otherwise have that the elements are divided or laid out with Given-New and/or Ideal-Real relations in mind. It does also occur, however, that Centre-Margin compositions utilise Given-New and Ideal-Real structures as well. In such cases, Kress and van Leeuwen explain, marginal elements represent the Given-New or Ideal-Real information depending, of course, on their placement in relation to the central element, which itself functions as Mediator.

Figure 2 below presents a visual representation of Kress and van Leeuwen's dimensions of information value in visual compositions.
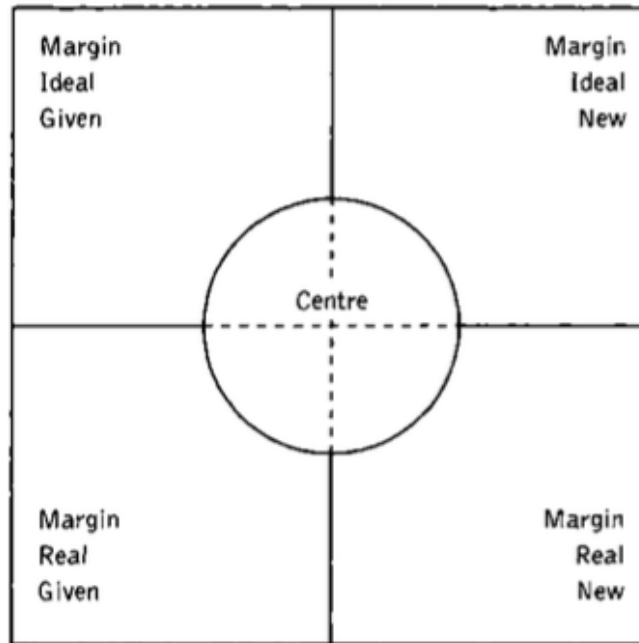
Figure 2: Kress and van Leeuwen's dimensions of visual space (Kress and van Leeuwen 2006, 197)

In summary, Kress and van Leeuwen note that Western society tends to structure visual compositions along the left-right dimension or the top-bottom dimension. In other words, the information that such compositions conveys is typically distributed among contrasting elements in terms of "*Given and New and/or Ideal and Real*" (ibid., 194-195).

4.1.2. Salience

Whereas an element's information value is dependent on its alignment in relation to other elements in a composition, the concept of *salience* can apply to individual elements regardless of their position (ibid., 201). As Kress and van Leeuwen explain it, an element representing the Given information, for instance, may be more salient than an element representing the New information. Similarly, this also applies to Ideal-Real and Centre-Margin compositions. Aptly named, salience has to do with how strongly an element draws the reader's attention. In Kress and van Leeuwen's words, readers are "*intuitively able*" to assess the *weight* of individual elements in a visual composition (ibid., 202) and thus, in turn, their salience.

Although they mention that salience "*is not objectively measurable*" (ibid.), Kress and van Leeuwen do point to a range of parameters or properties that help determine the salience of elements, although it is not quite clear whether or not the list is exhaustive:

Size	Tonal contrast	Placement of position	Cultural factors
Sharpness	Colour contrast	Layering	

Most of these are fairly self-explanatory. For instance, the suggestion that an element's salience increases with its size seems entirely reasonable. However, a few parameters do merit elaboration. In terms of "placement of position" in a composition, Kress and van Leeuwen write that an element becomes "*heavier*" the further it is towards the top and/or the left. This is due to the imbalance or "*asymmetry*" such placement creates (Kress and van Leeuwen 2006, 202).

In terms of "layering", foregrounded elements – such as elements that overlap other, backgrounded elements – naturally draw more attention and are thus *heavier* and more salient.

Finally, as examples of cultural factors, Kress and van Leeuwen mention human figures and other "*potent cultural symbols*," arguing that such elements are naturally attention-grabbing.

4.1.3. Framing

Framing constitutes the third and final principle in Kress and van Leeuwen's compositional meaning system. Elements in a visual composition can be more or less framed by various means, and this has to do with the degree to which the elements are connected or disconnected visually. In other words, elements in a composition will appear framed if "*marked off from each other*" rather than "*joined together*" (ibid., 203). However, this should not be understood in absolute terms. Rather, elements can be "*strongly or weakly framed*" or anywhere in between. The following explanation aptly captures, at least in general terms, how framing influences the meaning elements in a composition express according to Kress and van Leeuwen:

> "*The absence of framing stresses group identity, its presence signifies individuality and differentiation.*"

> (Kress & van Leeuwen 2006, 203)

Elements that are connected, they suggest, are likely to be interpreted as expressing some meaning as a collective. Of course, this will depend on how strongly they are framed in relation to the strength of other frames in the composition. Elements that are disconnected, on the other hand, are less likely to be interpreted as belonging together and appear rather as separate carriers of information.

As for the realisation of framing, Kress and van Leeuwen do not provide a full list of signs, but they do mention a couple of means by which framing is usually achieved. First, "*actual frame lines*" naturally serve this purpose and require little explanation; explicit lines that quite literally 'frame' an element naturally invite the reader to perceive it as an separate unit of information. Second,

"*white space between elements*" achieve much the same effect and, in a sense, function as implicit frame lines.

Kress and van Leeuwen also point to colour as a device for creating both connectedness and disconnectedness (see below). Elements that are otherwise too far apart to appear to belong together by virtue of proximity, for instance, may share a particularly salient colour that makes them stand out from the rest of the composition. According to Kress and van Leeuwen, this may impart "*a strong sense of unity and cohesion*" (ibid., 204), which once again, in theory, could prompt an interpretation of the two elements as a collective unit of information.

At the same time, "*discontinuities of colour*" (ibid., 204) can separate elements that may otherwise have been positioned closely enough together to be considered 'framed' together. For an elaboration on the meaning potential of colour in multimodal compositions, I will briefly summarise Kress and van Leeuwen's theory on the grammar of colour.

4.1.4. The Grammar of Colour

In Kress and van Leeuwen's view, the mode of colour lends itself to making meaning in two ways. First, a colour can evoke associations to other cultural or historical things that have borne that colour. Although all colours have inevitably been used in many different contexts, Kress and van Leeuwen argue that "*a plausible interpretation can usually be agreed on*" as long as the analysis takes into account "*the context of production and interpretation*" (Kress & van Leeuwen 2002, 355). Of course, this is precisely a prerequisite for reaching plausible interpretations in hermeneutic thinking, and thus, in this thesis.

Second, colours also have meaning-making potential by virtue their properties, which Kress and van Leeuwen term *distinctive features*. They divide these features into a number of scales, the most relevant of which are presented here.

Hue – In basic terms, *hue* is simply what is generally meant by the word 'colour' in everyday speech. This is the scale that ranges from blue through violet, green, yellow, and orange to red, and thus, when describing the distinctive features a colour, it can be said to "have" a certain hue. Whether the colour is dark or light, rich or pale, is described by other scales. Hue is simply "*the scale from blue to red*" (ibid., 357).

Value – The term *value* refers simply to the grey scale, which ranges from white to black, or "*maximally light*" to "*maximally dark*" (ibid., 355). As such, the value property does not exclusively ap-

ply to elements that are white, black, or grey. Rather, it describes how light or dark a given colour is, regardless of its hue.

Saturation – *Saturation* refers to the richness of a colour, and this scale ranges from "*intensely saturated*" to "*pale*" or "*pastel*". In its extremes, complete desaturation of any given colour results in grey, black, or white depending on its value or brightness (ibid., 356).

Modulation – The *modulation* scale is related to the value scale. While value describes the lightness or darkness of a colour, modulation describes the colour's variation in value. The scale ranges from colours that are evenly light or dark, termed *flat*, to colours with "*different tints and shades*," termed *textured* (ibid. 356-357). As such, colour gradients in graphic design would be captured in distinctive feature description by the modulation scale and described as textured.

4.2. The GeM Model

The purpose of John A. Bateman's GeM model is "*more rigorous investigation*" of "*multimodal corpora*" (Bateman 2009, 63). The model divides multimodal documents into several layers or *bases* as he calls them.

One of the main principles of the GeM model is that it requires clear separation of the visual composition of a page and the rhetorical meaning of this visual composition. Below, I will first describe the GeM base, the layout base, and the rhetorical base of the GeM model.

4.2.1. The GeM Base

In the GeM model, the first order of business is to specify what exactly is present on the page. At this initial stage, interpretation should be of no concern however intuitive the meaning, significance, or relevance of any given element may seem. The purpose of this base layer is simply to make explicit in as objective a manner as possible all the elements that are available for description in the subsequent analysis of the remaining layers.

Recognised Base Units

sentences	headings	titles	headlines
icons	table cells	list items	list labels
footnote label	items in a menu	page numbers	running heads
emphasized text	floating text		

- sentence fragments initiating a list
- footnotes *(without footnote label)*
- photos, drawings, diagrams, figures *(without caption)*
- captions of photos, drawings, diagrams, tables
- text in photos, drawings, diagrams
- horizontal or vertical lines which function as delimiter between columns or rows
- lines, arrows, polylines which connect other units

Figure 3: Bateman's list of "*Recognised Base Units*" (Bateman 2008, 111)

Notably, as it appears from Figure 3, Bateman considers individual sentences, not paragraphs, as base units. Nevertheless, the GeM model is not concerned with grammatical analysis of text, as it is a tool for examining all modes on the equal terms. In an example base layer analysis, Bateman uses as classifications for graphical base units the terms *box*, *drawing*, *diagram*, *icon*, *line*, *photograph*, and *painting*. These are all fairly self-explanatory, and this thesis will simply adopt these in the analysis in addition to the various classes mentioned in Figure 3 above. It may seem contradictory to use such labels here since the analysis is not meant to engage in interpretation, but these classifications are merely used to help make clear which elements are being referred to in the tables, and do not carry any other meaning.

In Bateman's words, the base layer specifies "*the highest degree of* granularity *that is to be adopted in the analyses of the other layers*" (Bateman 2008, 111). He explains that the other layers are free to group base units whenever necessary, but the base units are not to be dissected any further than they have already been defined. However, in the base layer analysis itself, Bateman does note that certain units can be *embedded* within others. These include "*emphasized text*" within sentences or headlines, i.e. italic or bold font styles; icons or "*similar pictorial signs*" in line with text; labels and other such textual elements within diagrams and other imagery; and visual elements such as "*arrows and other graphical signs*" within diagrams and other imagery (Bateman 2008, 113). In practical terms, such elements are not marked as being 'embedded'. They simply need to be listed as individual base units in order to make them accessible in the subsequent stages of the analysis.

Each base unit is assigned an identifier or code. In one of his example analyses, for instance, Bateman labels the 113 base units that appear in the document "U001" through "U113" (ibid., 133).

This allows him to conveniently and precisely refer back to specific base units in the layout and rhetorical analyses.

4.2.2. The Layout Base

Once the base unit inventory has been established, the analysis can proceed to the second stage of the GeM model. The object here is to describe the visual and spatial layout of the page, and Bateman stresses that this description must be based solely on what is immediately perceptible on the page. As is the case in the base layer analysis, then, any interpretation of meaning, however intuitive, should be avoided in this step.

The layout base is specified on the basis of "*mutual spatial relationships*" between and the salience of base units. Thus, elements should not be grouped if they are far apart even though they may otherwise seem to be related or appear to be meant by the author to be related (ibid., 123). In short, elements should be grouped in the layout base only if this is "*supported by the spatial configurations in evidence on the page*" (ibid., 115).

Three main parts comprise the layout base, all of which only have to do with visual perception. While the *layout segmentation* groups base units and thus identifies the "*minimal layout units*" on the page, *realisation information* specifies the individual properties of these layout units, and *layout structure information* defines the groups or clusters of layout units based on spatial proximity.

Despite the restriction that the layout base should rely only upon what is "*directly available perceptually*", Bateman does caution that it may be nigh impossible to completely disregard the interpretations that inevitably crop up as the researcher assesses the page. He notes, for instance, that even the researcher's mere familiarity with the principles of multimodality "*can influence perception at a surprisingly early stage*" (ibid., 116). In his example analyses, Bateman himself considers aspects such as "*similarity and difference*" between base units, as well as salience and spatial proximity as already mentioned.

Along the same lines, the methodological basis for this thesis would dictate that it would be impossible to appraise a page independently of preunderstanding. Ultimately, however, it will be important to be very conscious about firmly founding the layout analysis on the explicit structure of the pages.

Practically, the three parts of the layout base are not necessarily specified strictly in order. Nevertheless, I will describe them in order here in accordance with Bateman's own explanation.

4.2.2.1. Layout Segmentation

At this stage of the layout analysis, *base units* are grouped into *layout units*. Bateman identifies three distinct types of layout elements.

Typographic layout elements include, unsurprisingly, text. And, whereas the base layer recognises individual sentences, the layout segmentation's minimal typographic unit is the paragraph. This is explained by the fact that the paragraph itself as a whole contributes to the layout structure of the page, which the individual sentences do not. Individual words that are part of neither sentences nor paragraphs, e.g. headlines, are also defined as layout units.

Graphic layout elements are also fairly self-explanatory. Whereas most textual base units are part of typographic layout units, graphic layout units are comprised of imagery, icons, and other such non-textual base units.

Composite layout elements are not as straightforward. Both typographic and graphic elements can comprise composite layout units. As the name suggests, however, composite layout units always consist of more than one base unit. In other words, it is base units that contribute collectively, and not individually, to the layout structure of a page that are specified as composite layout units. As such, that a unit is composite reveals nothing about its modal realisation on the page. In Bateman's words, composite layout units "*serve a grouping and generalisation role so that we can describe how larger portions of a page are working together in terms of their layout*" (ibid., 117). An example should help make clear how his system works in practice.

Just like the base units, all layout units are assigned an identifier. However, contrary to the base units, which are essentially just numbered, the label for a layout unit reflects the unit's position in a form of hierarchy. At the 'top' of this hierarchy, we have layout unit L1, which represents the page in its entirety. The analysis then 'delves' into the next level of layout units, which are labelled L1.1, L1.2, L1.3, and so forth. Bateman refers to these layout units as *children* of unit L1. In turn, layout units L1.1, L1.2, and L1.3 may consist of even more layout units (i.e. children), depending, of course, on the complexity of the page.

In Figure 4 below, Bateman illustrates this concept with an excerpt of the layout segmentation from an example analysis.

layout unit	base units	children	layout unit	base units	children
L1.1.1	*composite*	L1.1.1.1– L1.1.1.14	L1.1.1.3a L1.1.1.3b	U037 U039	– –
L1.1.1.1	U005	–			
			L1.1.1.4	U044	–
L1.1.1.2	*composite*	L1.1.1.2a L1.1.1.2b	L1.1.1.5	*composite*	L1.1.1.5a L1.1.1.5b
L1.1.1.2a	U006	–			
L1.1.1.2b	U007	–	L1.1.1.5a	U046	–
			L1.1.1.5b	U113	–
L1.1.1.3	*composite*	L1.1.1.3a L1.1.1.3b			
			and so on		

Figure 4: Example of the "*correspondence between layout units and base units*" (Bateman 2008, 136)

As it appears from the table, layout unit L1.1.1 is marked as composite because it consists of layout units L1.1.1.1 through L1.1.1.14, its children. Next, it is specified that layout unit L1.1.1.1 is comprised of base unit U005 alone, and thus has no children. Layout unit L1.1.1.2 consists of multiple base units and is therefore marked as composite with the children L1.1.1.2a and L1.1.1.2b.

It would seem that these layout units could just as well have been labelled L1.1.1.2.1 and L1.1.1.2.2, respectively, but Bateman instead uses the suffixes '–a' and '–b' in cases where base units are so closely connected that it makes little sense to clearly separate them into individual layout units. Mostly, this is the case for sentences within paragraphs and emphasised text within sentences as these typically do not contribute to the overall layout of the page. Nevertheless, they each need their own layout unit identifier to allow for the analysis to refer to them in the subsequent steps.

Once all base units have been accounted for in the layout segmentation, the analysis can consider the realisation information of the layout units.

4.2.2.2. Realisation Information

This stage of the layout analysis describes how each layout unit identified is realised on the page. This entails specifying the properties of each individual layout unit, and the type of properties that can be specified naturally depends on the type of layout unit. In line with the layout segmentation, this stage recognises two types of elements, namely textual ones and graphical ones.

For textual layout elements, the analysis needs to describe their "*typographical features*", which, according to Bateman, include the type-face or font-family, the type style, the type size, and any other distinguishing "*effects*" such as colour (Bateman 2008, 117-118). In Figure 5 below, an ex-

ample can be seen of Bateman's method for specifying realisation information for two textual layout elements. Note that "xref" identifies the respective layout units being described.

```
layout element                    layout element
    type: textual                     type: textual
    xref: L1.3                        xref: L1.4
    font-family: times                font-family: times
    font-size: 11                     font-size: 10
    font-style: normal                font-style: normal
    font-weight: normal               font-weight: normal
    color: black                      color: black
    case: mixed                       case: mixed
    leading: 14                       leading: 12
```

Figure 5: Example of a specification of the realisation
of textual layout elements (Bateman 2008, 120)

As for graphical layout elements, this step of the analysis does not concern itself with size, colour, or any other such properties. Simply, Bateman writes, graphical layout elements should be characterised as photograph, naturalistic drawing, line drawing, or diagram (ibid., 121).

4.2.2.3. Layout Structure

As mentioned, the third and final part of the layout analysis groups the layout units identified in the layout segmentation into larger layout units. Deciding "*what belongs together*" (ibid., 122) is done on the basis of a few criteria, which are more or less stringent.

First, spatial proximity is one of the key parameters. The closer two layout units are to one another, the more plausible it is that they belong to the same larger layout unit. Of course, this should not be understood in absolute terms, but should always be seen in relation to other elements. If all elements on a page are equally close, the mutual proximity of two elements in specific will naturally not stand out as particularly salient. Nevertheless, spatial proximity plays a big part.

Visual similarity can also motivate the grouping of layout elements. As such, several elements that share common properties in terms of, for example, "*formatting and typographical features*" (Bateman 2008, 124), which makes it likely for them to appear as if they belong together. In such cases, the realisation information part of the analysis is thus useful for pointing out similarities.

Bateman also mentions "*framing*" and "*visual integrity*". He does not elaborate on the precise meaning or application of these concepts, but he provides the following explanation for the process of grouping layout units, which ties back into the layout segmentation:

> "*By these means* [framing and visual integrity] *layout elements are progressively grouped into larger elements´* [sic]*, building up a hierarchical structure with the entire page, or page spread, as the root and leading down through ever smaller elements to the smallest layout elements, those identified in the segmentation part of the layout base.*"
>
> (Bateman 2008, 122)

Thus, the analysis can end up with several 'levels' of layout elements, which is denoted, of course, by *progressively* adding digits to the layout unit identifiers (i.e. L1.1.1.2). In the end, each of the minimal, or "*smallest*", layout units from the layout segmentation should be assigned a unique identifier.

4.2.3. The Rhetorical Base

In the previous steps, interpretation has been kept at a minimum, but at this stage of the model, it does become a bigger part of the analysis, as meaning now enters the picture. A core assumption of multimodality, Bateman argues, is that "combinations *of elements are meaningful*", and it is this kind of meaning the rhetorical base of the GeM model is intended to capture (Bateman 2008, 143).

This rhetorical base, or rhetorical structure layer, draws upon the GeM base and the layout layer established in the first steps of the GeM model. However, whereas the two previous parts consider the multimodal page "*a visual or physical unit,*" the rhetorical base sees it rather as "*a rhetorical unit*" (ibid., 163).

For the rhetorical analysis of multimodal documents, the GeM model relies on rhetorical structure theory (RST) to describe the relation between elements. As is the case for the layout layer of the GeM model, the rhetorical structure is hierarchical and recursive, which means that one rhetorical relation can hold between elements whose subparts form 'smaller' rhetorical relations still.

In RST, elements in a rhetorical relation function as either *nuclei* or *satellites*, and most relations consist of only one nucleus accompanied by up to several satellites. The nucleus of a rhetorical relation is the element most central to the overall meaning, which is determined, Bateman notes, by "*its contribution to the rhetorical goals of the text as a whole*" (ibid., 148). The satellites, meanwhile, are dependent upon and support the nucleus in some way, depending on the rhetorical relation.

Rhetorical relations with a single nucleus are called *asymmetric*, since the nuclear element is more important than its satellites. Contrarily, *symmetric* rhetorical relations are also called 'multinuclear'

since elements in such relations are of equal importance and thus form multiple nuclei rather than a nucleus and a satellite.

In *multimodal* RST, however, and in the GeM model specifically, Bateman acknowledges that there are a few problematic aspects of which the multimodal RST analyst must be mindful, and to which the GeM model is adapted.

First, he cautions that it may not be straightforward to determine the nucleus and satellite of rhetorical relations that consist of both graphical and textual elements. He writes:

> "*It appears that we can actually find all combinations of image-text nuclearity assignments: for example, if we have an [asymmetric] rhetorical relation, we know that there* will be *a nucleus and a satellite as stated in the definition, but we cannot state in advance which of those will be expressed as text and which as image: both are possible.*"

> (Bateman 2008, 158)

For this reason, he continues, a certain type of multinuclear relation ('Restatement', see below) may be used more often than would be the case for purely textual texts "*in order to avoid forcing arbitrary nuclearity assignments*" when analysing multimodal documents (ibid., 159).

Second, the GeM model restricts rhetorical relations to pairs or sets of elements that are "*adjacent in any direction*" (ibid., 158). This specification is necessary, Bateman writes, because traditional RST is concerned with texts consisting of purely textual elements, which follow a temporal logic; they are mostly read one sentence at a time in the order intended. Multimodal documents, however, where graphical elements are more prevalent, rather follow a spatial logic, which means that there is typically more than one order in which elements can be meaningfully read.

