The Epic Fit: The Brand Building Process in a Dyadic Relationship

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Abstract

Title: The Epic Fit: The Brand Building Process in a Dyadic Relationship

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Purpose: The purpose of this thesis is to develop an understanding of the way in which a brand is developed in a dyadic relationship with an external stakeholder.

Theoretical: This thesis bases its theoretical framework on two main theoretical fields: Actor-Network Theory and dialectics.

Methodology: The thesis is an explorative qualitative study espousing an interpretivist view of the social world, using an abductive analytical method. The study takes the form of a case study carried out at Forsman & Bodenfors’ headquarters in Gothenburg. Data collection is done through observations and individual interviews.

Empirical: The empirics of the study include 7 hours of interviews with 5 respondents and 7 hours of observation at the case agency. The selective transcripts totalled to 46 computer written pages.

Conclusions: This thesis has concluded that the brand building process in the client-agency relationship is dependent on the key topics of negotiation, translation and long term dialogue. The thesis has also presented a model to illustrate the brand building process during an advertising campaign at the case agency.
Abstrakt

Titel: The Epic Fit: The Brand Building Process in a Dyadic Relationship

Seminariedatum: Maj 25, 2016

Kurs: FEKN90, Examensarbete på Civilekonomprogrammet, 30 HP

Författare: Fredric Falk, Filip Ericsson & Viktor S. Holkert

Handledare: Jon Bertilsson

Nyckelord: Actor-Network Theory, Dialectics, Brand Building, Advertising Agency, Explorative study

Syfte: Syftet med denna uppsats är att utveckla förståelsen för hur ett varumärke utvecklas i en dyadisk relation med en extern intressent.


Empiri: Studiens empiri består av totalt 7 timmars intervjuer med 5 respondenter och 7 timmars observation. Den selektiva transkriberingen av intervjuerna uppnådde totalt 46 sidor datorskrivet material.

Slutsats: Uppsatsen har kommit till slutsatsen att samarbetet mellan klient och reklambyrå är beroende av nyckeltermor som översättning, förhandling och långsiktig dialog. Uppsatsen presenterar också en modell som illustrerar den varumärkesbyggande processen under en reklamkampanj hos case företaget.
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We also would like to thank our supervisor Jon Bertilsson at Lund University of School Economics and Management, who guided us with his expertise and opinions throughout the whole process from project plan to final draft. Lastly we would like to thank the students that reviewed this thesis and Julienne Stewart Sandgren for providing helpful feedback and support.

Sincerely

Filip Ericsson
Fredric Falk
Victor S. Holkert
**Definitions**

**Creatives:** Creatives are the employees at advertising agencies whose main duties revolve around creating the actual creative solutions. This category of employees includes positions like; the copywriter who is in charge of the textual representation of the advertisement, the art director who is in charge of producing the artistic aspects of the advertising etc.

**Planner:** Planners are responsible of providing information about the client, its industry together with cultural and social trends. They analyse and interpret a variety of the information to provide the creatives with a sort of framework or environment of the campaign connected to the consumers’ views and attitudes.

**Project Leader:** The project leader has the overall responsibility of the campaign and also the contact with the client’s advertising purchaser. He also makes sure that the campaign stays within the decided budget.

**Brand Manager:** The brand manager is responsible for a company’s brand and its communication. The brand manager makes sure that the core values that the company wants to communicate through the brand to the consumers are the same values that the consumers perceive. They analyse the brand’s position and makes sure it is correct through consumers insights by monitoring trends and competitors.

**Creative Brief:** The creative brief is the document presented by the client to the advertising agency containing the objectives of the campaign, target audience, timeframe and sometimes the budget frame. At times it needs to be rewritten and develops into a formalized problem in the form of a back brief. Finally, the ultimate brief which is handed over to the creators is the so-called adjusted back brief.

**Actant (actor):** Within the Actor-Network Theory, the actant is any single definable part of a network. It can include living and non-living “things” as well as human or non-human entities. An example: a person, his computer and his course book could all be considered actants in Actor-Network Theory.

**Actor-network:** It is a network containing several actants which form a whole bigger than the sum of the parts. As an example the person, his computer and his course book would form the actor-network that is a student. The network in this essay includes the brand, the consumer, the client and the advertising agency.
**Translation:** Translation is one of the overall themes within Actor-Network Theory and used extensively in this thesis. Translation is used to describe the process of translating, for example, a strategic problem into a creative one. This is used specifically to translate across disciplines so that the parties understand each other correctly.

**Negotiation:** Similar to use of the word translation, this thesis used an open definition of the word negotiation which can include both the aspect of two parties disagreeing in various discussions and the negotiation of roles and duties in a network. Negotiation could according to Actor Network theory include anything from reasoned argument to cajoling and force.
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1 Introduction

This introductory chapter will present the background and problem discussion which serves as the basis for this research project. These two parts will be followed by the aims, purpose and limitations. The chapter will be concluded by a short thesis outline where the structure of the rest of the thesis is presented.

1.1 Background

Marketing is becoming a ubiquitous part of everyday life (Spender & Freeman, 2012). As it is now consumers see the fruits of marketing, advertisements, wherever they look, whether it is on their smartphones, computers, and television or just in their general environment (Story, 2007). This change has also led to an increased focus on brand and brand development (Sveriges Annonsörer, 2014). Brands as a tool stem from the quality marks of old that denoted ownership and quality (Mollerup, 2013) and modern brands aim to do that and more. If people are fragmented and faced with products that are hard to distinguish by quality alone there is no reason for them to buy any product over another. In order to grab the attention of the consumers, companies have put an increasing amount of focus on their brands as a distinguishing feature that promotes loyalty among the consumers. This is a trend that has led to the major brands adding billions to the value of the company that owns them (Forbes, 2016).

A good indicator of this recent development is the money that companies invest in getting their message out through advertisement. In 2016, Carat published their yearly Global Ad Spend Report in which they estimated the global expenditure at an all-time high of $538 billion and still projected to increase (Carat, 2016; Bagchi, Murdoch & Scanlan, 2015). At the same time though, marketers are becoming increasingly desperate about the fact that they cannot reach consumers to the extent that they want to (Koslow, Sasser & Riordan, 2006; Cova, 1996). This change can be linked to the consumers changing their advertising consumption habits (Carat, 2016). A postmodernist individualism combined with the proliferation of different channels and niches is often seen as the culprit (Cova, 1996; Scolari, 2009).

Consequently, the brand is starting to be considered one of the most valuable assets a company can possess (Goodson, 2012) and a good brand could be almost invaluable. This being the case the process of brand building has been the subject of many studies (Aaker,
1995; Kapferer, 2012; Kotler & Keller, 2012). In order to shine more light on this, this thesis will take a closer look at the brand building process; specifically the focus will be on how the brand is created in a relational process with an advertising agency.

1.2 Problem Discussion

When companies are faced with decisions pertaining to their brand, whether it is a short advertisement campaign or a complete overhaul of their brand, there is a choice to be made. Create in house, partly in house, or outsource the whole process to a single agency or several (Horsky, 2006). What advertising agencies do is serve the function of outside expert opinion to be levied to help solve branding problems that a company might have (Duckworth, 1999). As such, they can provide assistance in creating the company’s own brand and the advertising campaign that goes along with it (Beard, 1996; De Pelsmacker, Geuens & Van den bergh, 2013).

According to prior research, central to the interaction between the agency and the company (hereafter agency and client) is the creative brief (Duckworth, 1999). After the first contact has been made, the client presents the agency with a creative brief in which they provide a short explanation of their aim and goals for their brand and what they want out of the marketing campaign (Duckworth, 1999). This is the point where the agency can start to create a vision for a campaign that they can present for the company. When that is done, a process in which ideas are discussed takes place between the parties which leads to a final draft of the communication. Subsequently, the process of actually creating the communication can start (Koslow, Sasser & Riordan, 2006).

However, this is not a simple process but rather it is a relational process fraught with potential conflicts that have to be navigated. Two main conflicts may present themselves over the course of the relationship: asymmetry of knowledge and conflict of interest. The asymmetry of knowledge is present because of the different focuses of the companies. An advertising agency knows how to make a successful campaign in terms of message, outreach and creativity, which the clients usually lack (Verbeke, Franses, Blanc & van Ruiten, 2008). The client on the other hand knows how to create a good product but does not necessarily know the best way to communicate its advantages to the public.