The actual rhetorical relations described here stem from Mann and Taboada (2015), to whom Bateman himself also refers. Their RST framework is fairly extensive, and I will not explain all rhetorical relations here. Instead, I will describe those that turned out to be relevant to the analysis. In the list below, '(a)' indicates a relation is asymmetric and '(m)' indicates it is multinuclear.

Background (a) – In a Background relation, the purpose of the satellite is to improve the reader's ability to comprehend the information imparted by the nucleus. Without the satellite, the reader may not understand the nucleus "*sufficiently*."

Conjunction (m) – Nuclei in a Conjunction relation constitute a collective unit *"in which each item plays a comparable role*."

Elaboration (a) – In an Elaboration relation, the purpose of the satellite is to provide additional and more detailed information about the nucleus. This can be in the form of a member as compared to a set, an instance as compared to an abstraction, a whole as compared to a part, a process and a step, an object and an attribute, or a generalisation and something specific.

Evaluation (a) – The purpose of the satellite in an Evaluation relation is to inform the reader of the degree to which the writer positively assesses the nucleus.

List (m) – Nuclei in a List relation are recognised by reader as linked and comparable.

Means (a) – In a Means relation, the purpose of the satellite is to describe a *"method or instrument"* that can possibly realise the nucleus.

Preparation (a) – The purpose of the satellite in a Preparation relation is to make the reader more *"ready, interested or oriented"* for reading the nucleus. The satellite should precede the nucleus in the text.

Restatement (a) – In an Asymmetric Restatement relation, the satellite simply restates what is also expressed by the nucleus. Satellite and nucleus are similar in bulk, but the nucleus is *"more central"* to the overall message.

Restatement (m) – In a Multinuclear Restatement, the nuclei restate one another and are of equal importance to the message.

Summary (a) – A Summary relation is similar to an Asymmetric Restatement, but here the satellite is shorter in bulk.

Volitional Result (a) – In a Volitional Result relation, the nucleus is presented as a likely cause of the satellite, and the nucleus is more central to the message.

(Mann & Taboada 2015)

5. Empirical Material

This chapter will describe the empirical material of the thesis. In the first section, I will go through the criteria upon which the corporate annual reports have been selected as empirical material. The second section, meanwhile, presents each of the texts, the companies by which they have been published, and their context.

5.1. Selection of Empirical Material

Before I present the empirical material, this section will detail the selection process. The texts to be analysed in this thesis have been selected on the basis of a certain set of criteria inspired by Bateman (2009), and, as discussed briefly in Chapter 2, Alvesson and Sköldberg's principle of plausibility in hermeneutic interpretations also needed to be considered. Additionally, a number of parameters needed to be specified to accommodate the specific agenda of the thesis.

In connection with selecting a data set for empirical analysis, Bateman mentions as possible parameters target audience, document type, historical period of production, and the document's communicative function (Bateman 2009, 63). To meet the target audience criterion, the thesis has selected annual reports from companies that a) are all based in the USA, b) appeared on Forbes' 2014 Fortune 500 list, and c) operate within same general industry. It does seem plausible that this may also increase the likeness in structure and result in other common features between the reports selected, but this has not been taken into consideration specifically in the selection of reports. Furthermore, the texts selected are all excerpts from annual reports from the financial year 2014, which places them in the same historical period of production.

As for the document type criterion, many annual reports span upwards of a hundred pages, and visuals appear throughout. It was therefore necessary for the thesis to narrow its gaze to sections that were fairly conveniently identifiable; not in the sense that they 'look alike', but rather that they broadly fulfil the same function, or communicate purpose, within their respective reports. This also helps align the analysis with Alvesson and Sköldberg's notion that *narrower classes* enable more plausible interpretations (cf. Section 2.1.1. Hermeneutics). As it pertains to defining such a focus, it appears from previous research into the area that financial data tends to be presented in the latter parts of the annual report. In line with Bhatia, Hyland, Swales and Rogers, and Kohut and Segars,

however, this thesis is concerned rather with the introductory parts of the report, or, in other words, the parts that may serve to "*mystify company performance*" (Bhatia 2008, 174).

Therefore, the thesis must specify exactly the kind of sections the analysis should include. And, it seems prudent to base this specification on their apparent communicative purpose. In this regard, I can once again lean on previous research, as Swales and Rogers' definition of mission statements (cf. Section 3.4. Corporate Annual Reports) seems useful, along with Bhatia's considerations. To reiterate, Swales and Rogers suggest that mission statements are documents that create and project corporate culture, and Bhatia argues that annual reports contain public relations discourse aimed at establishing a particularly positive backdrop for the following presentation of the financial facts and figures.

As such, the texts selected all communicate the respective companies' values, mission, vision, brand, commitment, or overall strategy, which are fairly precisely encapsulated by Swales and Rogers' umbrella term *mission statement*. Consequently, the thesis will simply adopt this term and refer to each text as such, regardless of what the section in question is exactly called in each individual report.

Many annual reports also utilise multimodal compositions to present key numbers and figures in early parts, and this could very reasonably also be construed as part of the effort to inspire confidence. However, in the interest of keeping the *class* narrow, the thesis will concentrate on sections of reports that more explicitly express some type of mission, vision, value, brand, or strategy statement, independently of performance numbers.

As for the multimodality agenda of the thesis, it should be noted that many annual reports rely solely on the mode of text. In browsing annual reports from the USA, it becomes evident that a considerable number of companies, even high-profile ones (e.g. Apple and Google), release only the mandatory 10-K form (SEC 2009), which seems to have a standard, predetermined typographically-based layout. Thus, since the thesis is concerned specifically with multimodal meaning, such exclusively text-based reports offer little insight and are have thus automatically been disregarded. Rather, the texts selected must deploy several modes of communication in some form of 'custom' layout.
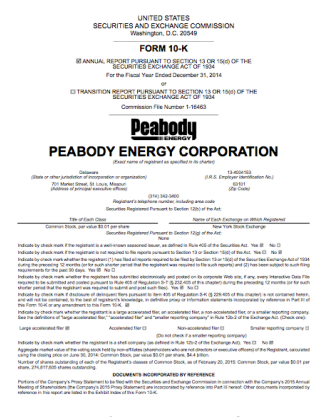
First page of
Peabody's 10-K

One caveat to this should be mentioned, however. As it will appear from the selected texts, some companies publish along with the 10-K form a 'summary annual report' or a 'year in review' report. These summary reports generally resemble the introductory parts of 'full' reports, as they, for example, typically contain a 'chairman's letter', a 'CEO's letter', a 'letter to shareholders', or some variation or even combination of these. For this reason, the thesis has not refrained from selecting these as part of its empirical material, given that their apparent communicative purpose can reasonably be likened to that of the introductory parts of full annual reports.

Second, on another multimodality-related note, there seems to be great variety in the *extent* to which annual reports deploy visual elements. Many have coloured headlines and photographs of executives, for instance, and otherwise rely entirely on paragraph upon paragraph of text, while others in parts rely almost exclusively on imagery. In this regard, I am less concerned with this variety itself and its possible implications than I am with those annual reports that do in fact rely significantly on multimodal compositions. Whether a given report is modally diverse enough, however, has not been determined on the basis of any particular, clearly defined parameters. Rather, since the pool of viable annual reports is so vast, reports whose informational load seems to be balanced between visual and textual elements have simply been favoured.

To the extent possible, the pages selected should also form a more or less complete message. In many reports, both graphical elements and textual paragraphs span several pages, and it would hardly make much sense to scrutinise pages with such detached elements. Consequently, the texts selected contain no elements, textual or visual, that are direct continuations of elements on previous pages, nor elements that continue on subsequent pages.

On a different note, many past studies of annual reports have selected sets of texts based on how well the respective companies were performing at the time of the report's release. This has allowed the studies to identify differences in rhetoric between companies based on their performance. This specific causality is not necessarily important to the current thesis, as the focal point is rather the applicability and generalizability of Kress and van Leeuwen's model. As mentioned, the texts selected nevertheless come from Fortune 500 companies, and the companies are thus of a considerable size.

5.2. Mission Statements in Context

As it appears from the selection process described above, the thesis has selected as its empirical material mission statements that rely significantly on multimodal compositions.

This section presents five mission statements along with their respective contexts. As mentioned, the context of an annual report, and in turn a mission statement therein, has multiple facets. On one hand, the pages surrounding the mission statement in the annual report can be considered part of its context, and it will therefore be described below where in the respective annual reports each mission statement appears in relation to other sections. On the other hand, the context also consists of the company behind the report, and each company will thus also be briefly described.

In the data set, there are mission statements from three 'annual reports', one 'summary annual report', and one 'year in review'. The annual reports each contain the 10-K form from the respective companies, whereas the summary annual report and the year in review do not.

The mission statements are presented here in alphabetical order of the companies.

5.2.1. Dow Chemical Company

The Dow Chemical Company annual report contains 22 pages of introductory sections, excluding the front page and the table of contents. The mission statement appears on page 22, the last before the 10-K form. Apart of the mission statement, the introductory part of the report contains several other seemingly standard sections, such as *Financial Highlights*" (p. 1), a "*Chairman's Letter to Stockholders*" (pp. 2-5), a list of "*2014 Achievements*" (pp. 6 and 7), and a presentation of the board of directors and the executive officers (pp. 8-9). Additionally, the report provides a more detailed explanation of Dow's various assets across the world (pp. 10-13), initiatives to "*Solving Challenges Across the Globe*" and "*Accelerating Positive Change*" (pp. 14-15, 18-19), as well as "*Actions to Reward Shareholders*" (pp. 16-17).

According to Forbes, Dow Chemical Company is a manufacturer and supplier of products to industries such as agriculture, construction, electronics, housewares, processed foods, chemical processing, oil, and gas (Forbes 2015a). It is ranked 48th on the Fortune 500 list.

The Dow mission statement can be found on page 91.

5.2.2. Halliburton

The mission statement in the Halliburton annual report appears on the first of 12 numbered pages, although an overview over Halliburton's countries of operation precedes it on an unnumbered page. After the mission statement, the company's financial highlights are presented (pp. 2-3), after which follows a letter titled "*To Our Shareholders*", signed by various executives. Next, summaries of Halliburton's operations in "*North America*" and the rest of the world are presented (pp. 6-9), followed by an account of key oil and gas "*Technology*" (pp. 10-11). Finally, immediately prior to the 10-K form, the introductory part of the report is concluded by a list of "*Corporate Officers*" and members of the "*Board of Directors*" (p. 12).

Halliburton is ranked 103rd on the Fortune 500. It is classified as a provider of products and services to the energy industry, and is itself part of the oil services and equipment industry (Forbes 2015b).

The Halliburton mission statement can be found on page 92.

5.2.3. NRG Energy

The year in review from NRG Energy is fairly long and thus contains many more sections than the previous two. Nevertheless, several standard sections can be recognised early on. In total, excluding the front page, the report is just over fifty pages long and does not contain the 10-K form. The mission statement is found on page 2, preceded only by an "*NRG by the numbers*" double-page spread that highlights the various aspects of the company's performance (p. 1). Only after the mission statement, the table of contents appears (p. 3), after which follows "*A letter from our CEO*" (pp. 5-8) and a list of the "*Board of Directors*" and "*NRG Management*" (p. 9). Next comes an employee testimonial (pp. 10-12), a page that resembles a full-page magazine advertisement (p. 13), a presentation of an example of sustainable products (pp. 14-15), a "*story of triumph*" about another four employees (pp. 16-19), and a text about "*Safety for all*" (p. 20). The rest of the report contains similar inspirational texts and stories (pp. 22-23, 30-31, 36-38), pieces on CSR and sustainability (pp. 27-28, 33, 35, 40-43), and full-page ads (pp. 26, 29, 32, 34, 49).
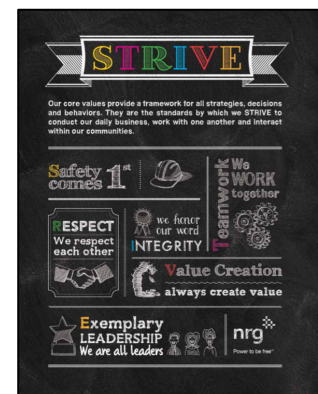
On the Fortune 500, NRG Energy ranks 244th, and Forbes describes it as a producer and supplier of "*energy products and services*" in the electric utilities industry (Forbes 2015c).

The NRG mission statement can be found on page 93.

5.2.4. Peabody Energy

The introductory part of the Peabody Energy annual report is 13 pages long, not counting the front page, and the mission statement appears on the very first page, which is unnumbered. On the next page is an "*Overview*" with a handful of performance highlights (p. 1), after which a long "*Letter to Shareholders*" follows (pp. 2-11). Finally, before the 10-K form, the last page of the introductory part contains simply a table with numbers on the company's "*operations and reserves*" (p. 12).

According to Forbes, Peabody Energy operates in the diversified metals and mining industry and "*engages in the mining of coal*" (Forbes 2015d). It ranks 365th on the Fortune 500.

The Peabody mission statement can be found on page 94.

5.2.5. Valero Energy

Like the NRG report, Valero Energy's summary annual report does not contain the 10-K form. In addition to a front page spread, it totals 34 pages, and the mission statement is found on page 15, immediately after a "*Map of Operations*" and a photograph of an employee (pp. 13-14). Right after it is a double-page spread with a photograph of what looks like an oil refinery compound. Otherwise, the report begins with "*Financial Highlights*" (p. 3), a "*Letter to Our Shareholders*" (pp. 4-8), and an overview of the Valero Energy as a company (p. 11). In the latter parts of the report, there are texts that describe in more detail various aspects of the company's performance (pp. 19-21, 25-26, 29) and more pages devoted entirely to photos (pp. 18, 22-24, 27-28, 30, 33). Finally, to round out the report, the "*Board of Directors*" and the "*Executive Team*" are presented (pp. 31-32).

Valero Energy is ranked 10th on the Fortune 500, highest among the five companies. As for the company's line of business, Forbes describes it as a manufacturer and marketer of "*transportation fuels, petrochemical products, and power*" in the oil and gas operations industry (Forbes 2015e).

The Valero mission statement can be found on page 95.

6. Pilot Analysis

Before the full analysis of the mission statements is undertaken, this chapter will conduct a preliminary test or 'pilot' analysis. Here, Bateman's and Kress and van Leeuwen's models are applied to one of the mission statements in order to explore what can possibly, and reasonably, be accomplished.

As for which of the five mission statements the pilot analysis should examine, it seems prudent that this decision is based simply on the immediately apparent complexity of the mission statements. The goal of the pilot analysis is not to test the respective capability of the two models to describe complex compositions. Rather, the thesis simply needs tangible results from a sample analysis using both models, which ideally would allow it define concrete research goals for the subsequent analysis proper. For this reason, it would seem that a simple and straightforward composition would be best suited for the present purposes. In this regard, a mere glance at each of the mission statements leaves little doubt that the one from Valero Energy is the simplest in the set. It contains relatively few elements, and none of them seem to overlap.

Since the thesis is concerned mainly with evaluating Kress and van Leeuwen's compositional meaning system, I will begin with the analysis with their model. Although the analysis with one model will change and expand my understanding of the mission statement, I will make an effort to apply the two models independently of one another to let them each function on their own terms.

Ultimately, the pilot analysis is intended to establish a basis upon which to make decisions regarding the research design of the thesis.

6.1. Valero Compositional Meaning

Kress and van Leeuwen offer no specific instructions as to where in a composition an analysis should take its starting point. It seems sensible, however, to start simply at the top of the document and consider *salience* and *framing* to determine which elements can reasonably be discussed in terms of *information value*.

At the very top, the text "Valero Vision Statement" is embedded within a turquoise box. This text is the largest in size on the page, and the solid box is by far the largest graphical element. On their own, these attributes would point towards this headline box being the 'heaviest' and thus most sali-

ent element in the composition. However, the stark contrast between the box and the rest of the page seems to indicate otherwise. In terms of framing, this contrast serves to visually disconnect the headline from the remaining elements. Additionally, as this piece of text is intuitively recognised as a headline and reveals no actual information about the 'vision statement' it mentions, it is reasonable to expect the core message to be found elsewhere.

The turquoise paragraph immediately below the headline also seems to jump off the page. The text is larger in size than the elements below it; it is highlighted by the turquoise colour, which also sets it apart from the other, black textual elements; and it is positioned centrally in the composition, albeit mostly on the horizontal axis. At the same time, and perhaps even more prominently, the white space around the paragraph serves as a frame that gives the text a form of individuality, adding to its salience; it is clearly a central and important element.

Contrarily, the five paragraphs with black text and the five coloured icons below the main paragraph are easily recognised as a unity or a group. There is less white space between them, and their similarity clearly indicates that they are to be interpreted as a list of related elements. This is further supported by the small turquoise "Guiding Principles:" text immediately above the list, which explicitly classifies them under a common term, 'principle'.

Of course, given the colour of "Guiding Principles:", it could also be argued that this piece of text is to be interpreted rather in conjunction with the main paragraph. They share the same *hue* (turquoise) and *value*, they are equally *saturated*, and neither have any *modulation*. However, the discrepancy in white space above and below "Guiding Principles:" seems the stronger indicator in this regard, along with the fact that it is the same size as the text in list items.

Lastly, it can safely be assumed that the "2014 Summary Annual Report" text and the page number in the bottom right corner carry little meaning in relation to the propositional content of the other elements. This is information of a different character, the purpose of which is rather related to the general orientation of the reader. Additionally, this exact combination of elements can be found on many other pages in the Valero annual report. As such, I will not take these elements into consideration here.

In relation to the system of information value, the analysis needs to consider the composition as a whole, and in overall terms, the mission statement is oriented mainly along its vertical axis. The only elements aligned horizontally are the five icon-paragraph pairs in the list. However, since these

form a coherent list in relation to the overall composition, the horizontal axis seems to be secondary concern.

In the information value system, the vertical axis has to do with *Ideal* and *Real* information (cf. Section 4.1.1. Information Value). Based on the analysis so far, in broad terms, there are two elements of propositional significance – two *constituent elements* in Kress and van Leeuwen's terminology – namely the turquoise paragraph and the list of principles. The paragraph is positioned more or less in the middle of the top half of the page, while the list is positioned with most of its bulk in the lower part of the page. As a result, the two elements collectively span a significant part of the composition's vertical axis.

Therefore, there should be ample merit to considering whether an Ideal-Real relationship holds between the paragraph and the guiding principles, and this does in fact seem like a reasonable suggestion.

As the topmost headline states, the paragraph expresses Valero's company vision. It is Valero's goal to become 'the best in business' ("the premier manufacturer…"). This vision or goal seems to align quite well with Kress and van Leeuwen's explanation of Ideal information. It is a statement of something that 'might be'.

In this context, the list can be said to describe how Valero is currently conducting its business, which should give the impression that the goal is achievable. This also seems to resonate with Kress and van Leeuwen's information value system, as Real information typically expresses something that currently 'is'.

As such, the vision statement at the top can seemingly be construed as representing Ideal information, i.e. a desirable proposition or situation, whereas, by contrast, the list of principles can be interpreted as Real information, i.e. something more specific.

Conclusively, therefore, it can be said that the composition of the Valero mission statement does lend itself to description by means of the compositional meaning model. In other words, whether the writers intended to or not, the mission statement does appear to rely in part on compositional meaning to communicate the company's vision and how Valero intends to go about realising it.
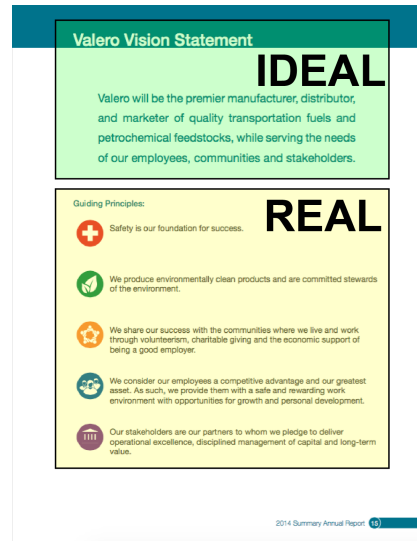
Figure 6: Information values in the Valero mission statement

Having thus described the compositional meaning of the Valero mission statement, the analysis will now turn to the GeM model.

6.2. Valero GeM Analysis

Next, I will go through the three parts of the GeM model, namely the base layer, the layout layer, and the rhetorical layer. As mentioned, the rhetorical layer relies upon the layout layer, which itself takes it starting point in the base layer.

6.2.1. Base Layer

The first step is to establish the base layer. Here, the pilot analysis will thus take inventory of the minimal elements in the Valero mission statement. As Bateman notes, no elements are to be omitted from the inventory, regardless of intuition or instinct as to their meaning or relevance.

As for the unique base unit identifiers, Bateman uses the letter U, short for *unit*, followed by a number. However, since this thesis will be analysing five separate mission statements, I will use a different letter for each to avoid any confusion. As each company starts with a different letter, I can simply use their initials for this purpose, so the base units of the Valero mission statement will be labelled "V001", "V002", and so forth.

As I label base units, I will be proceeding from top to bottom and left to right in the mission statement.

At the very top is a graphical element. This could, seemingly harmlessly, be described as a 'turquoise box'. However, the GeM model dictates that colour should be disregarded at this initial stage, as that level of description belongs in the analysis of the layout layer. As such, for now, it will simply be described as a graphical base unit, which will be labelled V001. Within this box is the text "Valero Vision Statement". As described (cf. Section 4.2.1. The GeM Base), the analysis needs to recognise this as an individual base unit despite its being embedded within the box. This is V002.