The conflict of interest is something that could potentially be more problematic than the asymmetry in knowledge. In order to maintain high morale, creative height and to procure
new clients, various awards such as Cannes Lions, Guldägget, Black Pen, or the Gunn Report are important (Horsky, 2006). For both advertising agency and client alike, these awards serve as a proof of quality and prestige. However, these awards do not necessarily measure the outcome of the campaign from a strategic aspect but rather focus on the creative aspect (Polonsky & Waller, 1995). The client on the other hand is focused on the strategic aspect; it wants the creativity of the advertisement agency to respond to the strategic goal of the organisation (Koslow, Sasser & Riordan, 2006).

Specifically, these challenges, along with others, can sometimes lead to the advertising buyers feeling that they did not receive what they paid for (Koslow, Sasser & Riordan, 2006). Different point-of-views of the brand or the lack of cost-consciousness of the agency may raise conflicts, which halts the project (Hotz, Ryan & Shanklin, 1982). Furthermore, disappointment in the agencies performance or change of personnel within the agency can also lead to difficulties in continuing the agency-client collaboration (Doyle, Corstjens & Mitchell, 1980). Aspects such as the ability to ask the right questions, give access to needed information, deciding leadership responsibility and finally to show trust between the parties are the best ways to avoid problems (Hanke, 2011). All in all, the agency-client relationship is usually not a bump free ride, but that is not always the point either. As project leader Vennersten (Personal communication, 27 March 2016) puts it:

“One reason why advertising agencies are used is because they, just like a consultant, will politically be seen as objective. If the marketing strategy of the whole venture is going the wrong way, the agency will not have the same restraints in providing the necessary feedback. Criticizing leadership will not risk anyone's career” Vennersten

One role of the advertising agency then is to serve as an external consultant. There are obvious problems that have been touched upon, but even so the benefits outweigh them as more and more companies turn to agencies instead of carrying out advertising “in house” (Horsky, 2006). All in all, the advertising agency is a part of an ever growing trend of strategic outsourcing that enables its clients to focus on their core competences and thus leverage those skills for increased competitiveness (Quinn & Hilmer, 1994).
1.2.1 Research Question

With this background in mind, two main research questions have been developed to guide the research in this thesis.

1. How does the brand creation process develop between a client and an advertising agency while creating an advertising campaign?
2. What part does an advertising agency play in the creation of a brand?

1.2.2 Prior Research

Due to the significance of brands, brand building is a field that has been intensely debated and researched. The field includes strategies for building up your brand via different means such as exclusivity, celebrity endorsements and lifestyle creation (Aaker, 1995; Kapferer, 2012; Kotler & Keller, 2012). A myriad of models have also been developed to explain the process and components of the brand such as the CBBE-model (Keller, 2001), the brand identity prism (Kapferer, 2012) and the PCDL model (Ghodeswar, 2008). All these models deal with the successful building up and understanding of the brand building process in a B2C context.

Brand building has also been researched within B2B. The results however have shifted through the years. Earlier research showed it to be of little value and that industrial firms consider it to be less relevant (Saunders & Watt, 1979; Shipley & Howard, 1993). Later studies however have presented that companies who inform buyers about the brand, also enhances the buyer’s understanding and confidence in the brand (Gupta, Melewar & Bourlakis, 2010). Other recent studies have also shown that aspects such as brand awareness rated as high as third, just behind quality and loyalty, when it comes to aspects that influence resellers’ choice (Baldauf, Cravens & Binder, 2003). So this means that brand building and branding in general are becoming a bigger part of modern B2B marketing.

However, there are those who criticize the use of B2C thinking on B2B companies since there are some fundamental differences. For example; value of the transaction, complexity of the buying process and that the customer is not the end user (Kotler, Pfoertsch & Michi, 2006). B2C branding research also revolves around the consumer psychology which does not address the far more complex nature of B2B branding when it comes to create value between firms (Glynn, 2011). The use of Keller’s model and others are less relevant to a B2B brand (Kuhn, Alpert, & Pope, 2008) and within B2B there is an emphasis on corporate brands rather than product brands which leads to a bigger focus on risk reduction (Mudambi, 2002). As a
response to this, alternatives have been published, for example Srivastava, Shervani and Faheys (1998) article, which focuses on brands as a resource.

There is however an assumption built into many of the previously mentioned, and other, models within both B2B and B2C brand building. The assumption is in regards to which actors are involved with a company. The company is usually seen as something that makes all its decisions by itself; the company collects the data and makes the rational decisions based on the data internally. This outlook does not take into account that fact that companies act and make decisions with the help of various external stakeholders that all have an influence (Laczniak & Murphy, 2012). According to Polonsky, Schupisser & Beladona (2002), this stakeholder perspective is seen to be at the centre of relationship based marketing.

This is also, and especially, true when it comes to the creation of a brand (Jones, 2005). The stakeholder perspective examines the range of relationships that the brand is engaged in and postulates that brand equity is created through all these different relationships (Jones, 2005). When it comes to brand building, Stakeholder can be: owners, competitors, the general public, suppliers and distributors (Jones, 2005). Understanding the influences of these stakeholders is therefore essential to understand the key stakeholders when employing a corporate branding strategy (Anisimova, 2014).

In brand building there is a specific stakeholder that the researchers of this thesis believe, through discussions and research, has not received the attention it deserves and demands, namely the advertising agency (Horsky 2006; Jones, 2005; Koslow, Sasser & Riordan, 2006; Anisimova, 2014). The advertising agency is charged with communicating the tangibles and the intangibles of the brand to the general public. This is a pivotal process because it translates the strategic problem into a creative one and this is the job of the hired advertising agency to solve, of course with help and guidance from the company (Duckworth, 1999).

Another theoretical model that could be seen as an intuitive choice to describe the interaction between a client and an agency is the agency theory model. The agency theory model, also referred to as principal-agent problem, deal with the issues arising when one party, the principal, employs a second party, the agent, to deal in the principal’s stead towards additional parties (Bosse & Phillips, 2016). An illustrative example is the board of directors (principal) employing the CEO (agent) to execute their will in the company. Agency theory is set out specifically to try to describe and deal with two specific issues that emerge between the
principal and the agent namely: divergent interests or goals and information asymmetry when the agent has more information than the principal (Bosse & Phillips, 2016). These are the same kind of problems that can arise in the context of an agency-client relationship.

Is agency theory a suitable theoretical underpinning for this study? While taking into account the similarities of the problems that arises, an important aspect is the dynamic between the parties. The agency theory does not see the two parties as equal actors but rather simplifies the exchange and the parties to where one is superior (Donaldson, 1990). It is the assessment of the authors of this thesis that, due to the complex process of brand building, combined with introducing an external party, the individual parties have to be given due consideration as multi-dimensional actors working together to achieve a goal rather than the basic principal agent distinction of superior and subordinate.

The knowledge gap can be summarized first and foremost by the notion that brand building theories have not taken into account that the brand building process often incorporates help from external stakeholders, especially advertising agencies. Why agency theory does not work as an additional explaining theory in this context is because of the theoretical assumption that the parties involved are unequal, which is not always the case in advertising. Because of that, the agency, in opposition to agency theory, works to actively fulfil the same objectives as the client. This means communicating “the right” image of its client and in the end help increase sales. In order to aim for a mutual goal long term, both parties should preferably be equal. Lastly, the stakeholder perspective focuses on the network as such, which does not provide a clear answer to each of the different stakeholders’ importance to a company. As the advertising agency in some cases take a consultant role, solving an advanced problem, trust, leadership and advanced brand building mechanisms are present, which is not part of stakeholder theory.

In order to navigate this complex situation, this study will use two main theoretical approaches: Actor-Network Theory and dialectics. Three articles in particular serve as the basis for these fields of study in this thesis. The actor network theory will be grounded in the practical article written by Giesler (2012) and the more theoretical written by Callon (1986a). The basis for the dialectical approach will be an article written by Holt (2002) in combination with Giesler (2012) who also used dialectical framework. The relevance of using the combination of Actor-Network Theory and dialectics for the thesis is that both theories
possess tools that can enable deeper understanding for the steps and mechanisms that are important for brand building between several. Actor Network Theory provides a vocabulary to explain how different actants in a network reach goals through collaboration, while dialectics on the other hand focuses on progress and decision-making.

The gap that will be filled is the role of external actors in brand building. During the preliminary research the researchers were unable to find extensive sources that dealt with this aspect of brand building and from this specific angle. As such it was concluded that this thesis would be a welcome addition to the field of brand building.

1.3 Aims and Objectives
Since the most common use of an advertising agency is using a full service agency (Horsky, 2006) the better the two parties understand each other, and the process, the less problems and miscommunications there will be over the course of the partnership. With this in mind, the aim of the study is to improve understanding of the brand building process between agencies and clients by exploring the process.

In order to do this, the researchers will carry out an interview and observation based qualitative study. The study will be carried out at a well-known Swedish advertising agency. As such, the study will be a case study since it focuses on a single company and their clients. The advertising agency is Forsman & Bodenfors (hereafter F&B) and it will be introduced further in the case company chapter. One of their most famous commercials is their viral video “The Epic Split” featuring van Damme.

In the creation of a new marketing campaign or a new communication message, this thesis wants to explore how the parties discuss, argue and solve issues pertaining to the brand between them based in a dyadic business relation. A dyadic relationship is defined as one buyer and one seller, or as in this case an agency and a client (Anderson, Hakansson & Johanson, 1994; Dwyer, Schurr & Oh, 1987; Wilson, 1995).
1.4 Research Purpose
The purpose of this thesis is to develop an understanding of the way in which a brand is developed in a dyadic relationship with an external stakeholder.

1.5 Research Limitations
One of the limitations of this study is the fact that it is a case study. Because of this the thesis does not purport to draw broader conclusions on the advertising field as a whole. The findings have to be evaluated as what they are and acknowledged in the context in which they were found for them to be applicable to other contexts.

Furthermore, there is a limitation to the depths to which the thesis will go to describe dialectics as a field. The reason for this is that dialectics has philosophical, rhetorical and sociological aspects. However, taking all these schools of thought into consideration was not within the scope of this study. Therefore this thesis will focus on the sociological aspect since dialogue and negotiation is essential to how the client-agency relationship evolves and their project comes to a solution and a final proposal. Consequently, there will be no in depth discussion of Plato, Marx or Kant in dialectics since these advocates are more relevant to the philosophical approach.

1.6 Thesis Outline
In this thesis it has been decided to go against convention when it comes to qualitative studies. Due to the explorative nature of the issue the researchers have concluded that a discussion about relevant theories needs to take place before data collection and analysis can start taking form. As such the upcoming chapter will discuss the theoretical framework rather than observations. The theoretical chapter will be followed by the method chapter and case company chapter. The results will be presented in the penultimate chapter along with the analysis. Last but not least a discussion will take place followed by conclusions, contribution and further research. Figure 1.1 illustrates the thesis outline graphically.
Figure 1.1 Thesis Outline

Chapter 1 Introduction
- Scene setting, problem discussion and thesis structure

Chapter 2 Theoretical Framework
- Presentation of the underlying theoretical framework

Chapter 3 Methodology
- Scientific approach, method and data collection methods

Chapter 4 Case Company
- Presentation of the case company

Chapter 5 Results and Analysis
- Presentation of the results and analysis of the same based on the theoretical framework

Chapter 5 Discussion and Conclusion
- Discussion based on the analysis, conclusion of the thesis and suggestions for future research
2 Theoretical Framework

This chapter will present the theoretical framework that has been established for the thesis. Specifically the section includes an introduction to the analytical approaches Actor-Network Theory and dialectics. The chapter will be concluded with a summary.

2.1 Theory Justification

This study will use the Actor-Network Theory and a dialectical approach to analyse the brand building process that takes place between a client and an advertising agency. This combination of a theoretical model and an analytical approach has been chosen because they together allow for analysing a dialogue between two partner actors working towards a common goal. Respectively, Actor Network theory provides a theoretical view of how different actors work together to solve a problem in order to reach common but differing goals whereas dialectics provides a focus on the dialogue between the parties that has to take place in order for the collaboration to function, especially when the common goal is complex.

2.2 Actor-Network Theory

This section will introduce the Actor-network theory (hereafter ANT). It will start off with the background to introduce the general theory along with its core, the translation perspective. The main body of this section though will be devoted to introducing the four moments of translations presented by Callon (1986a). The theoretical framework presented by Callon will be complemented by the more practical article written by Giesler (2012). It is the four moments of translation model, tempered by Giesler (2012) that the authors intend to use when analysing the creative process that takes place between the advertising agency and the client.

2.2.1 Theoretical Background

ANT, or the sociology of translation as it is also called, was developed by Bruno Latour and Michel Callon in collaboration with John Law in the early 1980's. They have all published several articles and books about their theoretical approach (Latour, 1987, 1999, 2005; Callon 1986; Law, 1992). Simply put, ANT postulates that knowledge is a product of both social and technological aspects that is formed in a network of heterogeneous materials, such as human and nonhuman objects (Law, 1992).

Even though ANT is referred to as a theory, it is easier to compare the approach to a research method as pointed out in Dankert (n.d) blog post; it is the combination of different actors that
become something more than the parts. When it comes to the actors, ANT does not
distinguish between human and nonhuman objects as actors, the word actants or entities is
used instead as they do not refer to an individual (Latour, 1987). The actant then is an agent
that enters into groups or networks with other actants. Within these networks the actant
interact with each other and thereby can influence each other (Callon 1986a).

To address the view of treating human and nonhuman actants fairly, ANT is based on three
principles. The first is agnosticism, which suggests abandoning any earlier assumptions about
the network's nature and how they are constructed. The second principle is generalized
symmetry, which suggesting that there should only be one frame of explanations when
interpreting all actants, humans as well as non-humans. Researchers should therefore never
change registers on how to examine the actants. The third and final principle is free
association that recommends renouncing any distinction between social and natural
phenomenon (Callon, 1986a).

Various scholars have had conflicted views of ANT over the years. The theory has been
criticized for being both Machiavellian and anti-humanist (Ritzer, 2007). The contention that
human and nonhuman actants are equal and just as important to a functioning network has
also been among the aspects that have been most criticized (Amsterdamska, 1990; Collins &
Yearley, 1992; Sayes, 2013).

2.2.2 The Translation Perspective

Callon (1986b) explains that through actants, translation builds actor-networks. Translation
applies characteristics to the actants and form relationships between them which can be more
or less stable. Translation can therefore be seen as definition of roles (Callon, 1986b). In order
to fully understand the dynamic process of the formulation of the actor-networks, the
introduction of the translation perspective is necessary. The perspective can therefore be
considered the core of the ANT approach (Law, 1992).

In ANT all translation aims to solidify actor-networks (Callon 1986b). Translation revolves
around how actants come together and also stay together. This means fighting against the urge
of the individual actants to follow their own inclinations and by doing so separate from the
network. By fighting these urges the actants are also able to, for a limited time, conceal the
process of translation itself and shift the network from a heterogeneous set of pieces into what
best can be described as a single actant (Law, 1992).
2.2.3 The Four Moments of Translation

To get a better understanding how ANT can be applied, the thesis was built on two articles that have implemented the translation perspective in real life situations. Callon (1986a) used the theoretical approach to describe a process which took place in a small fishing village in France. It centred on scallop fishing and how the scallops were worryingly close to becoming extinct due to overfishing. With several different actors such as researchers, fishermen and the scallop themselves, Callon (1986a) presented a process model with four steps which he called “The four moments of translation”. The purpose of the model was to present how different actants with different goals can form a network to achieve these goals. The chances of success were considered to be higher compared to when achieving their goals individually.

This approach was later used by Giesler (2012) in his study of the development of different brand images and their doppelgänger image, with a focus on the brand Botox. His aim for the article was to see if it was possible to theorize market creation as a brand-mediated legitimation process. Giesler choose to explore the process by using ANT from sociology. He wanted to see if that theoretical formulation could be useful to examine legitimizing strategies that can be used to combat a doppelgänger image which undermines the authenticity of a brand. He further argued that this could be a valuable strategy for brand managers to use when developing a new brand image (Giesler, 2012). In the article he talks about how different actants, or in this case stakeholders such as journalists and celebrities, challenge the brand image which Botox then had to develop and change into something new (Giesler, 2012).

In this thesis, Giesler’s models can be used to see how a brand is created in an agency-client relationship, since similar challenges can be found as in the Botox case. These will be presented below. Also, the role that the advertising agency takes on can be interesting from the point of view of both Callon's (1986a) theories and Geisler’s (2012) application of them.