Further down is a four-line paragraph. Since it consists of just a single sentence, the entire paragraph will also be considered a base unit (V003). Similarly, "Guiding principles:" also stands alone as base unit V004. Below this, a red circle with a white cross follows. Once again, the colour of this graphical element is disregarded, and it is simply labelled base unit V005. Perhaps an argument could be made that the cross should be considered a separate base unit embedded within the circle. On the other hand, however, it would make little sense to account for every single distinguishable colour and shape within graphical elements that, by convention, are perceived as inseparable unities, such as an icon. Also, for this same reason, it seems highly unlikely that the layout and rhetorical parts of the analysis would need access to subparts of such an icon. Next to the icon, another textual element can be seen. As this is another single sentence, it constitutes a base unit (V006).

This icon-text pattern repeats itself four more times, and the elements will thus be treated in the same way, although with one exception. The fourth of the five paragraphs (next to the blue icon) contains *two* sentences, which will each be considered a base unit in accordance with the GeM model. As such, the remaining four icons and five sentences are labelled V007 through V015, with V012 and V013 representing the two-sentence paragraph.

At the bottom of the page, "2014 Summary Annual Report" is a base unit (V016) as well, and finally we have the graphical element and "15". Although the blue circle and 'rectangle' could possibly be considered two separate base units, there seems to be little reason to do so, as they are separated merely by a couple of pixels, for which reason the eye naturally perceives them as one figure. Thus, I will consider it as one base unit (V017). The textual element, "15", embedded within V017 is itself an individual base unit (V018).

This accounts for elements visibly available in the Valero mission statement. The inventory, which comprises eighteen base units, can be seen in Table 1 below, and Figure 7 presents a visualisation of the inventory.

| **Table 1**					
Base unit inventory of the Valero mission statement					
V001	*box*	V007	*Icon*	V013	As such… development.
V002	Valero Vision Statement	V008	We... environment.	V014	*icon*
V003	Valero will... stakeholders.	V009	*Icon*	V015	Our… long-term value.
V004	Guiding Principles:	V010	We share… employer.	V016	2014 Summary Annual…
V005	*icon*	V011	*Icon*	V017	*figure*
V006	Safety is… for success.	V012	We consider… asset.	V018	15
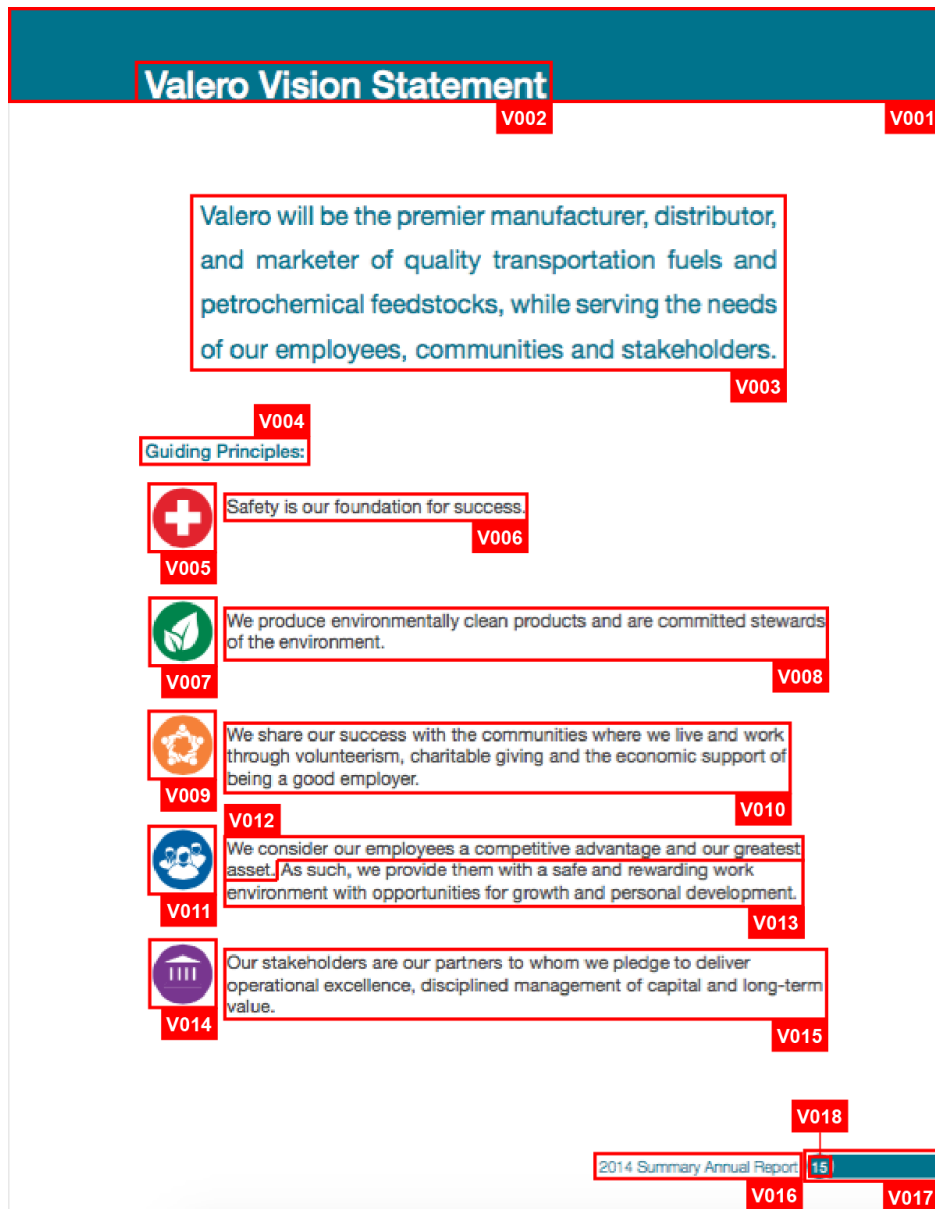
Figure 7: Visualisation of Valero base layer

6.2.2. Layout Layer

With the base layer established, the pilot analysis can turn to the layout layer, and, as explained, there are three steps in the analysis of the layout layer. First the layout segmentation step groups base units into layout units. Next, the realisation information step specifies the properties of these layout units, and finally the layout structure step describes how the layout units are structured on the page.

Much like in the base layer analysis, the matter of labelling needs brief consideration. As mentioned, Bateman uses the letter L, short for *layout*, and in his analyses, layout unit "L1" represents the entire page or document, while smaller units are labelled "L1.1", "L1.2", "L1.2.1", and so forth. Again, as this thesis is examining five separate mission statements, it would be practical to be able to distinguish between layout unit labels based on the mission statement to which they belong. Therefore, the mission statements will be labelled "L1", "L2", "L3", "L4", and "L5", respectively, while their smaller layout units simply follow Bateman's labelling system. Since the Valero mission statement is the first to be analysed, this will be assigned the number 1 for its layout unit labels.

6.2.2.1. Layout Segmentation

The layout segmentation groups the base units into layout units, and layout units can be either typographic, graphic, or composite. Whether an element is realised typographically or graphically, however, is not specified until the realisation information step of the anslysis. At this stage, I will only determine whether or not layout units are composite, or, in other words, whether or not they consist of multiple base units.

As explained, the grouping of base units is done mainly on the basis of mutual spatial relationships and proximity, in addition to similarities and differences between units.

First, base units V001 and V002 are clearly marked off from the next closest element, the paragraph that is base unit V003. Since the first two thus belong together *perceptually*, these constitute a layout unit (L1.1). This layout unit contains more than one base unit and is thus composite. As such, base units V001 and V003 are said to be *children* of layout unit L1.1 and are labelled L1.1a (V001) and L1.1b (V002), accordingly.

The paragraph (V003) below layout unit L1.1 arguably contributes to the perceived layout of the mission statement independently of any other base units because of the significant amounts of white space both above and below it. It is therefore considered a layout unit in its own right based on spa-

tial proximity, or, rather, the lack thereof. As such, only base unit V003 constitutes layout unit L1.2, which is therefore not composite.

The next base unit in the composition is "Guiding Principles:" (V004). This unit is in fairly close proximity to the subsequent icon and paragraph (V005 and V006), more so than these are to the next icon-paragraph pair below (V007 and V008). Taking into consideration, however, the similarity of the five icon-paragraph structures immediately below "Guiding Principles:", it seems that they form a visual whole. Base units V004 through V015 therefore form layout unit L1.3. As is the case for layout unit L1.2, this is supported by the white space above and below the structure. Although base unit V004 is dissimilar from the other elements, it does seem to *visually* belong together with these structures, much like a headline above a paragraph of text would.

Layout unit L1.3 is quite clearly composite, so its child layout units must also be accounted for. Based on their mutual similarity, each of the icon-paragraph pairs can reasonably each be considered another layout unit. As discussed, their similarity also visually marks off "Guiding Principles:" as a separate layout unit, which, since it appears at first, is labelled L1.3.1. The icon-paragraph pairs are then labelled L1.3.2 through L1.3.6. Layout unit L1.3.1 consists only of base unit V004, but the other five (L1.3.2-L1.3.6) are composite. Unit L1.3.2 contains base units V005 and V006, which are labelled L1.3.2.1 and L1.3.2.2, respectively. The children of layout units L1.3.3 through L1.3.6 are treated in the same way, except for unit L1.3.5, which, as it appears from the base unit inventory, contains an additional base unit, namely a second sentence. Therefore, while the icon (V011) is labelled L1.3.5.1, the two sentences (V012 and V013) collectively form layout unit L1.3.5.2, which, in turn, is the parent of the two sentences, and these are labelled L1.3.5.2a (V012) and L1.3.5.2b (V013). Here, I use the –a and –b suffixes since neither of the sentences add to the overall perceived layout on their own.

Finally, the three base units at the bottom of the mission statement (V016, V017, and V018) form layout unit L1.4. This layout unit is also composite, and base units V017 and V018 appear more closely related to each other than they do to unit V016. Base unit V016 thus constitutes one child layout unit (L1.4.1) of L1.4, while V017 and V018 form the other (L1.4.1). Furthermore, unit V017 and V018 are labelled L1.4.2a and L1.4.2b, respectively, as the children of layout unit L1.4.2.

In Table 2 below, a complete overview can be seen of the Valero mission statement layout segmentation, and Figure 8 on the following page shows a visualisation of key layout units in the layout segmentation.

<table>
<tr><td colspan="3" align="center">

Table 2

Layout unit inventory of the
Valero mission statement

</td></tr>
</table>

Layout unit	Base units	Children
L1	*composite*	L1.1–L1.4
L1.1	*composite*	L1.1a
		L1.1b
L1.1a	V001	-
L1.1b	V002	-
L1.2	V003	-
L1.3	*composite*	L1.3.1–L1.3.6
L1.3.1	V004	-
L1.3.2	*composite*	L1.3.2.1
		L1.3.2.2
L1.3.2.1	V005	-
L1.3.2.2	V006	-
L1.3.3	*composite*	L1.3.3.1
		L1.3.3.2
L1.3.3.1	V007	-
L1.3.3.2	V008	-
L1.3.4	*composite*	L1.3.4.1
		L1.3.4.2
L1.3.4.1	V009	-
L1.3.4.2	V010	-
L1.3.5	*composite*	L1.3.5.1
		L1.3.5.2
L1.3.5.1	V011	-
L1.3.5.2	*composite*	L1.3.5.2a
		L1.3.5.2b
L1.3.5.2a	V012	-
L1.3.5.2b	V013	-
L1.3.6	*composite*	L1.3.6.1
		L1.3.6.2
L1.3.6.1	V014	-
L1.3.6.2	V015	-
L1.4	*composite*	L1.4.1
		L1.4.2
L1.4.1	V016	-
L1.4.2	*composite*	L1.4.2a
		L1.4.2b
L1.4.2a	V017	-
L1.4.2b	V018	-
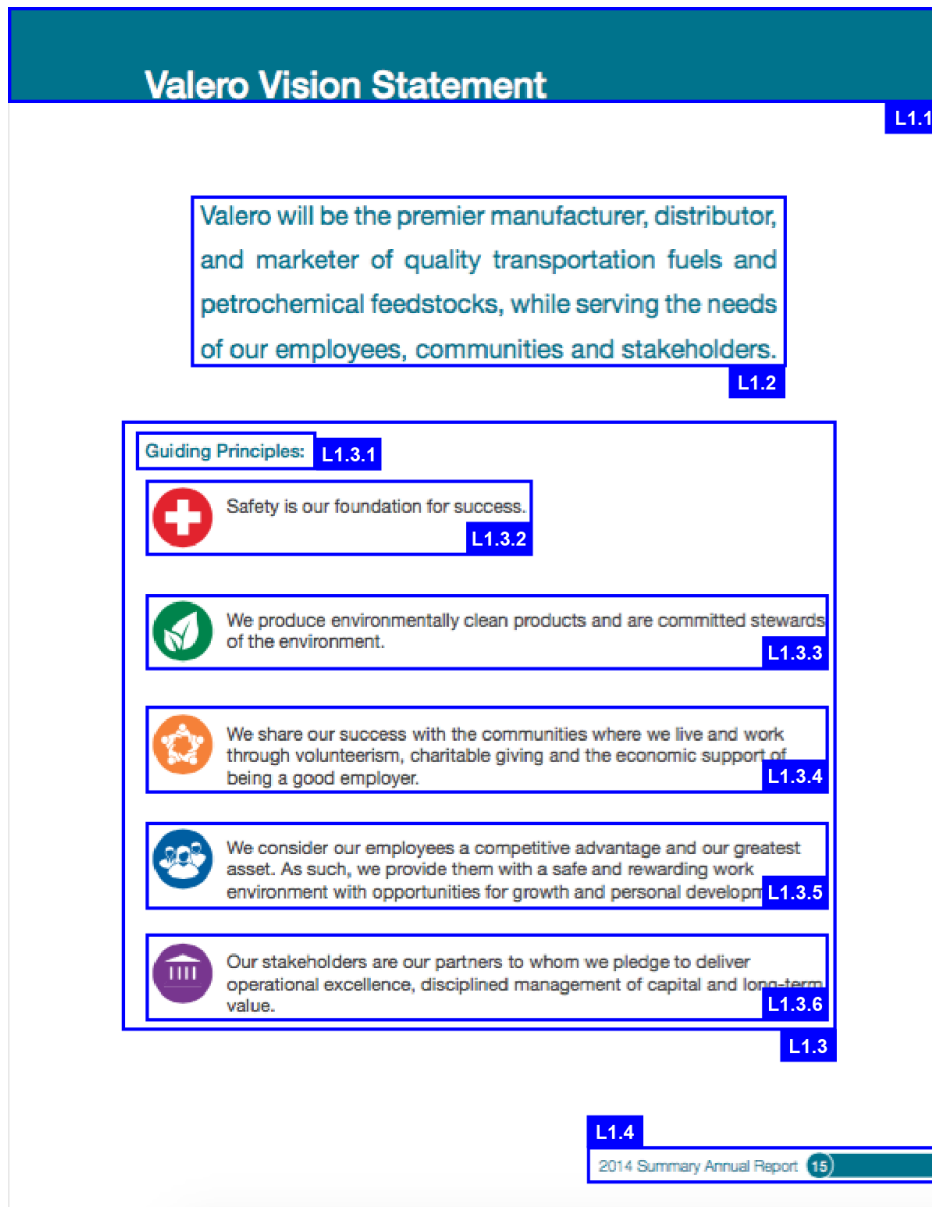
Figure 8: Key layout units in the Valero layout segmentation

6.2.2.2. Realisation Information

The analysis has thus accounted for the elements present in the Valero mission statement and how these are structured in terms of layout. The next step is to describe the visual realisation of each of the non-composite layout units specified above.

In the analyses of the base layer and the layout segmentation, I more or less considered each individual element in the mission statement. This made sense since the GeM model dictates that all elements should be accounted for. While every element does also need to be characterised in terms of its visual realisation here, many of the textual elements clearly share the exact same properties. In

order to avoid listing these characteristics many times over, therefore, I will start by specifying the properties that most of the textual elements have in common. In practical terms, I will consider these the properties of layout unit L1 (the entire mission statement). These are then inherited by child textual units, by default. As such, only the properties that differ from those of the parent layout unit will be specified for textual layout units. Needless to say, this does not apply to graphical layout units, as they are characterised by a different set of properties, namely whether they are a photograph, a naturalistic drawing, a line drawing, or a diagram.

For instance, all text elements in the Valero mission statement belong to a sans-serif font-family, and the majority are size 16, black in colour, on a white background, and have no particular style. These are specified as the properties of layout unit L1 in Table 3 and trickle down to all its children (and on to *their* children, etc.) unless otherwise specified in their realisation information.

The next layout unit to consider is L1.1, which consists of layout units L1.1a and L1.1b. Unit L1.1a is realised by a graphical element, which will be characterised as a line drawing. Unit L1.1b is a textual element, which differs from the properties specified for L1, in that it is size 32, white in colour, and on a turquoise background. These are then the only three properties listed for L1.1b, since it does not have a particular style and also belongs to a sans-serif font-family.

Layout unit L1.2 contains no smaller layout units and can thus be characterised on its own as a turquoise textual element of size 23, which otherwise shares the properties of L1.

As it appears from the layout segmentation, layout unit L1.3 is a bit more complex and consists of eighteen minimal layout units in total. Unit L1.3.1 is simply a turquoise textual element. Units L1.3.2 through L1.3.6, meanwhile, are composite and thus have no properties themselves. As for their children, the textual elements (L1.3.2.2, L1.3.3.2, L1.3.4.2, L1.3.5.2a, L1.3.5.2b, and L1.3.6.2) are realised precisely by the characteristics specified for L1, and are therefore simply described as 'textual' (see Table 3 below). The icons (L1.3.2.1, L1.3.3.1, L1.3.4.1, L1.3.5.1, and L1.3.6.1) are realised by graphical elements in the form of line drawings.

Layout unit L1.4 contains two textual elements, both of
which share one property that differs from those defined

2014 Summary Annual Report　15

for L1 (font-size 13). Rather than specifying this for each of the two elements, then, this is instead
considered a property of unit L1.4, simply to acknowledge this as a common trait for all its textual
child layout units. Otherwise, "2014 Summary Annual Report" (L1.4.1) is turquoise in colour,
while "15" (L1.4.2b) is white on a turquoise background. Lastly, layout unit L1.4.2a is a graphical
element realised by a line drawing.

Below, Table 3 shows the realisation information of layout units in the Valero mission statement.

Table 3 Realisation information of layout units in the Valero mission statement	
Layout unit	**Realisation information**
L1	font-family: sans-serif font-size: 16 font-style: normal colour: black background: white
L1.1	-
L1.1a	type: graphical, line drawing
L1.1b	type: textual font-size: 32 colour: white background: turquoise
L1.2	type: textual font-size: 23 colour: turquoise
L1.3	-
L1.3.1	type: textual colour: turquoise
L1.3.2	-
L1.3.2.1	type: graphical, line drawing
L1.3.2.2	type: textual
L1.3.3	-
L1.3.3.1	type: graphical, line drawing
L1.3.3.2	type: textual
L1.3.4	-
L1.3.4.1	type: graphical, line drawing
L1.3.4.2	type: textual

Table 3 (cont.) Realisation information of layout units in the Valero mission statement	
L1.3.5	-
L1.3.5.1	type: graphical, line drawing
L1.3.5.2	-
L1.3.5.2a	type: textual
L1.3.5.2b	type: textual
L1.3.6	-
L1.3.6.1	type: graphical, line drawing
L1.3.6.2	type: textual
L1.4	font-size: 13
L1.4.1	type: textual colour: turquoise
L1.4.2	-
L1.4.2a	type: graphical, line drawing
L1.4.2b	type: textual colour: white background: turquoise

So far, the analyses of the base and layout layers have relied solely on what is visually available on the page. As the pilot analysis now moves on to the rhetorical layer of the GeM model, however, interpretation becomes an explicit part of the equation.

6.2.3. Rhetorical Layer

The third and final part of the GeM model deals with rhetorical relations between elements. As mentioned, this layer draws upon the layout layer analysis above and its account of the presence and organisation of elements in the mission statement.

As explained in Section 4.2.3., the nucleus of a relation is determined on the basis of the elements' respective importance to the rhetorical goals of the text as a whole. The overall rhetorical goal of the Valero mission statement is specifically broadcast in layout unit L1.1, namely that it is a statement of the company's vision (see below).

As for rhetorical relations, I will first consider the elements at the most general level of the layout structure (i.e. layout units L1.1, L1.2, L1.3, and L1.4). Here, it would appear that L1.2 is the most prominent and central element. Visually, as specified in the realisation information analysis, it is

larger in size, and is highlighted by its turquoise colour. Rhetorically, there are two adjacent elements to consider, L1.1 and L1.3.

Layout units L1.1 and L1.2 seem to form a *Preparation* relation, as the paragraph contains precisely the vision statement forecast in the headline. Of course, the paragraph forms a complete sentence and can be read and understood regardless of the headline. Strictly speaking, however, it could on its own be interpreted as a prediction in absolute terms rather than a goal or a vision. In other words, the headline tells us that the verb "will be" is to be understood along the lines of "aims to be" or "strives to be". As such, a Preparation relation holds between the two elements, of which L1.2 is the nucleus, and L1.1 is the satellite.