The authors of this thesis intend to use both Callon's (1986a) and Geisler’s (2012) work as examples to describe the four moments of translation to give the reader a fundamental understanding of its purpose and how it could be used to better understand the creative process that takes place between F&B and their clients. This process or development that Callon calls ‘The four moments of translation’ goes from problematization, interessement, enrolment and finally mobilization (Callon, 1986a) and is illustrated in figure 2-1 below. Callon explains this development as a translation in which the actants’ identity, interactions
and roles change through negotiation (Callon 1986a). The disposition will consequently describe Callon’s theories followed by how Giesler (2012) has used it in his case study and conclude in chapter summary the applicability to this thesis in each of the four moments.

Figure 2.1 The Four Moments of Translation

2.2.3.1 Problematization

According to Callon (1986a) problematization can be divided into two parts; inter definition of the actors and identifying the obligatory passage point. Inter definition refers to the defining of all the actants concerned and what their aims and goals that they want to achieve are. The aims and goals can be; simple, the scallops themselves merely want to survive, self-driven, the fishermen want a source of income, or more complex, the scientists want to increase their knowledge about the scallops. The obligatory passage point is the focal point which, if passed, would lead to all the individual actants reaching their goal. In Callon’s (1986a) article the obligatory passage point is whether the scallops can be encouraged to reproduce under more domesticated conditions. If this issue is solved, then the aims and goals of the individual actants will be achieved; the scallops will be able to perpetuate themselves, the fishermen will have a steady source of income and the scientists will have increased the knowledge of the scallops (Callon, 1986a).

In Geisler’s (2012) article a similar but different version of problematization is developed. Giesler (2012) does not go into details pertaining to the relevant actants; however he does identify what he believes to be an obligatory passage point. This passage point is when consumers perceive brand consumption as necessary for attaining or maintaining their desired identity.

In his case surrounding the building of a new brand image, Giesler describes the first step of problematization as the part of “developing a new brand image” (Giesler, 2012 s 64). This is the beginning of the process for combating an unwanted doppelgänger image of the brand and developing a new meaning in relation to one's competitive or ideological goals. Giesler (2012) argues that brand managers have important steps they must consider before moving forward. The most important of which is that they must examine the competing image. After that the
managers need to develop a new story for their brand and through that create a new image (Giesler, 2012).

2.2.3.2 *Interessement*

The step of interessement focuses on the practical considerations following from the more hypothetical problematization. The step can be seen as a series of processes when a deciding actant aims to lock other actants into specific identities. The process is focused around capturing the other actants interests and negotiating their involvement in the future network (Callon, 1986a).

Callon (1986a) motivates his use of the word interessement from Latin. Interessement comes from inter-esse which means "in between". To interest an actant, there is a need to create a form of device which can come in between it and other actants (Callon, 1986a). Something to “catch” their interest and divert their attention towards the actants deploying the device.

The deciding actant, which in Callon’s (1986a) article is the researchers, argues to convince the other entities to accept the roles that they have defined for them. Since all the actors within the network exist in real life, it is often complicated. All these actants may or may not accept the roles or the interests that has been applied to them during the problematization (Callon, 1986a).

As mentioned, interessement can been seen as a process but in reality it is more like a group of actions by which an entity tries to apply and stabilize the identity which it has decided for the other entities through the earlier stage of problematization. In the figure below it is illustrated by A, which tries to interest B through disconnecting or weakening the link between B and the other entities C, D E etc. In Callon’s (1986a) model, A represents the researcher's, B is the scallops and C, D and E represents the fishermen, the current and the starfish respectively. The big swooping arrow represents the device of interessement which cuts through the connections.
Giesler (2012) continues from this argument that, in the moment of interessement, the validating of the new brand image takes place. Here he focuses on a similar objective as Callon (1986a) mentioned, that problematization is not enough, since the result of the problematization itself is not strong enough to be able to represent consumers. Giesler (2012) argues that the managers need to accentuate the desired image of the brand over the competing image. Interessement can be seen as an attempt to interrupt all potential competing associations and to render the proposed alliances valid (Giesler, 2012).

Giesler (2012) argues that to validate the new brand image, the brand managers should focus on building alliances with different social sanctified expert authorities and by this also invalidate the competing brand image. These authorities can be used for expressing the brand image wanted by the brand managers, for example the use of the League of Women Voters which helped grow the image that Botox is a “Weapon of liberation” instead of an addicting substance (Giesler 2012). In Geisler’s case, one may see the League of Women Voters as a device which comes in between the consumers and the doppelgänger image so that the new image can create a link to the consumers for themselves.

However this could at the same time strike back at the brand image that the managers try to create. For example, film director Martin Scorsese was critical to the usage of Botox since he believed it inhibit the actors and actresses possibility to express different emotions and his stance strengthen the image of Botox as an “expression-disabling face freezer”. He therefore
became a spokesperson against the use of Botox and strengthens the doppelgänger image (Giesler 2012).

2.2.3.3 Enrolment

The moment of enrolment focuses on the question of how to define and coordinate the roles. It is a collection of strategies in which the deciding actant seeks to define and connect the various roles they assign to the other actants (Callon, 1986a).

Enrolment is explained by Callon (1986a) as a versatile form of negotiations that takes place, which are in general tests of strengths that follows the interessement and enables them to succeed. However, the moment of interessement does not automatically lead to a forming of an alliance and further on enrolment (Callon, 1986a). For enrolment to be successful, it requires not only the imposing will of some entities on others, but also that some entities has to give in (Singleton & Michael, 1993).

For the moment of enrolment, the focus lies on the aspect of converting the question into several statements that are more assertive. Enrolment leads the device by which a set of allocated roles is defined and attributed to entities who accept them. If B is to be recruited, it must first be willing to help solving the obstacles that A has. However, this is not so easy to achieve, and in reality A has to prepare for a long and difficult negotiation with B.

In the example of the scallops, the actants which the alliance needs to exclude from influencing the scallops are the current that disperse the scallop’s larvae and the starfish that eats them (Callon, 1986a). So to negotiate with the scallops means in practical terms to negotiate with the currents and the predators, however these parties do not give up so easily. Though, some actors are recruited without any resistance. In the case of the scallop study, the fishermen choose to accept the conclusions that the researchers come to and their consent is acquired in advance without discussion. Therefore for the most part, the negotiation is carried out between a few ‘resilient’ actors. These can be brought in by different ways such as; physical violence, for example against predators, seduction, transaction and finally consent without discussion as was the case with the fishermen (Callon, 1986a).

Giesler (2012) in turn suggest that this step is the moment for enacting the new brand image. Similar to what Callon (1986a) describes, Giesler (2012) argues for that in this moment the brand's image needs to be shifted from an abstract idea to a more concrete consumer
performance otherwise it will remain abstract. This can be achieved by recruiting brand ambassadors in the role of an “authentic representative of the targeted consumer segment whose performativity enact the identity value of either using or avoiding the brand” (Giesler 2012, s 64). He argues for that this is crucial for the image revival phase (Giesler, 2012).

### 2.2.3.4 Mobilization

Mobilization of the allies is the fourth and final moment and in general answers the questions: Do the actors within a network represent the masses of their own kind in a righteous way? Who speaks for and who represents whom? For the researchers to be able to succeed in their project, these questions need to be answered (Callon, 1986a). In the part of mobilization, several methods are used by the leading actant, in Callon’s (1986a) case the researchers, to make sure that different spokesmen for various groups are able to represent them in a corrective manner, thus enter the aspect of the spokesperson's legitimacy which needs to be established.

The aspect of using a spokesman for the actors involved in the process does not necessarily present a problem. In order to speak for others, first you need to silence those you intend to speak for, which in the case of humans can prove to be difficult. However it can be considered to be even more difficult to speak for entities that do not possess the ability to use an articulate language at all, which in this case would be the entity of the scallop (Callon, 1986a).

From Geisler’s (2012) perspective, the final moment revolves around circulating the new brand image which highlights the aspect of culture. Giesler (2012) believes that if the stakeholders do not support the diffusion, the new brand image will have little cultural influence. By ensuring that the stakeholders and the consumers embrace the new brand image, the image's cultural dominance over its competing image will strengthen (Giesler, 2012).