At the same time, however, layout unit L1.3 also seems to be closely related to the L1.2 paragraph. Given the interpretation that the paragraph expresses a goal Valero intends to reach, the "guiding principles" can reasonably be read as explaining *how* Valero intends to become "the premier manufacturer, distributor and marketer […]", in the sense that the principles are meant to 'guide' the company along its 'path' to that goal. In this view, it can be argued that a *Means* relation holds between the two layout units. The constraints on this type of relation state that the satellite presents a means to realising the nucleus, and the guiding principles in L1.3 can be interpreted as doing just that in relation to the vision statement in L1.2. Consequently, the L1.2 paragraph is the nucleus of the Means relation, while layout unit L1.3 is the satellite.

This leaves the analysis with two rhetorical relations that share the same nucleus but have different satellites. To aptly describe the rhetorical structure it must therefore be determined which of the two rhetorical relations is embedded within the other. This is not too difficult a determination to make, however. It seems fairly clear that it makes more sense to suggest that the L1.1 headline 'prepares' the reader for the L1.2 paragraph *and* the L1.3 guiding principles than to suggest that the guiding principles present the 'means' to achieve the paragraph *and* the headline. Put differently, the principles seem to elaborate on the propositional content of the paragraph, making them part of what the reader is prepared for in the headline.

In effect, therefore, the Preparation relation holds between layout unit L1.1, on the one hand, and units L1.2 and L1.3, on the other. And, embedded within this relation is the Means relation between L1.2 and L1.3.

Next, delving into layout unit L1.3, there are a few more relations that can be specified. First, layout unit L1.3.1 ("Guiding Principles:") appears to serve the same rhetorical purpose as L1.1, in that it

prepares the reader for understanding the five other pieces of text below it (the icon-paragraph pairs), by providing context, in a sense. As such, I would argue that a Preparation relation holds between layout unit L1.3.1 (nucleus) and layout units L1.3.2 through L1.3.6 as a whole (satellite). As for the relation between each of the latter, a simple *List* relation seems rather fitting. It is fairly easy to recognise that they form a list, and that, due to the Preparation relation, they are comparable in that they each express a "guiding principle" rather than an arbitrary fact, statement, or claim about the company. Furthermore, the List relations between the five icon-paragraph pairs reinforces their unity, supporting the interpretation that "Guiding Principles:" forms a relation with all five rather than only one.

Finally, within each of these rhetorical units in the list, one last set of rhetorical relations may be worth discussing, namely that between icon and paragraph. In order to so, the analysis will need to determine what each icon depicts and, in turn, what general meaning it expresses.

In layout unit L1.3.2, a cross is depicted in the red icon. Seen in conjunction with the paragraph "Safety is our foundation for success.", it is fairly clear that this icon is a conventional symbol for 'health and safety', as it appears in many such contexts (hospitals, pharmacies, etc.). Of course, on its own, the icon does not express anything about Valero and its vision. On the other hand, however, considering the context in which it appears and the rhetorical relations already described, it seems that a reasonable interpretation of the icon alone could be that 'safety and health is a guiding principle for Valero's vision statement'. While this is not entirely synonymous with what is stated in the neighbouring paragraph, it does come fairly close. As such, the analysis will consider this a Multinuclear Restatement relation and let both elements function as nucleus.

Safety is our foundation for success.

Much the same can be said for layout unit L1.3.3, in which the green icon depicts two leaves. This can be considered a conventional symbol connoting nature and, in the context of mission statements, the environment. As such, the icon expresses that 'the environment is important (i.e. a guiding principle) to Valero's vision'. Similarly to the analysis of L1.3.2 above, then, there is not much difference between what is expressed by this icon and its adjacent paragraph. Again, *all* the information of the paragraph may not be restated in the icon (e.g. the production of products), but in the absence of any information more detailed than that, a Multinuclear Restatement seems appropriate here, as well.

We produce environmentally clean products and are committed stewards of the environment.

In layout unit L1.3.4, what is depicted in the yellow icon does not seem as easily rec-

We share our success with the communities where we live and work through volunteerism, charitable giving and the economic support of being a good employer.

ognisable. At first glance, it resembles a five-pointed star, which perhaps, along with the yellow or golden colour, would connote 'quality'. In conjunction, however, with its accompanying text, which contains words such as "communities", "volunteerism", and "charitable giving", it becomes clear that the icon depicts five people in a circle holding hands or locking arms, likely representing the concept of 'community'. Thus, the relation between the two elements seems similar to the previous two relations, and it is marked as a Multinuclear Restatement, accordingly.

The blue icon in layout unit L1.3.5 depicts three people; a woman and two men, judging

We consider our employees a competitive advantage and our greatest asset. As such, we provide them with a safe and rewarding work environment with opportunities for growth and personal development.

from their hair and the tie. On its own, this icon could be a reference to any number of things, from 'people in general' to 'customers'. However, as the paragraph revolves around "our employees", the icon can clearly be interpreted as a representation of Valero's employees. Whereas the previous three paragraphs arguably describe fairly general concepts ('safety', 'the environment', and 'community'), the same cannot quite be said for this one. Rather, it describes more specific aspects than can readily be gleaned from the icon, except for perhaps "growth and personal development". Therefore, the rhetorical relation between these two elements does not appear to be like the others, and most prominently, the textual element offers more information than the graphical one, while there is certainly some overlap. Both an *Asymmetric Restatement* relation and a *Summary* relation could describe this, and since key information seems to missing from the icon (e.g. "competitive advantage" and "safe and rewarding work environment"), I will mark it as a Summary relation, with the textual element as the nucleus and the icon as the 'shorter' satellite.

In layout unit L1.3.6, lastly, the purple icon depicts what resembles a temple

Our stakeholders are our partners to whom we pledge to deliver operational excellence, disciplined management of capital and long-term value.

structure. The connotations of this icon are not quite as obvious or conventionalised as most of the other icons, even in this particular context. It could represent something in the vein of 'organisational stability', but it does seem too abstract to make this determination with any certainty. The textual element, meanwhile, mentions Valero's "stakeholders" and fairly common buzzwords such as "operational excellence", "disciplined management of capital", and "long-term value". These do

resonate with the notion of 'organisational stability', and the icon thus seems to be a restatement of the textual element, although a more abstract one. Rather than a Multinuclear Restatement, this will be considered an Asymmetric Restatement relation, since, compared to the first three icons, this one does not seem to express its meaning as clearly or fully on its own. Thus, the textual elements function as the nucleus, and the icon as the satellite of this relation.

As it pertains to rhetorical relations, I will not dwell upon the final few elements in the mission statement, since they are 2014 Summary Annual Report 15 quite clearly not part of the specific rhetoric of the page. This is evidenced in part by the fact that they appear on most other pages of the annual report, and, as mentioned, they are thus easily recognised as the title of the document and the page number.

6.3. Pilot Analysis Implications

In this final section of the pilot analysis, I will summarise the findings of each model and consider the implications for the analysis proper in the following chapter.

The compositional meaning analysis showed that the Valero mission statement can reasonably be construed as conveying both Ideal and Real information. The information imparted by the headline and the turquoise paragraph represents 'what might be', while the list of principles represents 'what is'. The rhetorical layer of the GeM model, meanwhile, showed that a Means relation holds between the turquoise paragraph and the list of principles. As for the headline, the rhetorical analysis described this as the satellite of a Preparation relation with the paragraph and the list as the nucleus.

As for the compositional meaning model's framing and salience systems, these seem to be relatable to the layout layer of the GeM model. In effect, the two models describe some of the same aspects in relation to the perception of elements on the page, and they did seem to agree in broad terms upon the segmentation of the Valero mission statement. Nevertheless, in the following analysis, it could be worthwhile to take note of cases where the two models would describe the visual expression of a page differently.

Additionally, as explained in Chapter 2 in relation to delimitations, the subsequent analyses of the remaining mission statements will not investigate the rhetorical structures of the mission statements down to the last base unit. However, due to the varying complexity of the mission statements, in terms of both layout and the number of elements, it does not seem plausible to make a general statement about 'how deep' into the their layout structures the rhetorical analyses should then pro-

ceed. Therefore, this will be considered individually for each of the mission statements in the analysis.

At the same time, this allows the analysis to allocate relatively more attention to the compositional meaning model. Based on the pilot analysis, this model does seem to lend itself to discussing whether compositional meanings are expressed in the mission statements, while the rhetorical layer of the GeM model can be used to support or, perhaps, contradict the rhetorical relations present therein. Therefore, the following analyses of the remaining mission statements will adhere to the same structure as the one above: First compositional meanings will be considered, then the GeM and layout layers will be summarised, and finally significant rhetorical relations will be specified.

7. Analysis

As I previously mentioned, the first order of business is to specify the context of the mission statements, and since the context of a mission statement naturally remains the same regardless of the model used to examine it, it makes sense to define the context before commencing the actual analysis with either model.

Furthermore, given that all five companies operate within the same industry and in the same country, it seems reasonable to suggest that there is significant overlap between the respective contexts of the mission statements. As such, rather than defining the context for each, this can be done on a more general level for the present purposes.

The mission statements all appear within annual reports, and, as such, the context of the report itself necessarily also holds for the mission statement. As it appears from Chapter 3 in relation to corporate annual reports, a key purpose is to convince investors and stakeholders that the company is a worthwhile investment. A big component of achieving this is credibility, and, at the very least, this credibility is twofold.

First, companies naturally need to appear financially stable and profitable if they are to appeal to investors. This kind of information can of course be gleaned from the financial figures in the latter parts of the annual report. Nevertheless, the introductory parts of the report can be used to at least give an initial, favourable impression of the company, its operations, and culture.

At the same, by virtue of their line of business, energy companies are frequent targets of criticism. The notion, for instance, that our planet's resources are finite is often on the agenda of many media outlets, and, in this context, energy companies (oil companies especially) are obvious 'villains' by default. As such, these companies likely must put in more of an effort to appear credible, since their margin for error is fairly slim.

These are aspects upon which the analysis can draw. In general terms, the following analyses of the remaining mission statements will follow the same pattern as the pilot analysis of the Valero mission statement.

7.1. Peabody Energy

In the Peabody annual report, the mission statement appears on the second page, immediately following the front page. The mission statement can be found on page 94.

7.1.1. Compositional Meaning Analysis

Like the Valero mission statement, the one from Peabody is composed primarily along the vertical axis, and, in a sense, even more so. Whereas the five list items in the Valero mission statement were each aligned horizontally with an icon, the same type of structure cannot be seen here. There is a list below the main paragraph, but no graphical elements mark each new item. Rather, each new item is introduced by the yellow pieces of text, and strictly speaking, these are part of the list paragraphs themselves, despite the fact that they are particularly salient due to their sharp yellow colour that contrasts with the blue background.

The most salient element in the composition, however, seems to be the large paragraph overlapping the world map. In terms of colour alone, the seven values along with "Our Values" may be more dominant and eye-catching, but the sheer size of central paragraph nevertheless seems to make up for this. The backgrounded world map adds to the salience of the paragraph, as well. Apart from the two horizontal lines, the map is the only graphical element in the composition, which makes it appear particularly salient and purposeful, and since it is *behind* the paragraph in terms of *layering*, it is fairly clear that it is meant to support the paragraph's propositional content. If the map were to express something meaningful on its own, it could have been positioned further towards the top of the composition, where there is an empty blue space that could easily contain an element of that size.

Whereas the main paragraph in the Valero mission statement was preceded by a classifying headline, this one is preceded simply by the name of the company, "PEABODY ENERGY". The Peabody paragraph, however, starts with the words "Our mission is to", which indicate that the paragraph expresses something Peabody intends or hopes to achieve. As such, although it is realised differently in terms of the textual metafunction, Peabody's goal is akin to Valero's in ideational terms. Whereas Valero "will be the premier manufacturer, distributor and marketer", Peabody states that its mission is "to create superior value for shareholders as the leading global supplier of coal". In other words, the two mission statements express similar goals even though the one from Valero expresses it more directly with the verb "will be" compared the one from Peabody, in which the sub-

ject of the sentence is "Our mission" and "as the leading global supplier of coal" appears more indirectly as an adverbial.

As for the headline "PEABODY ENERGY" itself, it seemingly offers little in terms of actual information. It could be said that, in terms of deixis, it serves to identify to whom the two instances of "Our" in the paragraph refer. Even still, it seems too inconsequential to the overall message of the page to factor into considerations surrounding compositional meaning.

The list of values, on the other hand, does carry considerable semblance to the list in the Valero mission statement. The main differences are that Peabody lists 'values' rather than 'principles', and that no graphical elements introduce each item, not even standard bullets. In terms of similarities, however, there is considerable overlap in the information conveyed by each list item. As such, parallels can easily be drawn between, for instance, the "Safety", "People", and "Sustainability" values in this mission statement and the 'safety', 'employees', and 'environment' principles in the other. Even the "Customer Focus" value, which states that Peabody "provide[s] customers with quality products", and the "Excellence" value carry semblance to the 'organisational stability' principle of Valero.

However, whereas the word "Guiding" in the Valero mission statement somewhat explicitly related the list items to the main paragraph, there is no such indication in the Peabody mission statement. Rather, the two elements here plainly announce that the paragraph and the list express "Our mission" and "Our Values", respectively, with no explicit link.

Of course, this is no requirement in the information value system, as it is based on the position of elements in the composition. Despite the absence of an explicit link, therefore, it can still be argued that the paragraph and list in Peabody's mission statement fulfil the roles of Ideal and Real. It is implied by means of composition that the information offered by the seven values is more specific in nature than what is expressed by the paragraph, which is more generalised. In other words, the paragraph imparts 'what could be', and the list imparts 'what is'.

At the same time, the fact that this composition, as well as much of the information therein, resembles that of the Valero mission statement does further motivate a similar interpretation.
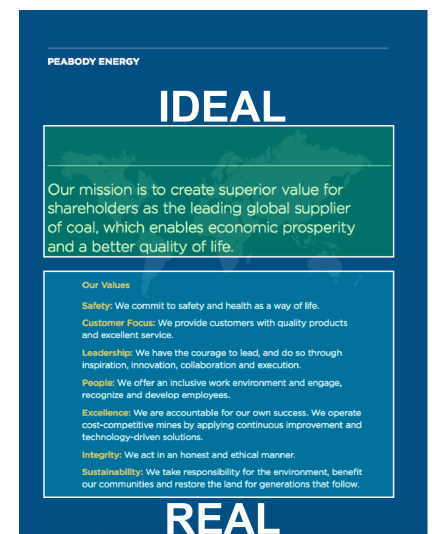

Figure 9: Information values in the Peabody mission statement

7.1.2. GeM Analysis

7.1.2.1. Base and Layout Summary

In terms of elements and layout, the Peabody mission statement is fairly similar to the one from Valero. It contains 21 base units, most of which are textual, and there are three major layout groupings: The topmost horizontal line and "PEABODY ENERGY" (L2.1); the other horizontal line, the world map, and the central paragraph (L2.2); and the "Our Values" list (L2.3).

The case could possibly be made that the blue background makes up a base unit, as well, but since it spans the entire page, it will simply be considered a coloured background, just like the white background in the Valero mission statement. In the layout description, this is accounted for via the 'background' property for textual layout units.

In the L2.3 list, "Our Values" and each of the pairs of yellow and white text also form layout units (L2.3.1 through L2.3.8).

The full account of the Peabody base and layout layers can be found in Appendix 2 (p. 96).

7.1.2.2 Rhetorical Relations

In terms of rhetorical relations, I will again start by considering elements at the most general level of the layout structure. In this regard, it is immediately evident that the layout structure here closely resembles that of the Valero mission statement; a headline, a central paragraph, and a list. As such, the same pattern of rhetorical relations could conceivably hold. Of course, this is not necessarily the case, and each relation will be considered below.

First, the headline is adjacent to only layout unit L2.2, but unlike the headline in the Valero mission statement, it does not reveal what type of information the paragraph or the page as a whole is conveying. Even so, the headline does in a sense prepare the reader, however little, for comprehending the other elements, in that it specifies whose "mission" and "Values" are being presented. Naturally, if the reader is aware that this page appears in the Peabody annual report, there would be little doubt that it is to Peabody Energy the 'our' in "Our mission" and "Our Values" refers, deictically speaking. As such, even though it does so slightly differently, this headline (satellite) stands in a Preparation relation to L2.2 and L2.3 collectively (nucleus).
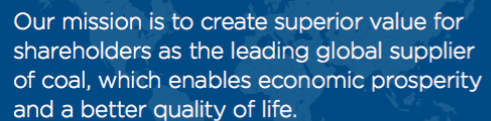
Embedded within this relation, the rhetorical relation
between the L2.2 paragraph and the L2.3 list can also
be considered. In the Valero mission statement, the
corresponding two elements (L1.2 and L1.3) stood in
a Means relation to each other. Looking the paragraph
in the Peabody mission statement, the main piece of
information could be said to be the main clause, i.e.
subject, verb, subject complement, and adverbial:
"Our mission is to create superior value as the leading
global supplier of coal". Compared to Valero's vision
statement, "Valero will be the premier…", the actual information conveyed by the two declarations
is quite similar despite their differing textual realisations. Peabody, too, strives to become the best
at what it does. In this context, the list of values below the paragraph also draws significant compar-
ison to Valero's list of principles, in that the values offer more specific information about how Pea-
body is operating as a business. Thus, a Means relation can reasonably be said to hold between par-
agraph (nucleus) and list (satellite) here, as well. The values present a way for Peabody to complete
their mission.

Next, another rhetorical relation warrants considera-
tion within layout unit L2.2. Contrary to the Valero
mission statement, a graphical element can be seen
behind the central paragraph here, and it seems fairly
obvious that the world map stands in some form of
rhetorical relation to the paragraph. Which relation best describes this, however, is not as straight-
forward.

The clearest link between the two elements lies within the word "global", which itself is fairly ab-
stract. It clearly has to do with Peabody operating across the world, and the visual world map serves
to emphasise this notion. By extension, it could also be argued that the map adds information to the
subclause of the paragraph. Here, it is not explicitly stated for whom "economic prosperity" and "a
better quality of life" is or can be enabled; read in conjunction with the map, however, it does not
seem a farfetched interpretation that it is for 'people across the globe'. This also makes sense when
taking into consideration the context of the mission statement, as it can be seen as an effort to ex-
press Peabody's concern for the world around it. Consequently, a Background relation seems to apt-

ly describe the relation between the two elements, in that the world map (satellite) increases the reader's ability to comprehend what exactly is meant in the paragraph (nucleus).

7.1.3. Peabody Findings

Similarly to that of the Valero mission statement, the compositional meaning analysis of the Peabody mission statement found that the composition does lend itself to description in terms of Ideal and Real information. The rhetorical analysis, meanwhile, also described the relation between paragraph and list as a Means relation, and a Preparation relation between headline and the rest of the page was also found, which was also the case for the Valero mission statement. Additionally, a Background relation was found to hold between the world map and the paragraph.

7.2. Halliburton

The mission statement in Halliburton's annual report appears on the first numbered page following the front page and a graphical presentation of the company's sites of operations. The mission statement can be found on page 92.

7.2.1. Compositional Meaning Analysis

It was fairly straightforward to determine that the Valero mission statement is composed mainly along the vertical axis. For the Halliburton mission statement, this is not the case. Although the elements are fairly evenly distributed across the page, it does not seem to be a centre-margin composition, as there is no particularly salient element centrally positioned. In the centre, the "Technology" headline, along with its photograph and paragraph, is more or less identical to most of the surrounding elements. In fact, based on the immediate positioning of elements, it does not seem possible to strictly or definitively classify the mission statement as a horizontal or vertical composition, either. Nevertheless, I will look for information in the composition that can be considered in terms of both Ideal-Real and Given-New.

At the very top, the word "BIG:" stands fairly isolated from the rest of the composition. On its own, for someone unfamiliar with Halliburton as a company, this word carries little significance and has a wide array of connotations. In the paragraph below, however, it is explained what it means to Halliburton. Still, this single word appears too vague to warrant consideration at this point.

As for the seven other smaller red headlines in the document, each one is vertically preceded by a thin line and followed by a slightly thicker line. Four are then followed by a photograph of the same width as the two lines and a paragraph of text, which is itself surrounded by another two lines. The

two boxes to the lower left ("Execution" and "Commitment") contain text instead of photographs, and the "Results" box to the right contains even more textual elements than the others. In terms of framing, the common width of these various groups of elements and their clear separation by white space make it fairly unambiguous which elements belong closely together.

Additionally, the red colour of the word "BIG:" connects it to the seven other red text elements, which can then be said to read "Big Focus", "Big Opportunity", "Big Efficiencies", and so forth. Seen in conjunction with the fact that the upper left paragraph states that "big" is Halliburton's "business philosophy", the seven concept boxes could be interpreted as more specific details about the information presented in the paragraph, which was also the case for the five guiding principles in Valero's mission statement. However, while the paragraph here does appear above five of the seven boxes in the composition, "Focus" and "Opportunity" are positioned at the same height. Therefore, regarding the paragraph as the Ideal and the seven boxes as the Real would need to come with this caveat, as the paragraph is not as clearly positioned 'higher' in the composition as is the case in the Valero mission statement.

If I nevertheless for a moment deem this a plausible interpretation, I must necessarily also consider the horizontal axis of this composition, as much the pattern recurs. Going from left to right, the paragraph is vertically aligned with another two concept boxes on this axis, and yet five of the boxes are positioned further to the right, in a sense mirroring the vertical distribution. Sticking, then, to the idea that the seven concept boxes make up one part of an information value 'pair', based on their mutual similarity and their dissimilarity from the paragraph, these would have to represent New information, while the paragraph would represent Given information. Recalling Kress and van Leeuwen's examples, Given information presents something immediately agreeable while New information presents something rather more contestable.