Giesler (2012) argues for a wide range of different marketing channels such as; television, magazine reports, interviews and also social networking and co-creative brand communities could help the new brand image to conquer over its doppelgänger. Giesler further describes how these emotional brand strategies can be applied by both managers who wish to engage combat against its doppelgänger image but also for other actors like competitors or anti-brand activists who is interested in creating a competing image (Giesler, 2012).
These four moments make up the stages of a general process of translation. During this process there is negotiation surrounding the actants identities, the possibility of interaction and also over the margins of manoeuvre. At the end of these four moments, a network of actants with relationship to each other has been developed together with a general unity. However, the alliance of the actants within the network can be challenged at any time. The existence of the possibility of an actant refusing to enter the actor-network should not be underestimated (Callon, 1986a).

An actant may challenge or ignore the identity that has been applied to them. Other actants which try to disrupt the relationship such as currents or predators in the scallop example may find a way to finally succeed. Other times there may be mutiny against the network. In the scallop study the fishermen eventually ignored the commitments they agreed upon and some choose to go out fishing for scallops when they were not supposed to which set the network back. Therefore, translation cannot be taken for granted, and the strategies needs to evolve with the particular circumstances in which they were developed (Callon, 1986a).

The model of translation by Callon (1986a) together with its implementation by Giesler (2012) on the Botox brand provides the reader with a fundamental understanding of the approach this thesis intend to use in its case study. Further on in this theory chapter the authors will introduce the theory of dialectics.

2.3 Dialectics

Dialectics originated as a philosophical tool developed by the ancient Greeks, who used it in a similar fashion to logic. Anders Sigrell (personal communication, 10 March 2016), rhetoric professor at Lund University, described the difference as logic being concerned with necessary truths, (i.e., All men are mortal, Plato is a man, therefore Plato is mortal) whereas dialectics is concerned with probable premises based on opinion (i.e., No bad men should govern, every majority is made of bad men, therefore no majority should govern). Sigrell also pointed out though that in modern times dialectics is a very vague term that has been used widely with varying meanings in philosophy, rhetoric and sociology. Because of this vagueness the most practical way to define it is by using precedence from other articles in the relevant field that is going to be studied.

For the purposes of this thesis, the researchers will use two main studies when defining the use of dialectics in the field of brand building. Giesler (2012) and Holt (2002) both use
dialectics in a sociological way to investigate relationship based brand building activities in consumer research. This thesis therefore finds inspiration in how these authors defined dialectics to interpret their empirics. Specifically what they used was the process of discussion based on theses, antitheses and syntheses. What this means in practice is that one party provides their viewpoint (theses) which then is countered or retorted by the second party (antitheses) before reaching an agreement (syntheses). Further, both Holt (2002) and Giesler (2012) argue that the synthesis, once established, forms the basis of a new thesis in subsequent discussion.

Holt (2002) was one of the first researchers who used a dialectic approach in the field of brand building. In his study he uses the distinction between theses, antitheses and syntheses to illustrate how consumers react to brands becoming a larger part of culture. One of the problems with his study though, is that the methodology, logic and conclusions are solely based on dialectics and as such are based on interpretation, which the common reader might not follow. This also makes it problematic as the basis for further studies.

Inspired by Holt, Giesler (2012) makes use of a similar approach to brand building when he researched the brand image of Botox between 2003 and 2010. However, he improves on the main drawbacks of Holt’s study. Giesler (2012) first of all uses dialectics in combination with Actor-Network Theory to specify what is explored by observation in the methodology beforehand. Secondly, he graphically develops a framework from Holt that is going to be a foundation for the analysis of observations and interviews in this thesis. As seen in figure 2.3, it is quite easy to follow the brand image and how it faces resistance and develops. The marketing department of Botox tries to convey to the public in 2002 that Botox is a product that makes the user happier and part of a healthy lifestyle (Giesler, 2012). That image is communicated to the public, but is countered by the argument of being poisonous. This led to a new counter from the marketing department in order to take back control of their brand.
Dialectics as used in Giesler (2012), aims to explain how marketers try to convey an image and how this image is subject to other images and ideas during the creative process of an advertising agency. While Giesler’s (2012) dialectic model serves as the centre of this thesis, its scope will be altered for the purposes of the study. Giesler’s (2012) and Holt’s (2002), dialectic model focuses on the public reaction to a brand image communication, but the focus of this thesis would occur before any public communication takes place. It observes the left column of the model above, and how the brand image communication is created between a
client and consultant. The thesis uses the same dialectic method as Giesler (2012), but with a much more narrow focus on the relationship and how the brand is born from it.

2.4 Chapter Summary

In order to use Callon's (1986a) theories, the authors intend to give a description of their interpretation of the four moments. Similar to Giesler (2012), this thesis need to reinterpret the different moments for them to be applicable in a creative process framework when developing an advertising campaign as described in Duckworth (1990) and Horsky (2006). This section will provide a short summary of Callon’s (1986a) description of the four moments followed by Geisler’s (2012) interpretation of them and conclude with how the authors’ interpret them for the purposes of this thesis. The chapter summary will conclude with the definition of dialectics and how this thesis intends to use it to understand the development of the advertising campaign and the brand building process.

Problematization

Callon (1986a) describes problematization as a two part moment. First there is the defining of the actants involved in the process and secondly the identifying of the obligatory passage point. In the Botox case, Giesler (2012) uses a similar approach when defining the first step/moment as the part when the new brand image is developed. He does not in detail identify the actants involved; however he does identify the obligatory passage point.

In the case of the advertising agency, the central aspect of the problematization could revolve around the first meeting between the client and consultant and the developing of the briefing process. The identification of the brand, the aims of the campaign and also the necessary personnel and knowledge to produce the campaign is identified in this process.

Interessement

Callon (1986a) explains interessement as the stage when one of the actants tries to lock the others to defining roles of the network. By using his interessement model (see figure 2.2) Callon (1986a) describes how a network is built up. Giesler (2012) on the other hand does not use this figure but rather define this stage as when the validation of the brand image takes place. He further argues that the brand managers need to build alliances with different experts to be able to overthrow the competing brand image.
In this thesis, interessement focuses on the process of creating an advertising campaign pertaining to the problematization. The stage of interessement could be defined as when F&B sets out to create the campaign itself after the general framework has been decided together with the client. In this framework they should be able to start constructing the campaign material which for all intents and purposes should work as the device of interessement, that which severs the lines of influence from the other actants.

**Enrolment**

Callon (1986a) argues that enrolment focus on defining and connecting the various roles that the decision actant has assigned to the other actants. This is also when the leading actants tries to cut out detracting or destructive actants, to form a network with the other desired actants. Giesler (2012) on the other hand explains that enrolment is when a company enacts the new brand image. Here he moves from a theoretical to a more concrete approach, example may be the recruiting of brand ambassadors to represent the desired values of the new brand image.

Using Giesler (2012) as the main influence for the moment of enrolment, it would most likely revolve around make the campaign into something more concrete. This could mean deciding whether to involve spokespersons or other of formats of persuasion. The finalizing of the campaign would represent the move from enrolment to mobilization.

**Mobilization**

Mobilization focuses on, according to Callon (1986a), whether the actors within a network represent the masses of their own kind in a righteous way. To be able to succeed, the leading actant needs to examine the legitimacy of the choosing representatives and therefore reach mobilization. Giesler (2012) rather reinterpret this as the stage when the manager needs to make sure that the new brand image is strongly communicated by all the stakeholders and that the consumers embrace the new image.

For this thesis the moment of mobilization could be seen as the part when the campaign is going to be launched to the general public. This is when the responsibility of the agency ends and the focus reverts to the client. If the general public approve of the new campaign and support the idea and message of it and the client’s brand, mobilization could be seen as successful.
Dialectics
The definition of dialectics that is used within this thesis originates from Giesler (2012) and identifies the sequences and stages that the creative process takes. It explains how the brand image itself is communicated between the parties and how it develops, as the process proceeds, on a macro and micro level.

The foundation of dialectics explains how two parties reach consensus, by proposing a thesis, answered by an anti-thesis that reaches a synthesis. As any process involves more than one decision, the decisions will be illustrated in an easily overviewed schedule that explains how different decisions are being made and how the campaign proceeds. In this thesis we will use dialectics to portray the dyadic relationship between the parties and thereby describe how the brand is born from it.
3 Methodology

This section will delve deeper into the practical and theoretical method that will be used in the study. The research strategy will be presented along with the research design and the methods of data collection. Each section will include the different approaches available and justifications as to the choices that have been made in regards to them. The section will also include a look at the trustworthiness and authenticity intentions of the study.