In this regard, the paragraph certainly does not appear to convey any problematic information. That Halliburton considers its size, business philosophy, service, commitment, and goals 'big' can hardly be disagreed with, mostly because such a notion is fairly unspecific. At the same time, though, it is not decisively commonsensical either. As for the concept boxes, the propositional content of each will need to be examined more closely to determine whether it can generally be considered contestable.

In the "Focus", "Opportunity", "Efficiencies", and "Technology" boxes, the main propositions are conveyed by fairly general declarative sentences. The "Focus" box claims that Halliburton is "dedi-

cated" to "a strategy that has produced industry-leading results." The "Opportunity" box claims that Halliburton has "infrastructure and capabilities to capture opportunity". In the "Efficiencies" box, it is stated that the company has "set the standard for efficient delivery" of oil wells, and finally, the "Technology" box claims that the company delivers "technologies that address the world's most complex energy challenges."

Most notably, these claims do not appear very specific, although they do give the impression that Halliburton is a highly competent company, given the context of the mission statement. Additionally, the claims are supported by the financial highlights provided in the "Execution", "Commitment", and "Results" boxes. Whether Halliburton is in fact a highly competent company does seem like a suggestion that some readers might contest or disagree with. Regardless, however, classifying the paragraph as Given information and the boxes as New information may be too ambitious an interpretation. As such, considering the mission statement an Ideal-Real composition may be a more plausible interpretation, but this seems based rather on the similarity to the Valero mission statement than the actual composition of elements here.

Ultimately, therefore, it is also a distinct possibility that the composition is simply not structured along either axis to any extent significant enough for the elements to at all be meaningfully imbued with information value. At this point, looking at the Halliburton mission statement in isolation, the analysis will simply note that no clear meaning appears to be expressed by means of composition.

7.2.2. GeM Analysis

7.2.2.1. Base and Layout Summary

The Halliburton mission statement is significantly more complex than the Valero mission statement, as the page is clearly more densely packed with elements. It consists of 69 base units, which I have grouped into three overall layout units. Based on spatial proximity alone, the case could be made for only two – "BIG:" on the one hand and the rest on the other – but the paragraph in the top left seems to set itself apart from the rest to an extent that justifies distinguishing it as its own layout unit on the general level. As such "BIG:" constitutes layout unit L3.1, the paragraph L3.2, and the rest L3.3.

As for the elements in L3.3, their similar structures make it fairly unambiguous how they are separated into distinct cluster of information ("Focus", "Opportunity", "Efficiencies", "Technology", "Execution", "Commitment", and "Results"). These constitute layout units L3.3.1 through L3.3.7.

The full account of the Halliburton base and layout layers can be found in Appendix 3 (p. 100).

7.2.2.2. Rhetorical Relations

Due to the density of elements in the Halliburton mission statement, nearly every element is adjacent to quite a few others. As the base and layout layers also indicate, however, the page is divided into quite distinctive and easily identifiable structures, and it therefore makes sense to conduct the rhetorical analysis within these confines.

First, the word "BIG:" (L3.1) is adjacent to layout unit L3.2, the paragraph immediately below it. However, as specified in the layout layer analysis, the considerable amount of white space between the two separates "BIG:" from the entire rest of the page. As such, it could be considered that this word stands in a rhetorical relation all the other elements collectively, as these are lumped together quite tightly in comparison. On its own, however, the word 'big' is fairly nondescript. Nevertheless, given its position in the composition and its size, it seems to have been highlighted as an important word or term in the mission statement, and its significance is explained in the paragraph; it is, in broad terms, Halliburton's "business philosophy". In this context, the "BIG:" headline makes complete sense in that it relays to the reader that the page is dedicated to presenting this philosophy. Of course, it maybe could be argued that the headline does not broadcast this very clearly since it partly relies on the paragraph in order to assume this role. However, since a rhetorical relation is defined by the meaning of both nucleus *and* satellite, it does seem like a plausible interpretation that the headline functions as the satellite in a Preparation relation, of which the rest of the composition is the nucleus. The headline prepares the reader to interpret the mission statement the way Halliburton intends; not as arbitrary concepts but as integral aspects of the company.

Within layout unit L3.3, it is fairly clear that the seven clusters of information (L3.3.1 through L3.3.7) are in a way parallel in the sense that they each describe a certain aspect of Halliburton and its business operations. The seven red headlines each stand in a Preparation relation to the photographs and textual elements in their respective cluster. For instance, the "Technology" headline lets the reader know that the interpretation of the photograph and paragraph below it should be guided by the idea that Halliburton develops technology. Similarly, the "Results" headline prepares the reader to interpret the numbers below it as financial *results* rather than for instance financial *goals*.

The "Focus" cluster (L3.3.1) contains a photograph that depicts a group of people. They are all wearing matching red clothes and red hard hats, which identifies them as Halliburton workers. In the paragraph below the photo, there is no mention of workers or even people, but looking at both photograph and paragraph in conjunction, the workers could be construed as the agents of "skillful and consistent execution of a strategy that has produced industry-leading results", and thus also as Halliburton's "primary differentiator". In this view, the workers depicted highlight that Halliburton operates within a very practical industry. Even so, the connection between paragraph and photograph is fairly abstract, and rather than expressing the same meaning, the photograph seems to provide additional detail in relation to the paragraph. The paragraph uses a business terminology with words such as "strategy", "industry-leading", "differentiator", and "business cycles", which, in terms of people, connote businessmen and businesswomen in formal clothing. As such, the photograph serves to highlight that other types of employees are involved, as well. In terms of rhetorical relations, therefore, an Elaboration relation seems to describe the connection well, with the paragraph as the nucleus and the photograph as the satellite. In other words, the abstraction that is 'the execution of a strategy' is elaborated by the instance of 'hard hat workers'.

Focus

We are dedicated to skillful and consistent execution of a strategy that has produced industry-leading results in recent years and remains our primary differentiator across business cycles.

In the "Opportunity" cluster (L3.3.2), the photograph depicts a building, several trees, and a blue sky. The building presumably belongs to Halliburton, and the trees and sky could be construed as symbols of the environment, but this may be too liberal an interpretation. Looking at the paragraph below the photo, the building could represent the "infrastructure" mentioned and it could conceivably be situated in one of "the world's major energy-producing regions". However, there is no real sign of this in the photograph, and "long-term industry trends" does not seem to be represented there, either. As such, most of the apparent keywords are only expressed by the paragraph. Nevertheless, the photograph does seem to restate some elements, and a Summary relation can therefore be said to hold between the paragraph (nucleus) and the photograph (satellite).

Opportunity

We have the infrastructure and capabilities to capture opportunity across all of the world's major energy-producing regions and in these strategic markets that reflect long-term industry trends.

The "Efficiencies" cluster (L3.3.3) contains a photograph of a crane, various other machinery, spotlights, and numerous containers, which give the impression that it is some sort of site of operations. The photo appears to have been taken at night or early dawn, and this gives the impression that Halliburton operates at all hours and is a diligent and busy company. This resonates with the notion in the paragraph beneath the photo that Halliburton has "set the standard for efficient delivery", both since 'setting the standard' for something generally requires hard work, and working at night can reasonably be related to 'efficiency'. Similarly, it cannot be ruled out that what is depicted in the photo could be one of the company's "unconventional wells", and the words "operations" and "businesses" seem to appropriately fit the photo, as well. Consequently, I will suggest that a Multinuclear Restatement relation holds between this photograph and paragraph.

Efficiencies

Our HALvantage™ initiatives have set the standard for efficient delivery of unconventional wells and are streamlining operations across all of our product lines and businesses.

In the "Technology" cluster (L3.3.4), the photograph depicts a man. His white coat, his gloves, his safety eyewear, and the flask all connote 'science', and it can thus safely be assumed that the man represents a scientist. In the paragraph below the photograph, the subject is "Our global research and development organization", which resonates quite precisely with the scientist in the photograph. In terms of rhetorical relations, therefore, the photograph and the paragraph can reasonably be said to stand in a Multinuclear Restatement relation. They more or less express the same meaning in the context of the rest of the mission statement.

Technology

Our global research and development organization works with customers to deliver pragmatic technologies that address the world's most complex energy challenges.

In the "Results" cluster (L3.3.5), six numbers appear (e.g. "$32.9 billion") along with the parameters they each describe (e.g. "Revenue"). Since each of these number-parameter pairs evidently describe different aspects of Halliburton's financial performance, a List relation suitably describes the rhetorical relationship between them. Their common formatting makes it clear that they simply form a list of financial highlights.

Results

$32.9 billion
Revenue

In the "Execution" cluster (L3.3.6), the large text element reads "17 percent reduction in Non-Productive Time". The paragraph describes, in very general terms, how Halliburton is "improving the economics of [their customer's] projects", but there is no mention of time, productive, non-productive, or otherwise. Nevertheless, the "reduction In Non-Productive Time", however vague and unspecific it is, appears to be presented as a reason *why* the "uncertainty" and "reliability" for customers have been "reduced" and "increased", respectively. A Volitional Result relation could therefore be said to hold, with the large text element as the nucleus that has caused the situation in the paragraph, the satellite of the relation.

In the "Commitment" cluster (L3.3.7), the central textual element reads "$1.3b Returned to Shareholders". In the paragraph, meanwhile, Halliburton writes that they "are driven to deliver on our commitments", and that they "have produced superior growth and returns". Both of these verbs and complements, or objects, are clearly directly related to the central textual element, as the amount mentioned there can be interpreted exactly as an expression of Halliburton's 'delivery' and 'production of growth and returns'. Therefore, a Multinuclear Restatement relation adequately describes the rhetorical relation between these two, as well.

7.2.3. Halliburton Findings

In terms of compositional meaning, contrary to the Valero mission statement, the analysis found that the Halliburton mission statement is not structured along any particular axis. For this reason, it would be too ambitious an interpretation to conclude that any elements represent Given-New or Ideal-Real information.

As for rhetorical relations present in the composition, a Preparation relation was found to hold between the "BIG:" headline and the rest of the page. In the seven clusters of information, three Multinuclear Restatement relations were found along with an Elaboration relation, a Summary relation, a Volitional Result relation, and a group of Link relations.

7.3. NRG Energy

The NRG mission statement appears on the third page of the annual report following the front page. The two pages before it present "NRG by the numbers". The mission statement can be found on page 93.

7.3.1. Compositional Meaning Analysis

Like the one from Valero, the NRG mission statement contains a paragraph right below the headline and right before a number of individual values, principles, or concepts. As such, this mission statement, too, generally appears to be structured along its vertical axis, but it should also be noted that the lower part of the page does contain a number of elements that are aligned horizontally. Individually, however, these are not particularly salient, and rather appear as one collective structure compared to the headline and paragraph in the upper part. They seem to comprise one single constituent element.

Furthermore, these values are presented by means of illustrations and widely differing font types, which gives the lower part of the page a fairly chaotic expression. By contrast the paragraph immediately above appears much more stable and 'easy on the eyes', which imbues it with a certain salience despite its inferior size. However, the colourful headline illustration must be considered the most salient element in the composition, as the colours stand out and contrast quite starkly with the rest of the page.

These colours also bear significance in terms of framing, as the composition uses them quite explicitly. The six letters of the word "STRIVE" each recur in the lower part of the composition as the respective initial letters of the words "Safety", "Teamwork", "Respect", "Integrity", "Value", and "Exemplary". As such, these colours signal that the six words, along with accompanying words and visuals, elaborate in some way upon what the word 'strive' means. Additionally, the paragraph in between makes this connection even more explicit. Here, it is explained that these "[core values] are the standards by which we STRIVE to conduct our daily business". Thus, both the colours and the paragraph signal a connection between the headline at the top and the six values in the lower part of the composition.

As for the information conveyed, the headline and the para-
graph in the upper part of the composition provide a very gen-
eral statement about NRG's values and goals as a company.
The lower part of the composition, meanwhile, provides more
specific information about NRG's operations, including of
course the actual values themselves. Although the paragraph
does not present a situation or some other instance of 'what
could be', it does describe something that can easily be con-
strued as a general essence of information compared to the spe-
cifics of the lower part of the composition. Consequently, in
terms of compositional meaning, the analysis will suggest that
the page does rely on its vertical structure to express specific
meanings in nearly the same way as the Valero mission statement.

Figure 10: Information values in
the NRG mission statement

7.3.2. GeM Analysis

7.3.2.1. Base and Layout Summary

The NRG mission statement consists of three general layout units. The "STRIVE" banner at the top
forms layout unit L4.1, the paragraph immediately beneath it layout unit L4.2, and the rest of the
page L4.3. Within layout unit L4.1, the letters of the word "STRIVE" each constitute separate base
units, since the GeM model predicates that emphasised text should be recognised as such.

At the next level of the layout structure, within layout unit L4.3, I have defined six layout units,
namely L4.3.1 through L4.3.6. These are clearly marked off from one another by means of the
many horizontal and vertical straight lines. Except from the three horizontal lines that span the en-
tire width of the composition (base units N011, N043, and N057), each horizontal line shares the
same width as an adjacent layout unit, and each vertical line shares the same height as an adjacent
layout unit. Therefore, I have specified these as part of their respective adjacent layout units. As for
the three full-width lines, the topmost one is part of the "Safety comes 1st" layout unit (L4.3.1), and
the two at the bottom are part of the layout unit that contains "Exemplary LEADERSHIP" and
"nrg" (L4.3.6).

In terms of realisation information, the textual elements of this mission statement were not as easily
described as was the case for the other mission statements. Whereas it was generally possible to
copy the text from the PDF files to check the font type directly, the mission statement from NRG is

a static image and thus did not allow for this technique. As such, in Appendix 4 (p. 105), certain realisation information properties for textual elements (e.g. *font-size*) are merely estimates.

The full account of the NRG base and layout layers can be found in Appendix 4 (p. 109).

7.3.2.2. Rhetorical Relations

At the general level of the layout structure in this mission statement, the three main layout units are stacked neatly on top of each other and are of the same width, making it quite straightforward to determine which of them are adjacent. The headline banner is adjacent only to the central paragraph, which in turn is adjacent to the group of values in the lower part of the composition.

Looking first, then, the headline banner contains just a single word, "STRIVE". Given its vivid colouring, this word could be read as a motivational imperative. This would make more sense if the mission statement was written with employees in mind, however, and although it is not unlikely that any number of employees do wind up reading it, the specific context of the mission statement in the annual report rather imbues the word with connotations such as 'hard work' and perhaps 'achievement'.

In the paragraph, the same word recurs, also in capital letters, creating a clear connection between headline banner and paragraph. In terms of theme, i.e. the grammar of the textual metafunction, NRG's "core values" are the subject of both sentences in the paragraph, first explicitly and then with a deictic placeholder, "They". This highlights these values as the central element of the mission statement's subject matter. As such, the connected headline banner and paragraph (satellite) quite clearly form a Preparation relation with the values presented lower part of the page (nucleus). They inform the reader that these values are the basis upon which NRG conducts its business, that they constitute "a framework for all strategies, decisions and behaviors". This interpretation thus differs from the Valero mission statement, despite the similarities in layout structure, as the NRG headline alone is not the satellite of a Preparation relation but in conjunction with the central paragraph.

As for the lower part of the composition, I will consider the rhetorical relations within each of the six smaller layout units embedded there (L4.3.1 through L4.3.6).

Within layout unit L4.3.1, some form of Restatement relation can quite confidently be said to hold between the text "Safety comes 1st" and the drawing of a hard hat. Whether it is an Asymmetric or Multinuclear Restatement can be determined by looking closer at both elements. In the context of the energy business, the hard hat clearly connotes 'safety'. However, the notion that safety "comes 1st" does not seem to be expressed by the hard hat illustration. This is arguably a fairly significant aspect in the text, since it in a sense expresses NRG's stance on safety. Since this element is absent in the drawing, therefore, the two elements form an Asymmetric Restatement. The text is the nucleus, and the drawing the satellite.
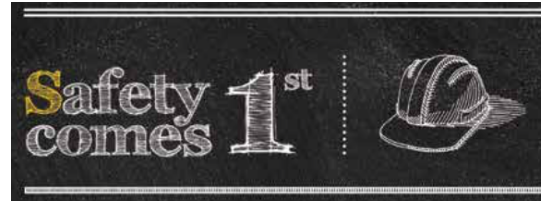
To the right of layout unit L4.3.1 is L4.3.2. Here, there are three elements, namely the vertical text "Teamwork", the horizontal text "We WORK together", and the illustration of three gears. Even though one is simply a word and one is a finite sentence, it is fairly unproblematic to suggest that the two text elements express nearly the exact same meaning. Still, since "Teamwork" appears first in the direction of reading and is highlighted as a core value by the pink "T", it seems as if "We WORK together" serves to reiterate the meaning of this word. Therefore, an Asymmetric Restatement relation holds between the two text elements with "Teamwork" as the nucleus and "We WORK together" as the satellite. As for the illustration, 'gears' are a fairly conventional symbol of 'working together', and a Multinuclear Restatement relation thus holds between the illustration on one hand and the two textual elements on the other.

In layout unit L4.3.3 to the far left, three general elements are embedded within a box resembling a plaque. The topmost embedded element reads "RESPECT", the next "We respect each other", and the last element is a drawing of two hands engaged in a handshake. As was the case in layout unit L4.3.2 above, the two textual elements express the same meaning, one in a single word and one with a finite sentence that imparts no additional information – "each other" hardly adds any additional context. In this case, too, the single-word element appears first, and it is highlighted by a green "R", imparting to the reader that it is another core value, and the two elements thus stand in an Asymmetric Restatement relation, as well. The illustration here is also fairly uncomplicated. A handshake on its own could connote a 'greeting' or,

in the context of business, a 'deal', but in relation to the two textual elements, it can just as easily carry a 'respect' connotation. Similarly to the teamwork cluster, therefore, the illustration here forms a Multinuclear Restatement relation with the two text elements.

Layout unit L4.3.4 to the right of L4.3.3 also contains three elements, namely an illustration of a medal, the text "we honor our word", and the word "INTEGRITY". Again, the key word or core value is accompanied by a finite sentence, and the verb is not a verbalisation of the core value in this instance, 'honouring one's word' can still reasonably be considered the essence of 'integrity'. Additionally, even though the sentence appears before the core value here, the all-caps style and the highlighted blue "I" still seem to demand that "INTEGRITY" is the more important element of the two, and an Asymmetric Restatement relation thus holds. The medal illustration, meanwhile, connotes the concept of 'being the best' or 'coming in first'. Therefore, although it is hard to ignore the fact that the illustration is most likely intended to mirror the notion of 'integrity', a Restatement relation does not seem to match the relation. Rather, the medal can be said to represent an assessment of NRG's integrity. As such, an Evaluation relation seems to hold between the elements, as the medal illustration (satellite) lets the reader know that NRG holds its "INTEGRITY" in a very high, positive regard. Both text elements function as the nucleus collectively.

Immediately below this, layout unit L4.3.5 contains a drawing that depicts a stack of coins, the text "Value creation", and the text "always create value". Once again, the two text elements are all but synonymous. The word "Creation" is a nominalisation of the verb 'to create', which itself appears in the bottommost element, forming an imperative with just a single additional element, "always". As with the other clusters, there is therefore ground for describing the relation between the text elements as an Asymmetric Restatement. The stack of coins connotes 'wealth', and since it is in the act of tumbling over, it may even connote 'abundance of wealth'. When seen in conjunction with the two text elements, and in the context of annual reports, this remains a reasonable interpretation. The meanings of illustration and text elements are therefore adequately close for the analysis to define the rhetorical relation between them as a Multinuclear Restatement.

Finally, layout unit L4.3.6 spans the entire width of the composition at the bottom. This element consists of two parts separated by a vertical dividing line. In the leftmost part, there is a drawing of a star upon a rectangle, the text "Exemplary LEADERSHIP", the text "We are all leaders", and three drawings of people. In the rightmost part, NRG's logo can be seen along with the text "Power to be free[TM]". Unsurprisingly, the two text elements in the rightmost layout unit seem to be largely synonymous as was the case for the text elements in most of the other clusters. The addition of the adjective "Exemplary" does not seem to change much in this regard, as it fairly unspecific, and as 'exemplary leadership' is a very common collocation[1]. Thus, an Asymmetric Restatement relation again holds between the two text elements.
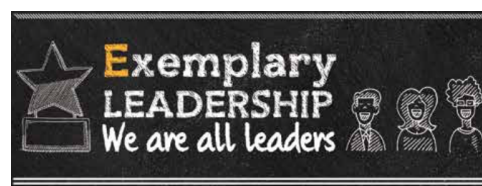
The star on the left could connote 'quality', and the fact that it rests upon a rectangle makes it resemble a trophy. Trophies (much like medals) are related to 'winning' or 'being the best', which resonates with the notion that NRG's leadership is 'exemplary'. Regardless, however, the notion of 'leadership' seems entirely absent from the illustration. As such, it seems to contribute the same meaning as the medal in L4.3.4, and an Evaluation relation thus holds between illustration (satellite) and text (nucleus). As for the illustration on the right, the three people appear to represent the subject of the bottommost text element, "We … all", which of course also means they represent "leaders" due to the copular verb "are". Therefore, the relation between text and this illustration could be one of Elaboration. The text provides a *set* (nucleus) of which the people illustrated are *members* (satellite).

7.3.3. NRG Conclusion

The NRG mission statement is arguably the one most reliant upon visual means, at least in terms of graphical elements such as drawings and illustrations. Nevertheless, based on the analysis, the composition is not terribly complex in terms of compositional meaning, as the various core values are clearly separated from one another and each framed as a part of "STRIVE". As such, the overall composition of the NRG mission statement resembles that of Valero's to a fairly significant extent despite the discrepancy in informational load between the modes of text and image.

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[1] It is quite likely that it has been included mainly because the initial "E" completed the word "STRIVE", but this is a different discussion entirely.

Similarly to the compositional meaning of the mission statement, the overall rhetorical structure also resembles that of the Valero mission statement, although it is both headline *and* paragraph that prepares the reader in the NRG mission statement, by providing context for the core values in the lower part of the page.

In terms of rhetorical relations in the six L4.3 clusters, the mission statement is also not as complex as it would at first seem. It contains four Restatement relations, which indicates that the composition contains relatively little information, compared to its high density of elements. Still, two Evaluation relations and an Elaboration relation were also found.

7.4. Dow Chemical Company

The Dow mission statement appears on the last page of the introductory part of the annual report. The mission statement can be found on page 91.

7.4.1. Compositional Meaning Analysis

In the mission statement from Dow, a fairly uneven distribution of elements can be seen. In very general terms, the composition follows a vertical logic, but the series of elements in the central area of white space are aligned along the horizontal axis. This composition therefore warrants consideration in terms of both Ideal-Real and Given-New information.

Vertically, the sharp red colour of the box at the top quite explicitly divides the page into an upper and a lower part. At the same time, however, the four headlines within the white space ("Mission", "Vision", "Values", and "Corporate Strategy"), along with the four vertical lines, share the same red colour. In terms of framing, therefore, this indicates that these could be related to the upper part of the composition. The second of the two paragraphs in the upper part seems to confirm this connection, as it mentions all four headlines with the same capitalisation as the headlines themselves.

Contrary to the Valero mission statement, however, the lower part of this composition contains not only values, but mission, vision, and strategy, too. In other words and in light of the Valero analysis, this lower part also expresses 'what might be', some sort of ideal situation. Ultimately, therefore, it would be a questionable interpretation to consider the information conveyed here as Real. And, in turn, little would come of considering whether the upper part conveys Ideal information.

The analysis therefore turns to the horizontal axis of the composition. The elements labelled "Mission", "Vision", "Values", and "Corporate Strategy", respectively, appear quite salient in the overall composition, due mainly to the fact that they are framed by the red box to the 'north' and the yel-

low, orange, red, and grey drawing to the 'south'. Of these four elements, "Corporate Strategy" differentiates itself from the other three, mainly by virtue of its sheer bulk. In fact, it contains more text and takes up more physical space on the page than the others combined.

As such, for the purposes of contemplating the Given-New dimension, the centre part of the composition can be quite intuitively divided into two parts, with the mission, vision, and values on the left and the corporate strategy on the right. This is further supported by the fact that the physical horizontal centre of the entire composition very nearly aligns exactly with the white space between the "Values" element and the red vertical line of "Corporate Strategy".

On the left, then, there needs to be Given information, something with which the reader can fairly easily agree. Here, looking mainly at verbs and their objects or complements, the "Mission" paragraph explains that Dow intends to "create innovation". The "Vision" paragraph explains that Dow wants to "Maximize long-term value" by "being the most valuable and respected science company in the world". The "Values" elements, finally, contains simply a short list of Dow's values, namely "Integrity", "Respect for People", and "Protecting Our Planet". In this regard, it seems quite fair to suggest that the information imparted in these elements is quite agreeable, mainly because they are fairly generic. It seems highly unlikely that anyone, shareholders especially, would disagree with any of the propositional content. Maximising value and being the most valuable company are very typical business goals, and many companies claim to stand for integrity, respect, and protecting the environment.

By contrast, the "Corporate Strategy" on the right seems to be much more closely related to actual business decisions Dow necessarily makes. Granted, the strategy is most likely based upon Dow's mission, vision, and values, but given the brevity of these, it seems plausible that one could arrive at a vast array of strategies and not just the one presented here. As such, since many readers are in all likelihood interested and invested in Dow's performance, they would arguably be more likely to have opinions pertaining to Dow's business strategy. In other words, the information presented under "Corporate Strategy" can be construed as more contestable than the information presented in the left part of the composition.

Figure 11: Information values in the Dow mission statement

Consequently, it certainly cannot be altogether ruled out that the composition of the Dow mission statement fits with Kress and van Leeuwen's Given-New dimension. The "Mission", "Vision", and "Values" part represents the Given information, the point of departure for the actual message, and the "Corporate Strategy" part represents the New information, the message itself.

7.4.2. GeM Analysis

7.4.2.1. Base and Layout Summary

The Dow mission statement, too, is slightly more densely filled with elements than the one from Valero. The red box at the top of the composition creates a sharp division between its embedded textual elements and the rest of the page. At the same time, the drawing at the bottom of the page creates a prominent contrast to the central white space, so the page can be split into three general layout units: The red box constitutes layout unit L5.1, the four central pieces of text form L5.2 ("Mission", "Vision", "Values", and "Corporate Strategy" along with their paragraphs and lists), and the drawing along with two text elements ("22" and "The Dow Chemical Company") form L5.3.

The full account of the Dow base and layout layers can be found in Appendix 5 (p. 116).

7.4.2.2. Rhetorical Relations

Starting at the top of the composition, a headline and two paragraphs can be seen. The second paragraph seems to prepare the reader for understanding the context of the lower part of the page, the "Mission", "Vision", "Values", and "Corporate Strategy". The first of the two paragraphs, meanwhile, contains more generic information, which the initial adverbial, "For 118 years", also indicates textually. Therefore, it could be argued that the topmost paragraph (satellite) stands in a Background relation to the other paragraph (nucleus).

In the Valero mission statement, the headline explicitly classifies what is expressed in the main paragraph (a 'vision statement'). Here, however, this is not the case. The headline, "Value Growth. Accelerated." seems to be related rather to the actual propositional content of the paragraphs. Nevertheless, the Preparation relation simply requires the satellite to make the reader

Value Growth. Accelerated.

For 118 years, Dow has been in the business of science and chemistry. By combining and recombining the elements of the Periodic Table, we deliver products and technologies that help solve world problems, meet customer challenges and advance human progress. Dow employees are motivated by our mission to passionately create innovation for our stakeholders … innovation that delivers economic growth, shareholder value, and most of all, solutions that make a positive difference.

Taken together, our Mission, Corporate Strategy and Values reflect who we are, what we do and how we intend to do it. They help guide our decisions, actions and behaviors and are core to our shared Vision to maximize long-term value per share by being the most valuable and respected science company in the world.

more "*ready, interested or oriented*" (cf. Section 4.2.3. The Rhetorical Base) for reading the nucleus, and this headline can indeed be interpreted as doing that in relation to the paragraphs beneath it. In a sense, it peaks the interest of the reader. Therefore, the headline (satellite) stands a Preparation relation to the paragraphs (nucleus), within which the Background relation is embedded. In turn, since the text in the red box briefly introduces the four concepts detailed in white part of the composition, the entire upper part collectively prepares the reader for the lower part. As such, a Preparation relation holds between the elements of the red box (satellite) and the elements of the central white space (nucleus). This differs from the Valero mission statement, in which the paragraph below the headline was part of the nucleus rather than the satellite.

As for the drawing at the bottom of the page, it seems to resemble a set of walls in various colours. However, it is simply too abstract for the analysis to contemplate what it might plausibly connote or symbolise in relation to the rest of the composition. Additionally, similar patterns and shapes recur on other pages of the annual report, which indicates that the drawing does not carry particular significance in the mission statement itself.
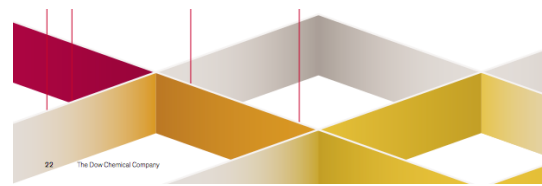
Finally, the rhetorical relations between the four central layout units will also be considered. As it was also stated in the second of the two topmost paragraphs, the mission, values, and corporate strategy are a reflection of Dow as a company, and these are "core to" the vision. In the centre part of the composition, however, there is no indication that the "Values" cluster stands out from the other three, and they rather appear quite equal in terms of realisation. Therefore, a Conjunction relation can be said to hold between the four clusters; they each play comparable roles in describing Dow as a company.

7.4.3. Dow Conclusion

The composition of the Dow mission statement does not resemble that of Valero's, as it is structured along neither the horizontal nor the vertical axis exclusively. Along its vertical axis, the elements do not seem to represent Ideal and Real information as was the case in the Valero mission

statement. Along the horizontal axis, however, it does seem a plausible interpretation that the elements represent Given and New information.

As for the rhetorical structure, the composition does generally resemble the Valero mission statement to an extent, in that the text at the top prepares the reader to interpret the lower part correctly. However, the lower part of the composition is in a sense more diverse here, since it contains both mission, vision, values, and strategy, whereas the one from Valero contains simply "principles".

7.5. Analysis Summary

In this final section of the analysis, I will summarise and compare the findings of the four mission statement analyses above, along with the findings of the pilot analysis.

Three of the five mission statements – Valero's, Peabody's, and NRG's – were found to be structured along their vertical axis, and in general terms, all three could be construed as presenting Ideal and Real information. In the Valero and Peabody mission statements, a central paragraph contains a statement that could quite easily be construed as 'what might be', while a list of values and principles, respectively, presents 'what is'. In the third Ideal-Real mission statement, the one from NRG, the paragraph does not convey quite the same type of information, but it nevertheless imparts something very generalised in comparison to the core values presented in the lower part of that composition.

In relation to the Halliburton mission statement, the analysis found that it is composed along neither axis to any extent that allows for meaningfully describing it in terms of Ideal-Real or Given-New information.

In the Dow mission statement, finally, the most salient constituent elements were found to be structured along the horizontal axis, and the information presented could reasonably be described as Given and New. The left side imparts very agreeable information, and in comparison, the right side imparts information of a more contestable character.

Thus, the analysis was able to meaningfully describe four of the five mission statements in terms of information value.

As for the rhetorical structure of the five mission statements, it was found that the ones from Valero and Peabody contain an overall Means relation between a list of values or principles (satellite) and a main paragraph that expresses a wish or a goal, a vision or a mission (nucleus). Meanwhile, this

Means relation is embedded within a Preparation relation between the headline (satellite) and the paragraph and list.

The rhetorical structures of the Halliburton and NRG mission statements also resemble one another. In each of these, a main paragraph is preceded by a single-word headline. In both cases, the main paragraph generically introduces the companies' core values and business philosophy, and the headline is directly related to the values or concepts presented in the mission statement. As such, contrary to the Valero and Peabody mission statements, a Preparation relation holds in these two between headline and paragraph as the satellite and values or principles as the nucleus.

The mission statements from Valero, Halliburton, and NRG rely quite heavily on the modes of both image, text, and colour in the actual presentation of values or principles, whereas the Peabody and Dow mission statements rely solely on the modes of text and colour. In the former three, the analyses found that there was a predominance of Restatement relations between graphical and textual elements. Additionally, a few other rhetorical relations were also found, namely Summary, Elaboration, Volitional Result, and Evaluation.

Bateman specifically mentions, however, that Restatement relations may occur disproportionately, especially Multinuclear ones, in multimodal rhetorical structures. As such, it does seem that the types of meaning within the compositional meaning model's system of information value serve as fairly broad categories, into which multiple patterns of rhetorical structures can plausibly be fit. The model in isolation does not necessarily lend itself to thoroughly mapping out complex meanings in a document; nor is it a claim of Kress and van Leeuwen's that it should.

8. Discussion

Before finally arriving at a conclusion to the problem statement, this chapter will consider questions that have arisen throughout the analyses but are beyond the scope of the thesis. I will contemplate reasons for some of the findings as well as the implications of various methodical choices.

In terms of information value, the notion of Given and New information in vertically structured compositions came up very infrequently across the set of mission statements. This could conceivably be a consequence of the fact that the mission statements each comprise a single page in their respective annual reports. Many of their surrounding pages rely primarily on the mode of text, and it does not seem out of the realm of possibility that the mission statements are generally designed to 'fit in' with the rest of the report in terms of composition. Thus, this discrepancy between the reliance upon the vertical and horizontal axis is not a reflection of the general applicability of the Ideal-Real and Given-New dimensions of Kress and van Leeuwen's model in general. Nor can it be considered a reflection of the *prevalence* of vertically oriented and horizontally oriented documents in general. Rather, it may simply be a product of the empirical material selected.

Therefore, I would plausibly have been able to discuss the Given-New dimension to a greater extent if, for instance, the thesis had included mission statements spanning double-page spreads, as these would contain a natural left-right division between the two pages.

It should also be noted that Kress and van Leeuwen's example analyses focus on compositions that contain much more contrasting elements in terms of the information conveyed, which often revolves around political, ideological, and even symbolic imagery and photographs. In comparison, the mission statements examined in this thesis are generally designed to convince readers that the companies are competent and credible, and, consequently, the information conveyed and meanings expressed by different elements seem to be mutually agreeable rather than contrasting. As such, the various designations of Ideal and Real in the analysis were at times based on the specificity of the information, not on propositional content *per se*.

In relation to the other theory, Bateman's GeM model is very systematic and technical, and the specification of rhetorical relations may ultimately be too superficial as it pertains to the interpretation of meaning to be sufficiently comparable to the compositional meaning model. Of course, this cannot be definitively determined here, but it would likely be useful to also test the compositional

meaning model against a theory more focused on meaning making. For instance, this thesis deliberately conducted only cursory rhetorical structure theory analyses of the mission statements, but full RST analyses that take into consideration *all* graphical and textual elements may yield a more complete picture of the meanings conveyed.

Looking at the two models in conjunction, it should be noted that no real patterns emerged in the rhetorical structures as compared to the compositional meanings. The thesis did not expect to find one single pattern recurring across the set of mission statements, nor was this a criterion for evaluating Kress and van Leeuwen's model. In spite of this, admittedly, it is nevertheless a slightly anti-climactic culmination of the thesis, which, if anything, restricts what can reasonably be concluded on the basis of the analysis.

A number of methodical and methodological considerations can be made as well.

Take for instance the order in which the mission statements were analysed. The order of the analyses was determined loosely on the immediately apparent complexity of the compositions, but was in effect arbitrary. As the thesis is grounded in hermeneutics, the ordering naturally is significant as the interpretation of one mission statement gave the analysis some form of implicit bias as it approached the next. For example, it is not unlikely that the semblance between the Valero and Peabody mission statements heavily influenced the both the compositional meaning analysis and the rhetorical analysis of the latter. As such, the analysis may have turned out differently if a more complex and less straightforward mission statement had been examined first. Of course, this is a key circumstance of the hermeneutic approach.

Another consideration revolves around the selection of empirical material itself. The Dow mission statement contains both mission, vision, values and corporate strategy, the latter of which is included in none of the other four mission statements. These contain only values (Valero, Peabody, Halliburton, and NRG), mission (Peabody), and vision (Valero). Of course, which of these concepts are presented in a page does not necessarily define its genre or *class* (cf. Section 2.1.1. Hermeneutics), but it cannot be ruled out that one could narrow down the empirical material even further.

9. Conclusion

The thesis has taken its point of departure in John A. Bateman's enquiry concerning Gunther Kress and Theo van Leeuwen's model of compositional meaning. Therefore, it set out to test both Bateman's GeM model and Kress and van Leeuwen's compositional meaning model against a set of empirical data. On this basis, the following problem statement was put forward:

> **How does the use of visuals and spatial composition in annual reports contribute to their overall meaning from a multimodal perspective, and to what extent can Kress and van Leeuwen's information value model be adequately and meaningfully applied across a set of empirical data?**

The compositional meaning analyses considered the general orientation of the mission statements, i.e. whether they were each primarily structured along the horizontal or vertical axis, and with this in mind, it was determined whether the meanings expressed in the mission statements could meaningfully be described as representing Ideal-Real or Given-New information. Three mission statements were found to impart Ideal-Real information to various extents, one mission statement to impart Given-New information, and one mission statement to be insufficiently describable in terms of information value.

The GeM model analyses established inventories of all elements present or visually available (base units) in the mission statements and grouped these into clusters of information that belonged together perceptually (layout units). On this basis, rhetorical relations were specified between adjacent elements, but no clearly discernable pattern in the rhetorical structures became apparent in relation to the findings of the compositional meaning analyses.

Based on the findings of the analyses, the thesis can thus finally provide the following answer to the problem statement:

The use of visuals in the corporate mission statements serves mainly to restate and elaborate upon the information imparted by the textual elements, and the information value model does seem to be adequately and meaningfully applicable to the particular set of empirical data examined in the thesis, although not altogether generalisable.

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11. Appendices

Appendix 1: Mission Statements

Dow Chemical Company

Value Growth. Accelerated.

For 118 years, Dow has been in the business of science and chemistry. By combining and recombining the elements of the Periodic Table, we deliver products and technologies that help solve world problems, meet customer challenges and advance human progress. Dow employees are motivated by our mission to passionately create innovation for our stakeholders … innovation that delivers economic growth, shareholder value, and most of all, solutions that make a positive difference.

Taken together, our Mission, Corporate Strategy and Values reflect who we are, what we do and how we intend to do it. They help guide our decisions, actions and behaviors and are core to our shared Vision to maximize long-term value per share by being the most valuable and respected science company in the world.

Corporate Strategy

Invest in a market-driven portfolio of advantaged and technology-enabled businesses that create value for our shareholders and customers

Combination of low-cost and value-add products enables superior value creation throughout the cycle

- Integrated manufacturing positions in chemicals, plastics, key materials and agriculture
- Low cost in all product and asset positions, leveraging integrated sites
- Presence in all growing geographic markets
- Growing downstream specialties for value-add to low-cost positions
- Will be in some commodities to achieve low cost for our integration, and will run these for maximum cash to re-invest in:
  - Specialty positions (Integrated Plastics)
  - Value-add specialties (Electronics & Agriculture)
  - Reward our shareholders via share buybacks and dividend increases

Mission

To passionately create innovation for our stakeholders at the intersection of chemistry, biology and physics

Vision

Maximize long-term value per share by being the most valuable and respected science company in the world

Values

- Integrity
- Respect for People
- Protecting Our Planet

22   The Dow Chemical Company

BIG:

At Halliburton, "big" does not only pertain to our size. It's our business philosophy. Big is the breadth of our service to customers, the depth of our commitment to shareholders and the height of the goals that we set for ourselves.

Focus

We are dedicated to skillful and consistent execution of a strategy that has produced industry-leading results in recent years and remains our primary differentiator across business cycles.

Opportunity

We have the infrastructure and capabilities to capture opportunity across all of the world's major energy-producing regions and in these strategic markets that reflect long-term industry trends.

Efficiencies

Our HALvantage™ initiatives have set the standard for efficient delivery of unconventional wells and are streamlining operations across all of our product lines and businesses.

Technology

Our global research and development organization works with customers to deliver pragmatic technologies that address the world's most complex energy challenges.

Results

$32.9 billion
Revenue

$5.1 billion
Operating Income

$3.5 billion
Net Income

$3.3 billion
Capital Expenditures

$0.63
Cash Dividends
Per Share

17 percent
Return on Average
Capital Employed

Execution

17 percent reduction
in Non-Productive Time

Our superior service quality and consistent focus on execution reduces uncertainty and increases reliability for our customers, ultimately improving the economics of their projects.

Commitment

$1.3b
Returned to Shareholders

We are driven to deliver on our commitments to stakeholders. We have produced superior growth and returns for investors by finding new ways to create value for customers.

1

PEABODY ENERGY

Our mission is to create superior value for shareholders as the leading global supplier of coal, which enables economic prosperity and a better quality of life.

Our Values

Safety: We commit to safety and health as a way of life.

Customer Focus: We provide customers with quality products and excellent service.

Leadership: We have the courage to lead, and do so through inspiration, innovation, collaboration and execution.
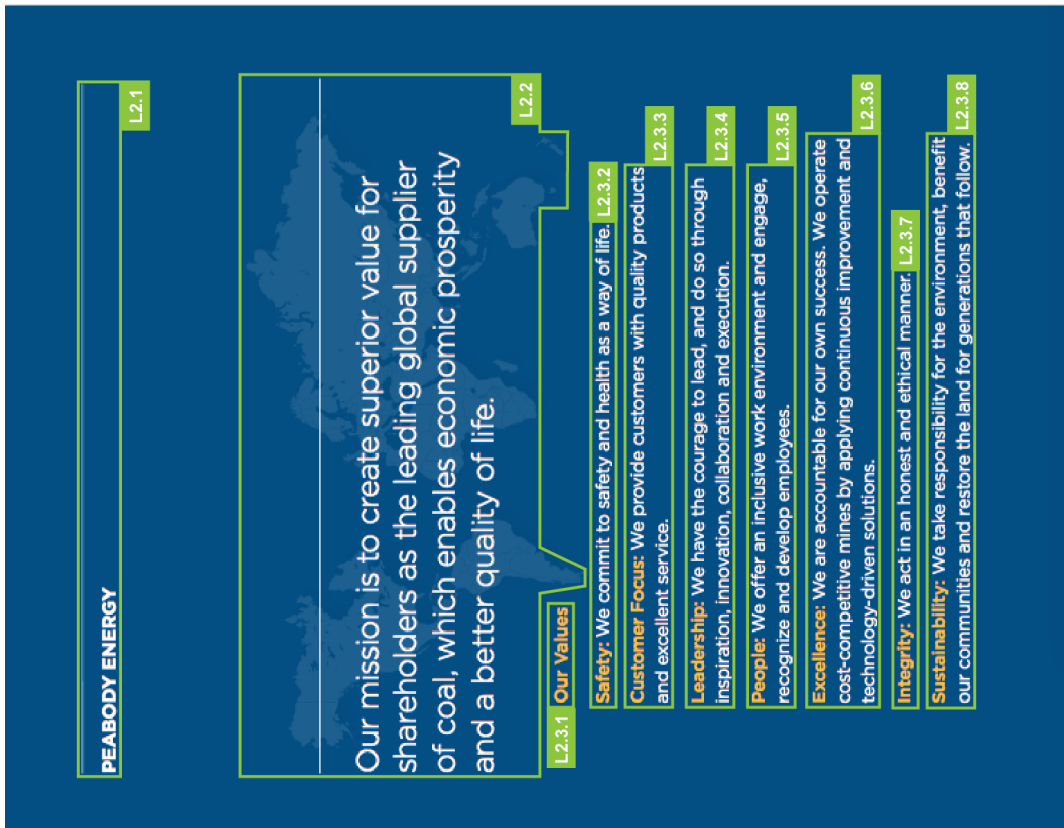
People: We offer an inclusive work environment and engage, recognize and develop employees.