3.1 Research Strategy

This section introduces the ontological and epistemological stance of the thesis through the use of paradigms. It will also discuss the chosen research approach.

3.1.1 Interpretivist Paradigm

When it comes to choosing which ontological and epistemological considerations that will drive the study, there are several paradigms to choose from. A paradigm is, according to Oxford Dictionaries (2016), a: “worldview underlying the theories and methodology of a particular scientific subject”. Bailey (2006) introduces three mainstream paradigms available for field studies. These are the positivist, interpretivist and critical paradigms.

Of the three paradigms that Bailey (2006) present in her book, only the first two are at face value relevant for the research objective of this paper. The positivist paradigm is the paradigm of choice for natural science and quantitative research as it postulates a world where things exist objectively and are not dependent on an observer or researcher (Bailey, 2006). Conversely, in the interpretivist paradigm the world is seen as subjective; there is no true reality out there when it comes to the social world, and it is all localised and dependent on the actors within it and the people observing it (Bailey, 2006). In the interpretivist approach subjectivity is endorsed, while personal biases from the researcher are still shunned and the researchers are encouraged to immerse themselves into the world of the studied (Bailey, 2006).

Due to the characteristics of the two paradigms the difference is clear. The positivistic paradigm focuses on an objective and quantifiable world whereas the interpretivist paradigm focuses on analysing the context and the actors involved to reach conclusions about the world. Interpretivists reject the idea of a universal truth that can be generalised outside of its specific context. With this division stated it is clear that the focus of this study is not something that is
easily quantifiable but rather it is something that is very much dependent on the relationship between different actors. This is something that must be analysed and interpreted. Because of this the interpretivist paradigm will serve as the basis for the analysis of the data gathered. What this means for the practical empirics will be further described in details below.

3.1.2 Abductive Approach

This study is conducted as a case study and because abduction is the most common approach for case studies, one could initially argue for the implementation of it. However, just because it is the most common way, it does not mean that it should not be explained, clarified and compared with other alternatives (Alvesson & Sköldberg, 2009).

Abduction is sometimes described as a mix between induction and deduction which it is not, neither formally nor informally (Alvesson & Sköldberg, 2009). The approach originates from the philosopher CS. Pierce who reasons that knowledge grows as the process of finding how truth progresses (Alvehus, 2013). Abduction, in comparison to deduction, does not use hypotheses and, in comparison to induction, abduction means that you can have some theoretical understanding before collecting empirics; however it is not required (Alvehus, 2013). As a result of the interpretivist approach, abduction works best for this study, because it enables deeper understanding of context. In the case of this study, there is support for theory and an insight to be made at several points in time, which is convenient considering it is a process that is researched and not all the parts can be understood at once.

Relating to the research questions, the kind of methodology that answers them best is neither inductive nor deductive. The primary idea behind this reasoning is that because creative processes from an agency-client perspective are not widely researched. An explorative research therefore has to be conducted since the lack of general knowledge in the field.

For explorative research both inductive and abductive approaches are suitable. However, this study sincerely dismisses deductive approach because it requires underlying theory to test. The major choice in this thesis is therefore to choose between an inductive or abductive approach. Since the research question could possibly be explained somewhat by related theories such as stakeholder or agent theory, but not fully, an abductive approach is chosen. The abductive approach also fits a growing thesis, which means that much reflection and further studies will be put into practice. This way the understanding of the process will
develop and mature. What essentially are looked for are paradoxes, translations and negotiation practices which accumulate over time and take different shapes.

Because of the abductive approach, analysing empirics will infer a choice from the writers of how much theory that actually is present in the material. It will thus be a matter of perception. The fact that ANT and dialectics are considerably open theories concerning problem solutions, make them suitable for a problem solution oriented process. Because of the theories’ openness, the analysis would seem to lean more towards a deductive approach than abductive. However, by clearly describing the creative process, emphasizing present themes of the theories and creating concepts on those themes, the thesis remains abductive.

3.2 Research Design

This section will describe choices made in regards to the design of the study. Qualitative versus quantitative approach will be discussed followed by a discussion of the merits of a single case company.

3.2.1 Qualitative Research

Qualitative research is different compared to a quantitative research on the basis that the relationship between researchers and subjects is close and that the researcher finds themselves in an insider role. The strategy is often unstructured or semi-structured and connection to the thesis and theory is something that grows during the process rather than simply being confirmed or rejected as is the case in a quantitative study (Bryman & Bell, 2013, translated).

The most basic feature within qualitative research is the expressed desire to see actions and situations from the perspective of the study subjects. The methods that are often associated with qualitative research are observation and interviews; however focus groups are also sometimes used to collect empirical data. In the case of quantitative research, the most common method is surveys (Bryman, 1997, translated). For this thesis, it was decided that the approach would be qualitative and the methods to be used would be both observations and interviews. This was done in an effort to facilitate collection of explorative information. The methods of information gathering and how they are used in this thesis will be more thoroughly explained in the sections below.

The reasons for choosing the qualitative approach and use interviews as a data collecting method was because they offered a higher probability to generate information that could lead
to answering the research questions. Because this thesis focuses on a creative process between humans in an agency-client relationship, several aspects had to be considered. The complexity of such a process may include conflicts erupting between the parties. These conflicts can also generate contradicting views of the experiences. This in combination with the length of both the brand building process and the relationships led the researchers to the conclusion that the necessary empirical material to answer the research questions would be too complicated to collect by simple surveys. These were the main reasons why a quantitative approach simply would not be able to answer the questions of this thesis.

With the quantitative approach there are also some typical characteristics such as; discover causality, be able to generalize results for a larger population and also replicate or repeat earlier experiments and research (Bryman & Bell, 2013, translated). In this thesis those characteristics could cause complications, since this creative process that involves people can be very different from agency to agency. The results may be very specific to F&B and therefore difficult to generalize or replicate. With that said, even though F&B may have their own process of doing things, some results of thesis could be generalized if the reader identifies aspects similar to their own situation.

The final reason for choosing a qualitative approach was connected to the fact that F&B did approve to interviews with several key people early on of this thesis process. The interviews with F&B personnel combined with the opportunity to interview two separate clients of F&B makes the case for using a qualitative approach stronger.

3.2.2 Explorative Case Study

This research project is going to be taking the form of a single explorative case study. Stake (1995) describes two alternatives when it comes to the way a case study can be justified; the intrinsic and the instrumental study. The intrinsic study refers to situations where the particular case is of interest to the researchers whereas the instrumental refers to cases where the focus of the study is something overarching and general (Stake, 1995). For the purposes of this thesis the reasons for studying F&B specifically has elements of both of these alternatives. F&B, by virtue of being a well-known agency, holds special interest in the mind of the researchers and insights gathered from such an agency could be indicative of something general.
Generally, case studies tend to be viewed as lacking in generalizability. This is due to the fact that they focus on a single case and provides deeper insights about it at the expense of other cases. Furthermore, the reason for choosing a case study was that in order to understand a specific process the researchers felt that it was not advisable to switch between different organisations since processes could vary. In addition to this, in order to gain the necessary access, the researchers had to forgo the use of other companies, due to the confidential nature of the industry.

Is F&B a good company for a case study? With the record and hierarchy of the agency in mind its typicality as the focus of a case study could be argued. If they are different compared to the typical agency should they be the case company? Stake (1995) points out though that while typicality can be useful its’ necessity should not be overstressed. Rather, he makes the point that “often an unusual case helps illustrate matters we overlook in typical cases” (Stake 1995, p.4). As such the “uniqueness” of F&B might still yield insights of interest to the general industry even though they are not the standard agency.

Through the dialogue with the agency the researchers had been granted access to the office and to the employees of F&B as well as permission to approach their clients. This fact supports the selection of this case company. If, as a researcher, you gain proper access to see the process, that is not something that should be taken lightly.

3.3 Empirics

Using the decided upon preconditions, interpretivist, abductive and qualitative approach this sections will go through the available data gathering methods and establish which ones suit the purposes and limitations of this study the best. The profile of the respondents will also be presented.

3.3.1 Data Collection Methods

Bryman and Bell (2013, translated) present three categories of qualitative data collection namely; ethnography and participatory observation, qualitative interviews, and focus groups. Taking into consideration the access that has been granted at the company, using a mix of data collection methods is the best alternative. Because of this, individual interviews and observations will be used.
The reason for using a mix is that it provides a broader picture and the different forms of collection can be used to check validity of each other. Interviews alone would give insight into what the interviewees themselves see as the points and interactions of interest. Can you be sure that the interviewee is telling the truth? And, do people do what they say or do they say what they think they should do? Saying one thing and doing another is a common occurrence, whether it is intentional or subconscious. Following up the interviews with observations allows for verification or contention of said points or interactions.

When it comes to observations, they can be hard to understand without relevant basic knowledge, especially when doing an explorative study. Interviews in conjunction with the observation will make the latter easier to follow and to understand. As such the mix of data collection methods is preferable. Below, the use of the interviews and observations will be outlined. All individuals interviewed and observed will be granted anonymity in the study when quoted or discussed.

3.3.1.1 Qualitative Interviews

There are two main ways to carry out qualitative interviews; semi structured and unstructured interviews (Bryman & Bell, 2013, translated). The unstructured interview is used when the point of the interviews is to let the interviewee associate freely based on loose themes and topics whereas the semi structured interview makes use of a clearer interview guide that leads the conversation while at the same time allowing for the interviewee to talk freely about themes in a similar fashion to the unstructured interview (Bryman & Bell, 2013, translated).

Due to the fact that the researchers are entering a context that few people have explored in depth, the explorative aspect of the unstructured interview would initially provide more valuable insights. Doing this in the form of a semi structured interview could be difficult as it would rely on the researches possessing practical knowledge about the field that is only accessible through working in the specific field and company. As such, letting the interviewees speak freely about the process would provide more information than trying to pre-empt and ask specific questions based on limited knowledge. However, as the interviews progress, a deeper understanding of the process will develop and as the understanding increases the possibility of asking appropriate follow ups or draw attention to certain topics previously unknown will increase as well. This would in essence lead to a more thorough interview guide growing organically as the interviews progress.
Because of this, the unstructured, moving towards the semi structured, interview process will be employed during the individual interviews. The primary basis for the basic outline of the interviews will be previous interviews and the theoretical framework. By the end of the observation and each interview, the researchers will have become more knowledgeable about the process. This would mean that the more interviews that are carried out the more specific questions will be able to be asked in the next which then leads to further information. Following this through means that the final interview will be noticeably more structured than the first one.

Interviews will be recorded through the use of recording equipment and later transcribed. The entire group will take part in the interview both for the sake of equal information attainment and allowing for specialised follow up questions on different aspects of the study from the most knowledgeable researcher. The interviews will be carried out in Swedish to avoid inaccuracies stemming from differing fluency in English. The insights from the interviews that will be used in the thesis will be translated into English by the researchers. While this could lead to problems regarding language and socio cultural differences (Bryman & Bell, 2013, translated) the fact that English and Swedish are, relatively, similar and all the people involved are Swedish the problems are somewhat mitigated. However, being aware of the difficulties in translation while keeping true to the source material should always be a priority.

3.3.1.2 Respondents

The respondents that will be interviewed are employees at F&B and representatives from the clients. At F&B the researchers will interview senior members of the staff in varying roles related to the process such as planners, copywriters and project leaders. One representative was chosen from each major work area, concerned with the creative process, after consulting a senior manager at F&B. Clients were chosen primarily by size and advertising expenditure (one large client and one small). After interviewing both, a decision was made to not extend research because the scientific question primarily focuses on the agency’s role and both clients, despite being from very different industries, provided similar information.

In practical terms this means that interviews will have been carried out with representatives from the central roles at F&B related to the primary business. In regards to the clients they will be represented by the contact people who work with F&B namely brand managers and a
marketing communication manager. In the table below the researchers present the interviewees by their position at F&B or Client and finally the length of the interview.

Table 3.1 Table of Respondents

<table>
<thead>
<tr>
<th>Position (F&amp;B or Client)</th>
<th>Length of interview</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior Copywriter (F&amp;B)</td>
<td>95 minutes</td>
</tr>
<tr>
<td>Account Director (F&amp;B)</td>
<td>52 + 53 minutes</td>
</tr>
<tr>
<td>Planner (F&amp;B)</td>
<td>72 minutes</td>
</tr>
<tr>
<td>Marketing Communication Manager (Client)</td>
<td>54 minutes</td>
</tr>
<tr>
<td>Brand Manager (Client)</td>
<td>79 + 15 minutes</td>
</tr>
</tbody>
</table>

3.3.1.3 Observation

When it comes to the observation, what stand out is of course the time constraints of the study. A proper long term observation is spread over months or years rather than weeks. Because of this, and in combination with the hectic schedule of the agency, the observation the researchers are going to carry out is a micro observation limited to one day (Bryman & Bell, 2013, translated). The problem with basing the study on a shorter observational period would be lack of a longer consistent observational period as to establish long term patterns. It was initially planned to spend more time at the agency but due to the confidential nature of the business and a, for the researchers, unforeseen launch, the available time was reduced significantly. However during the course of observation the open floor plan and access to a senior employee gave as much access as possible. While such a short observation would not be ideal, the researchers feel that they gained sufficient information given the circumstances. The culture involved with the floorplan at this particular agency is designed so that everyone in the agency can quickly get an overview of what everyone else is working with. All current work is printed and stays on the floor or the walls. Observing was therefore efficient since observers quickly could see and ask regarding any process going on in the agency. Also, this way several stages could still be observed, since the work displayed would be done at different stages of development.

The observational role that was adopted was that of an open observer as the people who were observed knew who the researchers were and what they were doing before the observation took place. This is due to the closed nature of the agency; you have to gain access to the space and because of that you have to present who you are. The observation took the form of free
range observation at the company. It involved the researchers engaging in shorter interviews or discussions with the observed. Field notes were taken at the time of observation and full notes were later compiled at the end of the day as to make sure as little as possible was lost. During the observations no recording took place. This procedure puts the observational role of the researchers squarely in the “observer as participant” camp (Bryman & Bell, 2013, translated).

One of the main problems when it comes to observations is reactivity on the count of the observed. What this means is that the observed will alter their behaviour in reaction to the fact that they are being observed (Bryman & Bell, 2013, translated). This can include anything from “worse” results, attributed to nervousness of being watched, “better” results, feeling appreciated, or just generally a different behaviour (Bryman & Bell, 2013, translated). All these occurrences would result in the observer observing something that is not natural and hence not what they wanted to study. While this is always a danger when carrying out observations, the professional but laid back setting aids in alleviating this problem. In addition to the free range observation the researchers were allowed to view a presentational video as a way of seeing how the agency presents their concepts to their clients.

3.4 Data Analysis

The analytical approach used in this study is a dialectic interpretivist approach. As explained in the theory chapter and the method, the focus of the study is to illustrate how the back and forth, theses, antitheses and syntheses, impacts the brand building process. Basing the data analysis on this means that the data gathered would be analysed to portray the process that takes place between the two actants concerning the brand development. In a similar way, when analysing the transcribed interviews and field notes the researchers, in accordance to the hermeneutic circle, moved between the general, the theory, to the specific, results, to achieve justifiable interpretations (Alvesson & Sköldberg, 2009).

Following in the footsteps of Giesler (2012) and Callon (1986a), this thesis analysed the results in a similar fashion as presented in their studies. Analysis and discussion tried to establish whether ANT and its four moments model, or components of it, is applicable on the agency-client brand building relationship. This was done in accordance with the explorative and abductive approach of the study; no theory will be forced onto the data for the sake of matching the original theory.
During the process of analysing the material the interview transcripts and field notes will serve as the primary source of information. In order to make sure that the information presented is easily accessible the content will be categorized by subject matter. Primary categories will be F&B (information about the agency and how it works), advertising work in general (information about how other agencies work), ANT, and dialectics (how negotiation and dialogue takes place). ANT will then be further split into the four moments of translation for finding data pertinent to each moment.

3.5 Trustworthiness and Authenticity

Qualitative studies have received criticism for not being objective and for lacking the staple of being able to generalise from their results, in essence for lacking proper validity and reliability (Cope, 2014). When employing a qualitative approach though validity and reliability are not generally applicable as they are developed with measurability and objectivity in mind rather than the focus on the experiential and subjective nature of studies focused on human society and interaction. In response to this qualitative researchers have developed and adopted an alternative set of criteria when evaluating their research (Bryman & Bell, 2013, translated; Cope, 2014). The new terms used to evaluate qualitative studies are trustworthiness and authenticity. Trustworthiness is further split into four subsets; credibility, transferability, dependability and confirmability (Bryman & Bell, 2013, translated; Cope, 2014). This essay will use these qualitative evaluating tools in lieu of the more positivistic reliability and validity employed by quantitative and more traditional qualitative studies. Below follows a short description of the criteria and how this study will tackle each one.