Excellence: We are accountable for our own success. We operate cost-competitive mines by applying continuous improvement and technology-driven solutions.

Integrity: We act in an honest and ethical manner.

Sustainability: We take responsibility for the environment, benefit our communities and restore the land for generations that follow.

Valero Energy

Valero Vision Statement

Valero will be the premier manufacturer, distributor, and marketer of quality transportation fuels and petrochemical feedstocks, while serving the needs of our employees, communities and stakeholders.

Guiding Principles:

Safety is our foundation for success.

We produce environmentally clean products and are committed stewards of the environment.

We share our success with the communities where we live and work through volunteerism, charitable giving and the economic support of being a good employer.

We consider our employees a competitive advantage and our greatest asset. As such, we provide them with a safe and rewarding work environment with opportunities for growth and personal development.

Our stakeholders are our partners to whom we pledge to deliver operational excellence, disciplined management of capital and long-term value.

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Appendix 2: Peabody GeM Results

Peabody Base Unit Inventory					
P001	*line*	P008	We commit… way of life.	P015	Excellence:
P002	PEABODY ENERGY	P009	Customer Focus:	P016	We are... own success.
P003	*drawing*	P010	We provide… service.	P017	We operate… solutions.
P004	*line*	P011	Leadership:	P018	Integrity:
P005	Our mission is… of life.	P012	We have… and execution.	P019	We act… ethical manner.
P006	Our Values	P013	People:	P020	Sustainability:
P007	Safety:	P014	We offer an… employees.	P021	We take… that follow.

Peabody Layout Segmentation		
Layout unit	**Base units**	**Children**
L2	*composite*	L2.1–L2.3
L2.1	*composite*	L2.1.1
		L2.1.2
L2.1.1	P001	-
L2.1.2	P002	-
L2.2	*composite*	L2.2.1–L2.2.3
L2.2.1	P003	-
L2.2.2	P004	-
L2.2.3	P005	-
L2.3	*composite*	L2.3.1–L2.3.8
L2.3.1	P006	-
L2.3.2	*composite*	L2.3.2.1
		L2.3.2.2
L2.3.2.1	P007	-
L2.3.2.2	P008	-
L2.3.3	*composite*	L2.3.3.1
		L2.3.3.2
L2.3.3.1	P009	-
L2.3.3.2	P010	-
L2.3.4	*composite*	L2.4.2.1
		L2.4.2.2
L2.3.4.1	P011	-
L2.3.4.2	P012	-
L2.3.5	*composite*	L2.3.5.1
		L2.3.5.2
L2.3.5.1	P013	-
L2.3.5.2	P014	-
L2.3.6	*composite*	L2.3.6.1
		L2.3.6.2
L2.3.6.1	P015	-
L2.3.6.2	*composite*	L2.3.6.2a
		L2.3.6.2b
L2.3.6.2a	P016	-
L2.3.6.2b	P017	-
L2.3.7	*composite*	L2.3.7.1
		L2.3.7.2

Peabody Layout Segmentation (cont.)		
Layout unit	**Base units**	**Children**
L2.3.7.1	P018	-
L2.3.7.2	P019	-
L2.3.8	*composite*	L2.3.8.1
		L2.3.8.2
L2.3.8.1	P020	-
L2.3.8.2	P021	-

Peabody Realisation Information	
Layout unit	**Realisation information**
L2	font-family: sans-serif font-size: 17 font-style: normal colour: white background: blue
L2.1	-
L2.1.1	type: graphical, line drawing
L2.1.2	type: textual font-size: 19 font-style: all-caps
L2.2	-
L2.2.1	type: graphical, line drawing
L2.2.2	type: graphical, line drawing
L2.2.3	type: textual font-size: 29
L2.3	-
L2.3.1	type: textual colour: yellow
L2.3.2	-
L2.3.2.1	type: textual colour: yellow
L2.3.2.2	type: textual
L2.3.3	-
L2.3.3.1	type: textual colour: yellow
L2.3.3.2	type: textual
L2.3.4	-
L2.3.4.1	type: textual colour: yellow
L2.3.4.2	type: textual
L2.3.5	-

Peabody Realisation Information (cont.)	
Layout unit	**Realisation information**
L2.3.5.1	type: textual colour: yellow
L2.3.5.2	type: textual
L2.3.6	-
L2.3.6.1	type: textual colour: yellow
L2.3.6.2	-
L2.3.6.2a	type: textual
L2.3.6.2b	type: textual
L2.3.7	-
L2.3.7.1	type: textual colour: yellow
L2.3.7.2	type: textual
L2.3.8	-
L2.3.8.1	type: textual colour: yellow
L2.3.8.2	type: textual

Appendix 3: Halliburton GeM Results

BIG:

At Halliburton, "big" does not only pertain to our size. It's our business philosophy. Big is the breadth of our service to customers, the depth of our commitment to shareholders and the height of the goals that we set for ourselves.

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We are dedicated to skillful and consistent execution of a strategy that has produced industry-leading results in recent years and remains our primary differentiator across business cycles.

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We have the infrastructure and capabilities to capture opportunity across all of the world's major energy-producing regions and in these strategic markets that reflect long-term industry trends.

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Technology

Our global research and development organization works with customers to deliver pragmatic technologies that address the world's most complex energy challenges.

Execution

17 percent reduction in Non-Productive Time

Our superior service quality and consistent focus on execution reduces uncertainty and increases reliability for our customers, ultimately improving the economics of their projects.

Commitment

$1.3b Returned to Shareholders

We are driven to deliver on our commitments to stakeholders. We have produced superior growth and returns for investors by finding new ways to create value for customers.

Results

$32.9 billion Revenue
$5.1 billion Operating Income
$3.5 billion Net Income
$3.3 billion Capital Expenditures
$0.63 Cash Dividends Per Share
17 percent Return on Average Capital Employed

Halliburton Base Unit Inventory		
H001 BIG:	H024 Our… and businesses.	H047 Per Share
H002 At Halliburton… our size.	H025 TM	H048 17 percent
H003 It's our… philosophy.	H026 *line*	H049 Return on Average
H004 Big is… for ourselves.	H027 *line*	H050 Capital Employed
H005 *line*	H028 Technology	H051 *line*
H006 Focus	H029 *line*	H052 Execution
H007 *line*	H030 *photograph*	H053 *line*
H008 *photograph*	H031 *line*	H054 17 percent reduction
H009 *line*	H032 Our global… challenges.	H055 in Non-Productive Time
H010 We… business cycles.	H033 *line*	H056 *line*
H011 *line*	H034 *line*	H057 Our superior… projects.
H012 *line*	H035 Results	H058 *line*
H013 Opportunity	H036 *line*	H059 *line*
H014 *line*	H037 $32.9 billion	H060 Commitment
H015 *photograph*	H038 Revenue	H061 *line*
H016 *line*	H039 $5.1 billion	H062 $1.3b
H017 We… industry trends.	H040 Operating Income	H063 Returned to Shareholders
H018 *line*	H041 $3.5 billion	H064 *line*
H019 *line*	H042 Net Income	H065 We are… to stakeholders.
H020 Efficiencies	H043 $3.3 billion	H066 We have… for customers.
H021 *line*	H044 Capital Expenditures	H067 *line*
H022 *photograph*	H045 $0.63	H068 *line*
H023 *line*	H046 Cash Dividends	

Halliburton Layout Segmentation		
Layout unit	**Base units**	**Children**
L3	*composite*	L3.1–L3.3
L3.1	H001	-
L3.2	*composite*	L3.2a–L3.2c
L3.2a	H002	-
L3.2b	H003	-
L3.2c	H004	-
L3.3	*composite*	L3.3.1–L3.3.7
L3.3.1	*composite*	L3.3.1.1–L3.3.1.3
L3.3.1.1	*composite*	L3.3.1.1.1–L3.3.1.1.3
L3.3.1.1.1	H005	-
L3.3.1.1.2	H006	-
L3.3.1.1.3	H007	-
L3.3.1.2	H008	-
L3.3.1.3	*composite*	L3.3.1.3.1–L3.3.1.3.3
L3.3.1.3.1	H009	-
L3.3.1.3.2	H010	-
L3.3.1.3.3	H011	

Halliburton Layout Segmentation (cont.)		
Layout unit	**Base units**	**Children**
L3.3.2	*composite*	L3.3.2.1–L3.3.2.3
L3.3.2.1	*composite*	L3.3.2.1.1–L3.3.2.1.3
L3.3.2.1.1	H012	-
L3.3.2.1.2	H013	-
L3.3.2.1.3	H014	-
L3.3.2.2	H015	-
L3.3.2.3	*composite*	L3.3.2.3.1–L3.3.2.3.3
L3.3.2.3.1	H016	-
L3.3.2.3.2	H017	-
L3.3.2.3.3	H018	-
L3.3.3	*composite*	L3.3.3.1–L3.3.3.3
L3.3.3.1	*composite*	L3.3.3.1.1–L3.3.3.1.3
L3.3.3.1.1	H019	-
L3.3.3.1.2	H020	-
L3.3.3.1.3	H021	-
L3.3.3.2	H022	-
L3.3.3.3	*composite*	L3.3.3.3.1–L3.3.3.3.3
L3.3.3.3.1	H023	-
L3.3.3.3.2	*composite*	L3.3.3.3.2a L3.3.3.3.2b
L3.3.3.3.2a	H024	-
L3.3.3.3.2b	H025	-
L3.3.3.3.3	H026	-
L3.3.4	*composite*	L3.3.4.1–L3.3.4.3
L3.3.4.1	*composite*	L3.3.4.1.1–L3.3.4.1.3
L3.3.4.1.1	H027	-
L3.3.4.1.2	H028	-
L3.3.4.1.3	H029	-
L3.3.4.2	H030	-
L3.3.4.3	*composite*	L3.3.4.3.1–L3.3.4.3.3
L3.3.4.3.1	H031	-
L3.3.4.3.2	H032	-
L3.3.4.3.3	H033	-
L3.3.5	*composite*	L3.3.5.1–L3.3.5.8
L3.3.5.1	*composite*	L3.3.5.1.1–L3.3.5.1.3
L3.3.5.1.1	H034	-
L3.3.5.1.2	H035	-

Halliburton Layout Segmentation (cont.)		
Layout unit	**Base units**	**Children**
L3.3.5.1.3	H036	-
L3.3.5.2	*composite*	L3.3.5.2a
		L3.3.5.2b
L3.3.5.2a	H037	-
L3.3.5.2b	H038	-
L3.3.5.3	*composite*	L3.3.5.3a
		L3.3.5.3b
L3.3.5.3a	H039	-
L3.3.5.3b	H040	-
L3.3.5.4	*composite*	L3.3.5.4a
		L3.3.5.4b
L3.3.5.4a	H041	-
L3.3.5.4b	H042	-
L3.3.5.5	*composite*	L3.3.5.5a
		L3.3.5.5b
L3.3.5.5a	H043	-
L3.3.5.5b	H044	-
L3.3.5.6	*composite*	L3.3.5.6a
		L3.3.5.6b
L3.3.5.6a	H045	-
L3.3.5.6b	H046	-
L3.3.5.7	*composite*	L3.3.5.7a–
		L3.3.5.7c
L3.3.5.7a	H048	-
L3.3.5.7b	H049	-
L3.3.5.7c	H050	-
L3.3.5.8	H068	-
L3.3.6	*composite*	L3.3.6.1–
		L3.3.6.3
L3.3.6.1	*composite*	L3.3.6.1.1–
		L3.3.6.1.3
L3.3.6.1.1	H051	-
L3.3.6.1.2	H052	-
L3.3.6.1.3	H053	-
L3.3.6.2	*composite*	L3.3.6.2a
		L3.3.6.2b
L3.3.6.2a	H054	-
L3.3.6.2b	H055	-
L3.3.6.3	*composite*	L3.3.6.3.1–
		L3.3.6.3.3
L3.3.6.3.1	H056	-
L3.3.6.3.2	H057	-
L3.3.6.3.3	H058	-
L3.3.7	*composite*	L3.3.7.1–
		L3.3.7.3
L3.3.7.1	*composite*	L3.3.7.1.1–
		L3.3.7.1.3
L3.3.7.1.1	H059	-

Halliburton Layout Segmentation (cont.)		
Layout unit	**Base units**	**Children**
L3.3.7.1.2	H060	-
L3.3.7.1.3	H061	-
L3.3.7.2	*composite*	L3.3.7.2a
		L3.3.7.2b
L3.3.7.2a	H062	-
L3.3.7.2b	H063	-
L3.3.7.3	*composite*	L3.3.7.3.1–
		L3.3.7.3.3
L3.3.7.3.1	H064	-
L3.3.7.3.2	*composite*	L3.3.7.3.2a
		L3.3.7.3.2b
L3.3.7.3.2a	H065	-
L3.3.7.3.2b	H066	-
L3.3.7.3.3	H067	-

Halliburton Realisation Information	
Layout unit	**Realisation information**
L3	font-family: serif
	font-size: 11
	font-style: normal
	colour: black
	background: white
L3.1	type: textual
	font-size: 48
	font-style: bold, all-caps
	colour: red
L3.2	font-size: 16
L3.2a	type: textual
L3.2b	type: textual
L3.2c	type: textual
L3.3	-
L3.3.1	-
L3.3.1.1	-
L3.3.1.1.1	type: graphical, line drawing
L3.3.1.1.2	type: textual
	font-size 24
	font-style: bold
	colour: red
L3.3.1.1.3	type: graphical, line drawing
L3.3.1.2	type: graphical, photograph
L3.3.1.3	-

Halliburton Realisation Information (cont.)	
Layout unit	**Realisation information**
L3.3.1.3.1	type: graphical, line drawing
L3.3.1.3.2	type: textual
L3.3.1.3.3	type: graphical, line drawing
L3.3.2	-
L3.3.2.1	-
L3.3.2.1.1	type: graphical, line drawing
L3.3.2.1.2	type: textual font-size 24 font-style: bold colour: red
L3.3.2.1.3	type: graphical, line drawing
L3.3.2.2	type: graphical, photograph
L3.3.2.3	-
L3.3.2.3.1	type: graphical, line drawing
L3.3.2.3.2	type: textual
L3.3.2.3.3	type: graphical, line drawing
L3.3.3	-
L3.3.3.1	-
L3.3.3.1.1	type: graphical, line drawing
L3.3.3.1.2	type: textual font-size 24 font-style: bold colour: red
L3.3.3.1.3	type: graphical, line drawing
L3.3.3.2	type: graphical, photograph
L3.3.3.3	-
L3.3.3.3.1	type: graphical, line drawing
L3.3.3.3.2	-
L3.3.3.3.2a	type: textual
L3.3.3.3.2b	type: textual font-style: superscript
L3.3.3.3.3	type: graphical, line drawing
L3.3.4	-
L3.3.4.1	-
L3.3.4.1.1	type: graphical, line drawing

Halliburton Realisation Information (cont.)	
Layout unit	**Realisation information**
L3.3.4.1.2	type: textual font-size 24 font-style: bold colour: red
L3.3.4.1.3	type: graphical, line drawing
L3.3.4.2	type: graphical, photograph
L3.3.4.3	-
L3.3.4.3.1	type: graphical, line drawing
L3.3.4.3.2	type: textual
L3.3.4.3.3	type: graphical, line drawing
L3.3.5	-
L3.3.5.1	-
L3.3.5.1.1	type: graphical, line drawing
L3.3.5.1.2	type: textual font-size 24 font-style: bold colour: red
L3.3.5.1.3	type: graphical, line drawing
L3.3.5.2	-
L3.3.5.2a	type: textual font-size 24 font-style: bold
L3.3.5.2b	type: textual font-size 16
L3.3.5.3	-
L3.3.5.3a	type: textual font-size 24 font-style: bold
L3.3.5.3b	type: textual font-size 16
L3.3.5.4	-
L3.3.5.4a	type: textual font-size 24 font-style: bold
L3.3.5.4b	type: textual font-size 16
L3.3.5.5	-
L3.3.5.5a	type: textual font-size 24 font-style: bold

Halliburton Realisation Information (cont.)	
Layout unit	**Realisation information**
L3.3.5.5b	type: textual font-size 16
L3.3.5.6	-
L3.3.5.6a	type: textual font-size 24 font-style: bold
L3.3.5.6b	type: textual font-size 16
L3.3.5.7	-
L3.3.5.7a	type: textual font-size 24 font-style: bold
L3.3.5.7b	type: textual font-size 16
L3.3.5.7c	type: textual font-size 16
L3.3.5.8	type: graphical, line drawing
L3.3.6	-
L3.3.6.1	-
L3.3.6.1.1	type: graphical, line drawing
L3.3.6.1.2	type: textual font-size 24 font-style: bold colour: red
L3.3.6.1.3	type: graphical, line drawing
L3.3.6.2	font-style: bold
L3.3.6.2a	type: textual font-size 35
L3.3.6.2b	type: textual font-size 9
L3.3.6.3	-
L3.3.6.3.1	type: graphical, line drawing
L3.3.6.3.2	type: textual
L3.3.6.3.3	type: graphical, line drawing
L3.3.7	-
L3.3.7.1	-
L3.3.7.1.1	type: graphical, line drawing
L3.3.7.1.2	type: textual font-size 24 font-style: bold colour: red

Halliburton Realisation Information (cont.)	
Layout unit	**Realisation information**
L3.3.7.1.3	type: graphical, line drawing
L3.3.7.2	font-style: bold
L3.3.7.2a	type: textual font-size 35
L3.3.7.2b	type: textual font-size 9
L3.3.7.3	-
L3.3.7.3.1	type: graphical, line drawing
L3.3.7.3.2	-
L3.3.7.3.2a	type: textual
L3.3.7.3.2b	type: textual
L3.3.7.3.3	type: graphical, line drawing

Appendix 4: NRG GeM Results
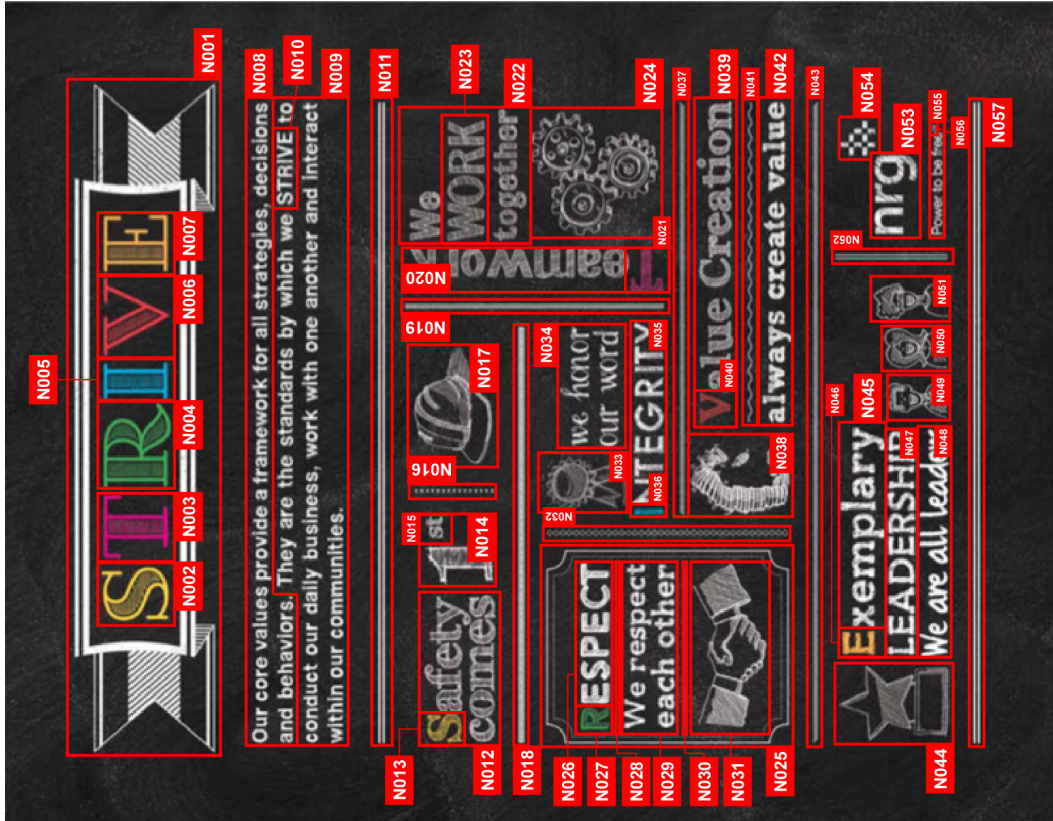
NRG Base Unit Inventory					
N001	*drawing*	N020	Teamwork	N039	Value creation
N002	S	N021	T	N040	V
N003	T	N022	We WORK together	N041	*line*
N004	R	N023	WORK	N042	always create value
N005	I	N024	*drawing*	N043	*line*
N006	V	N025	*box*	N044	*drawing*
N007	E	N026	RESPECT	N045	Exemplary
N008	Our core… behaviors.	N027	R	N046	E
N009	They are… communities.	N028	*line*	N047	LEADERSHIP
N010	STRIVE	N029	We respect each other	N048	We are all leaders
N011	*line*	N030	*line*	N049	*drawing*
N012	Safety comes	N031	*drawing*	N050	*drawing*
N013	S	N032	*line*	N051	*drawing*
N014	1	N033	*drawing*	N052	*line*
N015	st	N034	we honor our world	N053	nrg
N016	*line*	N035	INTEGRITY	N054	*drawing*
N017	*drawing*	N036	I	N055	Power to be free
N018	*line*	N037	*line*	N056	TM
N019	*line*	N038	*drawing*	N057	*line*

NRG Layout Segmentation		
Layout unit	**Base units**	**Children**
L4	*composite*	L4.1–L4.3
L4.1	*composite*	L4.1a–L4.1g
L4.1a	N001	-
L4.1b	N002	-
L4.1c	N003	-
L4.1d	N004	-
L4.1e	N005	-
L4.1f	N006	-
L4.1g	N007	-
L4.2	*composite*	L4.2a–L4.2c
L4.2a	H008	-
L4.2b	H009	-
L4.2c	H010	-
L4.3	*composite*	L4.3.1–L4.3.6
L4.3.1	*composite*	L4.3.1.1–L4.3.1.5
L4.3.1.1	H011	-
L4.3.1.2	*composite*	L4.3.1.2.1 L4.3.1.2.2
L4.3.1.2.1	*composite*	L4.3.1.2.1a L4.3.1.2.1b
L4.3.1.2.1a	N012	-
L4.3.1.2.1b	N013	-

NRG Layout Segmentation (cont.)		
Layout unit	**Base units**	**Children**
L4.3.1.2.2	*composite*	L4.3.1.2.2a L4.3.1.2.2b
L4.3.1.2.2a	N014	-
L4.3.1.2.2b	N015	-
L4.3.1.3	N016	-
L4.3.1.4	N017	-
L4.3.1.5	N018	-
L4.3.2	*composite*	L4.3.2.1– L4.3.2.3
L4.3.2.1	N019	-
L4.3.2.2	*composite*	L4.3.2.2.1 L4.3.2.2.2
L4.3.2.2.1	*composite*	L4.3.2.2.1a L4.3.2.2.1b
L4.3.2.2.1a	N020	-
L4.3.2.2.1b	N021	-
L4.3.2.2.2	*composite*	L4.3.2.2.2a L4.3.2.2.2b
L4.3.2.2.2a	N022	-
L4.3.2.2.2b	N023	-
L4.3.2.3	N024	-
L4.3.3	*composite*	L4.3.3.1– L4.3.3.5
L4.3.3.1	N025	-
L4.3.3.2	*composite*	L4.3.3.2a L4.3.3.2b
L4.3.3.2a	N026	-
L4.3.3.2b	N027	-
L4.3.3.3	*composite*	L4.3.3.3.1– L4.3.3.3.3
L4.3.3.3.1	N028	-
L4.3.3.3.2	N029	-
L4.3.3.3.3	N030	-
L4.3.3.4	N031	-
L4.3.3.5	N032	-
L4.3.4	*composite*	L4.3.4.1– L4.3.4.3
L4.3.4.1	N033	-
L4.3.4.2	N034	-
L4.3.4.3	*composite*	L4.3.4.3a L4.3.4.3b
L4.3.4.3a	N035	-
L4.3.4.3b	N036	-
L4.3.5	*composite*	L4.3.5.1– L4.3.5.5
L4.3.5.1	N037	-
L4.3.5.2	N038	-

NRG Layout Segmentation (cont.)		
Layout unit	**Base units**	**Children**
L4.3.5.3	*composite*	L4.3.5.3a L4.3.5.3b
L4.3.5.3a	N039	-
L4.3.5.3b	N040	-
L4.3.5.4	N041	-
L4.3.5.5	N042	-
L4.3.6	*composite*	L4.3.6.1– L4.3.6.5
L4.3.6.1	N043	-
L4.3.6.2	*composite*	L4.3.6.2.1– L4.3.6.2.3
L4.3.6.2.1	N044	-
L4.3.6.2.2	*composite*	L4.3.6.2.2.1– L4.3.6.2.2.3
L4.3.6.2.2.1	*composite*	L4.3.6.2.2.1a L4.3.6.2.2.1b
L4.3.6.2.2.1a	N045	-
L4.3.6.2.2.1b	N046	-
L4.3.6.2.2.2	N047	-
L4.3.6.2.2.3	N048	-
L4.3.6.2.3	*composite*	L4.3.6.2.3.1– L4.3.6.2.3.3
L4.3.6.2.3.1	N049	-
L4.3.6.2.3.2	N050	-
L4.3.6.2.3.3	N051	-
L4.3.6.3	N052	-
L4.3.6.4	*composite*	L4.3.6.4.1– L4.3.6.4.3
L4.3.6.4.1	N053	-
L4.3.6.4.2	N054	-
L4.3.6.4.3	*composite*	L4.3.6.4.3a L4.3.6.4.3b
L4.3.6.4.3a	N055	-
L4.3.6.4.3b	N056	-
L4.3.6.5	N057	-

NRG Realisation Information	
Layout unit	**Realisation information**
L4	font-family: sans-serif font-size: 16 font-style: normal colour: white background: black
L4.1	font-family: serif font-size: 56 font-style: all-caps

NRG Realisation Information (cont.)	
Layout unit	**Realisation information**
L4.1a	type: graphical, line drawing
L4.1b	type: textual colour: yellow
L4.1c	type: textual colour: pink
L4.1d	type: textual colour: green
L4.1e	type: textual colour: blue
L4.1f	type: textual colour: red
L4.1g	type: textual colour: orange
L4.2	-
L4.2a	type: textual
L4.2b	type: textual
L4.2c	type: textual
L4.3	-
L4.3.1	-
L4.3.1.1	type: graphical, line drawing
L4.3.1.2	font-family: serif
L4.3.1.2.1	font-size: 46
L4.3.1.2.1a	type: textual
L4.3.1.2.1b	type: textual colour: yellow
L4.3.1.2.2	font-size: 52
L4.3.1.2.2a	type: textual
L4.3.1.2.2b	type: textual font-style: superscript
L4.3.1.3	type: graphical, line drawing
L4.3.1.4	type: graphical, naturalistic drawing
L4.3.1.5	type: graphical, line drawing
L4.3.2	-
L4.3.2.1	type: graphical, line drawing
L4.3.2.2	font-size: 46
L4.3.2.2.1	-
L4.3.2.2.1a	type: textual

NRG Realisation Information (cont.)	
L4.3.2.2.1b	type: textual colour: pink
L4.3.2.2.2	-
Layout unit	**Realisation information**
L4.3.2.2.2a	type: textual
L4.3.2.2.2b	type: textual font-size: 48 font-style: all-caps
L4.3.2.3	type: graphical, line drawing
L4.3.3	-
L4.3.3.1	type: graphical, line drawing
L4.3.3.2	font-size: 42 font-style: all-caps, bold
L4.3.3.2a	type: textual
L4.3.3.2b	type: textual colour: green
L4.3.3.3	font-family: serif font-size: 40
L4.3.3.3.1	type: graphical, line drawing
L4.3.3.3.2	type: textual
L4.3.3.3.3	type: graphical, line drawing
L4.3.3.4	type: graphical, naturalistic drawing
L4.3.3.5	type: graphical, line drawing
L4.3.4	-
L4.3.4.1	type: graphical, naturalistic drawing
L4.3.4.2	type: textual font-size: 40
L4.3.4.3	font-size: 42
L4.3.4.3a	type: textual
L4.3.4.3b	type: textual colour: blue
L4.3.5	-
L4.3.5.1	type: graphical, line drawing
L4.3.5.2	type: graphical, naturalistic drawing
L4.3.5.3	font-family: serif font-size: 48
L4.3.5.3a	type: textual

NRG Realisation Information (cont.)	
Layout unit	**Realisation information**
L4.3.5.3b	type: textual colour: red
L4.3.5.4	type: graphical, line drawing
L4.3.5.5	type: textual font-family: serif font-style: bold
L4.3.6	-
L4.3.6.1	type: graphical, line drawing
L4.3.6.2	-
L4.3.6.2.1	type: graphical, naturalistic drawing
L4.3.6.2.2	-
L4.3.6.2.2.1	font-family: serif font-size: 48 font-style: bold
L4.3.6.2.2.1a	type: textual
L4.3.6.2.2.1b	type: textual colour: orange
L4.3.6.2.2.2	type: textual font-family: serif font-size: 44 font-style: all-caps, bold
L4.3.6.2.2.3	type: textual font-size: 44
L4.3.6.2.3	-
L4.3.6.2.3.1	type: graphical, naturalistic drawing
L4.3.6.2.3.2	type: graphical, naturalistic drawing
L4.3.6.2.3.3	type: graphical, naturalistic drawing
L4.3.6.3	type: graphical, line drawing
L4.3.6.4	-
L4.3.6.4.1	type: textual font-size: 50
L4.3.6.4.2	type: graphical, line drawing
L4.3.6.4.3	font-size: 13
L4.3.6.4.3a	type: textual
L4.3.6.4.3b	type: textual font-style: superscript
L4.3.6.5	type: graphical, line drawing

Appendix 5: Dow GeM Results
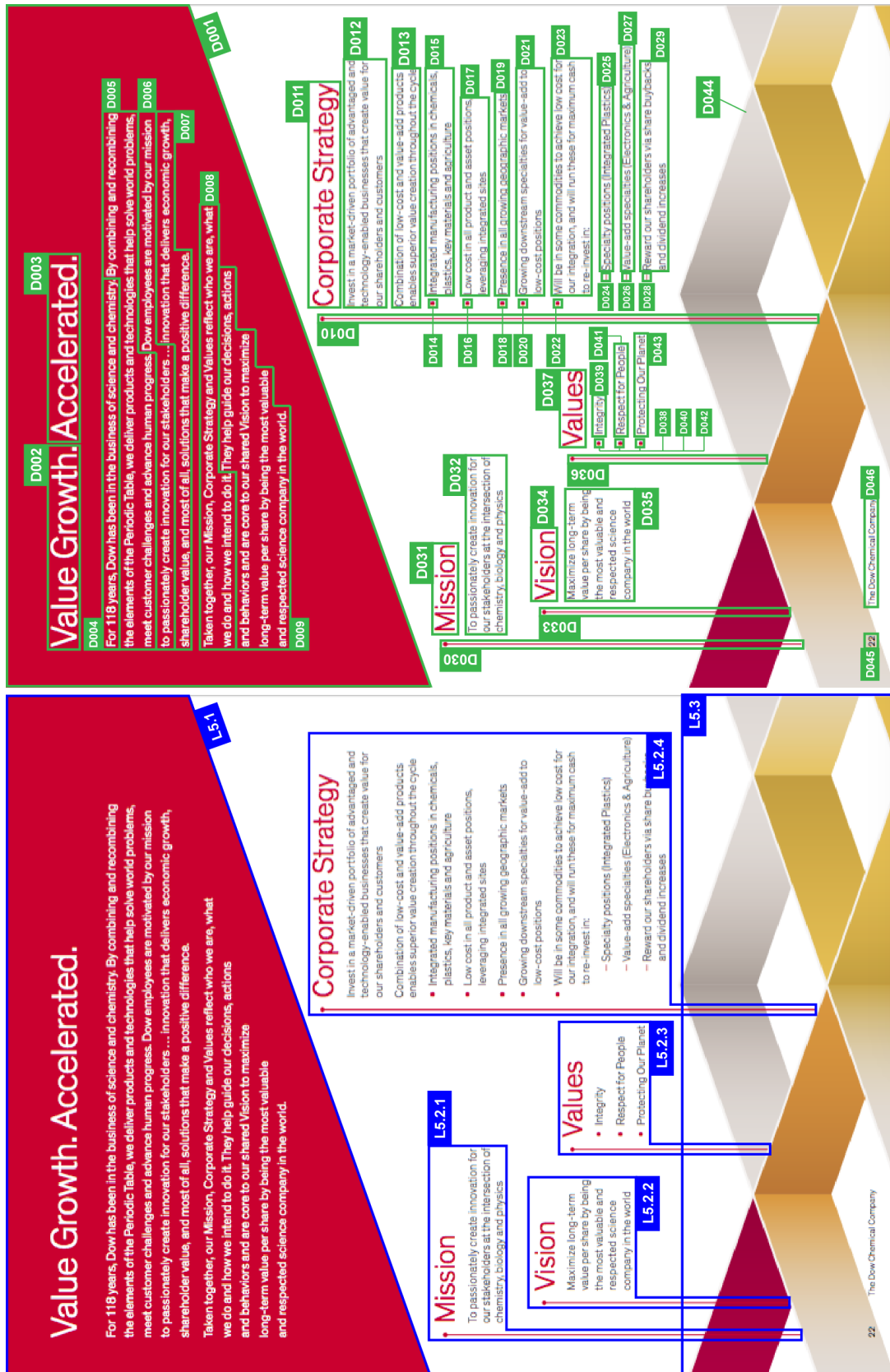
Dow Base Unit Inventory					
D001	*box*	D017	Low cost in all… sites	D033	*line*
D002	Value Growth.	D018	*icon*	D034	Vision
D003	Accelerated.	D019	Presence in all… markets	D035	Maximize… in the world
D004	For 118… chemistry.	D020	*icon*	D036	*line*
D005	By combining… progress.	D021	Growing… positions	D037	Values
D006	Dow… our stakeholders.	D022	*icon*	D038	*icon*
D007	innovation… difference.	D023	Will be… to re-invest in	D039	Integrity
D008	Taken together… to do it.	D024	*icon*	D040	*icon*
D009	They help… in the world.	D025	Specialty… Plastics)	D041	Respect for People
D010	*line*	D026	*icon*	D042	*icon*
D011	Corporate Strategy	D027	Value-add… Agriculture)	D043	Protecting Our Planet
D012	Invest in a… customers	D028	*icon*	D044	*drawing*
D013	Combination… the cycle	D029	Reward our… increases	D045	22
D014	*icon*	D030	*line*	D046	The Dow… Company
D015	Integrated… agriculture	D031	Mission		
D016	*icon*	D032	To passionately… physics		

Dow Layout Segmentation		
Layout unit	**Base units**	**Children**
L5	*composite*	L5.1–L5.3
L5.1	*composite*	L5.1.1–L5.1.4
L5.1.1	D001	-
L5.1.2	*composite*	L5.1.2a L5.1.2b
L5.1.2a	D002	-
L5.1.2b	D003	-
L5.1.3	*composite*	L5.1.3a– L5.1.3d
L5.1.3a	D004	-
L5.1.3b	D005	-
L5.1.3c	D006	-
L5.1.3d	D007	
L5.1.4	*composite*	L5.1.4a L5.1.4b
L5.1.4a	D008	-
L5.1.4b	D009	-
L5.2	*composite*	L5.2.1–L5.2.4
L5.2.1	*composite*	L5.2.1.1– L5.2.1.3
L5.2.1.1	D030	-
L5.2.1.2	D031	-
L5.2.1.3	D032	-
L5.2.2	*composite*	L5.2.2.1– L5.2.2.3
L5.2.2.1	D033	-
L5.2.2.2	D034	

Dow Layout Segmentation (cont.)		
Layout unit	**Base units**	**Children**
L5.2.2.3	D035	-
L5.2.3	*composite*	L5.2.3.1–L5.2.3.3
L5.2.3.1	D036	-
L5.2.3.2	D037	-
L5.2.3.3	*composite*	L5.2.3.3.1–L5.2.3.3.3
L5.2.3.3.1	*composite*	L5.2.3.3.1a L5.2.3.3.1b
L5.2.3.3.1a	D038	-
L5.2.3.3.1b	D039	-
L5.2.3.3.2	*composite*	L5.2.3.3.2a L5.2.3.3.2b
L5.2.3.3.2a	D040	-
L5.2.3.3.2b	D041	-
L5.2.3.3.3	*composite*	L5.2.3.3.3a L5.2.3.3.3b
L5.2.3.3.3a	D042	-
L5.2.3.3.3b	D043	-
L5.2.4	*composite*	L5.2.4.1–L5.2.4.5
L5.2.4.1	D010	-
L5.2.4.2	D011	-
L5.2.4.3	*composite*	L5.2.4.3.1 L5.2.4.3.2
L5.2.4.3.1	D012	-
L5.2.4.3.2	D013	-
L5.2.4.4	*composite*	L5.2.4.4.1–L5.2.4.4.5
L5.2.4.4.1	*composite*	L5.2.4.4.1a L5.2.4.4.1b
L5.2.4.4.1a	D014	-
L5.2.4.4.1b	D015	-
L5.2.4.4.2	*composite*	L5.2.4.4.2a L5.2.4.4.2b
L5.2.4.4.2a	D016	-
L5.2.4.4.2b	D017	-
L5.2.4.4.3	*composite*	L5.2.4.4.3a L5.2.4.4.3b
L5.2.4.4.3a	D018	-
L5.2.4.4.3b	D019	-
L5.2.4.4.4	*composite*	L5.2.4.4.4a L5.2.4.4.4b
L5.2.4.4.4a	D020	-
L5.2.4.4.4b	D021	-
L5.2.4.4.5	*composite*	L5.2.4.4.5a L5.2.4.4.5b
L5.2.4.4.5a	D022	-

Dow Layout Segmentation (cont.)		
Layout unit	**Base units**	**Children**
L5.2.4.4.5b	D023	-
L5.2.4.5	*composite*	L5.2.4.5.1– L5.2.4.5.3
L5.2.4.5.1	*composite*	L5.2.4.5.1a L5.2.4.5.1b
L5.2.4.5.1a	D024	-
L5.2.4.5.1b	D025	-
L5.2.4.5.2	*composite*	L5.2.4.5.2a L5.2.4.5.2b
L5.2.4.5.2a	D026	-
L5.2.4.5.2b	D027	-
L5.2.4.5.3	*composite*	L5.2.4.5.3a L5.2.4.5.3b
L5.2.4.5.3a	D028	-
L5.2.4.5.3b	D029	-
L5.3	*composite*	L5.3.1–L5.3.3
L5.3.1	D044	-
L5.3.2	D045	-
L5.3.3	D046	-

Dow Realisation Information	
Layout unit	**Realisation information**
L5	font-family: sans-serif font-size: 11 font-style: normal colour: black background: white
L5.1	font-size 13
L5.1.1	type: graphical, line drawing
L5.1.2	font-size: 43
L5.1.2a	type: textual
L5.1.2b	type: textual
L5.1.3	-
L5.1.3a	type: textual
L5.1.3b	type: textual
L5.1.3c	type: textual
L5.1.3d	type: textual
L5.1.4	-
L5.1.4a	type: textual
L5.1.4b	type: textual

Dow Realisation Information (cont.)	
Layout unit	**Realisation information**
L5.2	-
L5.2.1	-
L5.2.1.1	type: graphical, line drawing
L5.2.1.2	type: textual font-size: 34 colour: red
L5.2.1.3	type: textual
L5.2.2	-
L5.2.2.1	type: graphical, line drawing
L5.2.2.2	type: textual font-size: 34 colour: red
L5.2.2.3	type: textual
L5.2.3	-
L5.2.3.1	type: graphical, line drawing
L5.2.3.2	type: textual font-size: 34 colour: red
L5.2.3.3	-
L5.2.3.3.1	-
L5.2.3.3.1a	type: graphical, line drawing
L5.2.3.3.1b	type: textual
L5.2.3.3.2	-
L5.2.3.3.2a	type: graphical, line drawing
L5.2.3.3.2b	type: textual
L5.2.3.3.3	-
L5.2.3.3.3a	type: graphical, line drawing
L5.2.3.3.3b	type: textual
L5.2.4	-
L5.2.4.1	type: graphical, line drawing
L5.2.4.2	type: textual font-size: 34 colour: red
L5.2.4.3	-
L5.2.4.3.1	type: textual
L5.2.4.3.2	type: textual
L5.2.4.4	-

Dow Realisation Information (cont.)	
Layout unit	**Realisation information**
L5.2.4.4.1	-
L5.2.4.4.1a	type: graphical, line drawing
L5.2.4.4.1b	type: textual
L5.2.4.4.2	-
L5.2.4.4.2a	type: graphical, line drawing
L5.2.4.4.2b	type: textual
L5.2.4.4.3	-
L5.2.4.4.3a	type: graphical, line drawing
L5.2.4.4.3b	type: textual
L5.2.4.4.4	-
L5.2.4.4.4a	type: graphical, line drawing
L5.2.4.4.4b	type: textual
L5.2.4.4.5	-
L5.2.4.4.5a	type: graphical, line drawing
L5.2.4.4.5b	type: textual
L5.2.4.5	-
L5.2.4.5.1	-
L5.2.4.5.1a	type: graphical, line drawing
L5.2.4.5.1b	type: textual
L5.2.4.5.2	-
L5.2.4.5.2a	type: graphical, line drawing
L5.2.4.5.2b	type: textual
L5.2.4.5.3	-
L5.2.4.5.3a	type: graphical, line drawing
L5.2.4.5.3b	type: textual
L5.3	font-size: 10
L5.3.1	type: graphical, line drawing
L5.3.2	type: textual
L5.3.3	type: textual