Credibility: The credibility aspect of trustworthiness regards whether the conclusions and descriptions provided by the study would be considered a credible portrayal of the object of study; an insider should be able to recognise what is described (Cope, 2014; Farrellly, 2013). In an effort to secure this aspect the researchers will solicit the aid of the interviewees at F&B and the clients to read and comment on the transcripts of the interviews to make sure that they do not feel that they were quoted wrongly in the interviews. This process is referred to as respondent validation (Bryman & Bell, 2013, translated).

Transferability: Transferability refers to the ability of the empirics gathered to be relevant for other settings or other times. In other words, whether readers working at a different company or at a different time can relate to the empirics and generalise from it (Cope, 2014;
Farrelly, 2013). The way to deal with this is to provide as much details as possible in the descriptions for the reader to feel that the situation and analysis is transferable (Bryman & Bell, 2013, translated). This study intends to provide well filled out descriptions of the company setting and client relations to fulfil this obligation. The aim of the study is not to present a generalised result, however part of the results could be recognized by companies in a similar role as F&B and therefore taken into account. Considering that processes differ between agencies, a complete transferability of the results can be challenging.

**Dependability:** Dependability as an aspect of trustworthiness is related to the quantitative reliability aspect, whether the results of the study can be replicated (Cope, 2014; Farrelly, 2013). This can be addressed through a process of “auditing” the problematization, field notes, transcripts, choices regarding respondents etc., in short of the study itself (Bryman & Bell, 2013, translated). This can be carried out by a third party. Since this report is done in the context of a university education the closest it gets to an external auditing is the supervision provided and that will serve as the main auditing. The fact that the study is carried out by three people provides some internal auditing. Furthermore the group received feedback from a third external party in the form of a faux defence which was part of the writing process. These three sources of auditing in combination with feedback from respondents of the paper should safeguard the dependability of this thesis.

**Confirmability:** Confirmability in the qualitative sense refers to the question of whether the researchers present the data free from any deliberate personal biases or assumptions (Bryman & Bell, 2013, translated). A way to deal with this is the use of extensive quotes, leaving as much as possible of the original words in the analysis (Cope, 2014). For this thesis then, as much as possible the interviewees will be allowed to use their own words to describe the situation. The fact that the study is carried out in a group also allows for the group members to serve as “devil’s advocate” when it comes to choosing which quotes to be used, how to interpret them (Farrelly, 2013).

**Authenticity:** When it comes to the authenticity aspect there are a set of underlying factors: Whether the study provides a fair representation of the company, whether the study helps the participants to gain a deeper understanding of their social situation, whether the study helps the participants to understand each other better and whether the study provides information for the participants so that they can change their situation (Bryman & Bell, 2013, translated).
When it comes to these criteria the main intent of the study is to provide information for the participants to gain a deeper, academic, understanding of the brand building process at the case company and for their clients. This will be achieved by making sure the final version of the study is presented to the participants.

This thesis aims to provide empirical data that adheres to these standards of evaluation through the methodology described above.

### 3.6 Chapter Summary

In summary this research project will be an explorative qualitative study espousing an interpretivist view of the social world that is being observed and using an abductive analytical method. The study will take the form of a case study carried out at F&B’s headquarters in Gothenburg. Data gathering will be done through observations and individual interviews.
4 Case Company

This chapter will introduce the case company in more detail; who they are, how they work and what they have done. This section contains illustrative quotes from interviews carried out during the course of the study.

4.1 Forsman & Bodenfors

As alluded to previously in this thesis, the company that will serve as the case company is the advertising agency Forsman & Bodenfors. F&B was founded in 1986 in Gothenburg by four individuals who wanted to try to create an advertising agency that was not, like the majority of the Swedish advertising world, based in Stockholm. This might seem trivial at first but it was the first step that they took in order differentiate themselves from the competition, to stand out. As the interviewed planner explained it: “They [the founders] placed the agency in Gothenburg for a reason. We were going to be the little brother, and we are always going to have an uphill struggle.” The reason it was seen as an uphill struggle was that in the beginning it was hard to attract the creative community, which was centralised in Stockholm, to move to Gothenburg. These early years also shaped the mentality of the company as the planner argued: “The day that we start feeling content, when we are no longer the underdog, we are doomed.”

Basing their operations in Gothenburg is not the only thing that seems to differentiate F&B from their competition in Stockholm. The second central pillar of the agency that also goes back to the founding in 1986 is a particular way of organising their business. F&B, by their own admission, are rather unorthodox when it comes to the structure of their business and how they work. Both in interviews carried out in the study and in Andersson’s (2015) presentation, the company is described as having a flat structure quite contrary to the predominantly hierarchical structure of their national and international competitors. An analogy that the people at F&B are fond of is describing the advertising industry as being more hierarchical than the Catholic Church and the Russian military. This was especially true at the time of founding as the Swedish advertising industry was foundationally influenced by the American and British business model. One of the central aspects of this model that F&B choose to completely forgo is the use of a creative director, a pivotal role in the American and British system. The planner who was interviewed described the briefing process used in the American and British as rather detached where the creative director serves as a gatekeeper
between the creatives and the planner, and by extension the consumers. The planners do not speak with the creatives and the creatives have little access to the customers, except through the brief. The planner also pointed out that during this process, different creative teams compete for the chance of getting the job but only one is picked in the end which, in his opinion, leads to wasted effort that “(...) will never leave the walls of the agency”.

This system of distancing the creatives from the planner, and by extension the customer, via a creative director and the internal competition are seen as unnecessary steps that just add complexity and wastes creative effort. What F&B do instead is to involve the creatives from the very start:

“The way we do it here is that the brief comes in, the planner is there and the project leader of course but also the creatives and you read through it together and talk about it. Then you enter into the planning phase where we must find everything, and do all the research. Usually the planner does all this by himself and puts it down in a brief. But here I put a planner hat on everyone in the group. It is everyone’s responsibility that the planning gets done.” Planner, F&B

This early involvement of the creatives into the discussion and the data research allows for the creatives to form a closer bond to the brand and business that they are going to be spending weeks, months and maybe years to develop creative ideas for. It gives them earlier insight and also allows for personal interest to sprout and creativity to flow more freely.

The lack of creative directors and the increased involvement of the creatives throughout the process are not the only points of difference for F&B when comparing them to their competition. Another central aspect of their business model is the concept of “the floor”. In essence “the floor” is the part in the process when the teams that are working on something must present their ideas to the rest of F&B for constructive criticism and feedback. When a team or individual put their work on “the floor” they have to face the rest of the agency to defend their idea. The team still has the final say in the matter but they have to entertain and think about the ideas and opinions that are offered by their colleagues whether they are creatives, planners, administration or economy. What this process leads to in the end is, as the planner put it:
“...when an idea leaves (F&B) in essence the entirety of Forsman & Bodenfors has signed off on that it is good enough. And that is one reason why we are pretty good even when we are “bad.”” Planner, F&B

Based on all this it would seem that the closer relation between the creatives and the client and “the floor” are the points that make F&B stand out the most. However, according to interviewees, the close relation the agency itself has with its clients is among the most important aspects, here explained by the Senior Copywriter:

“One thing that distinguishes us... we believe in very long customer relationships. There is, or has been, the opinion that after 3-4 years the ideas will have run dry, the energy will have gone down and you have to find something new and exciting. (...). We don’t think like that. Our longest cooperation is 25 years old.” Senior Copywriter, F&B

Starting from the four individuals in 1986 F&B has grown to being a company employing around 150 people today (Andersson, 2015). This number includes around 50 creatives. The seemingly small number of employees might not sound like much but F&B has been ranked among top creative agencies in the world for some time. One of their most famous works is the recent Volvo Truck “Live test series” campaign which culminated in the viral video “Epic Split” featuring Van Damme which has been viewed more than 83 million times on YouTube (Volvo Trucks, 2013). Works such as this and others have led to F&B being named the most creative agency of 2014 by Advertising Age and most awarded agency by the Gunn Report, also in 2014 (Advertising Age, 2014; Gunn Report, 2015).
5 Empirics and Analysis

The researchers will here present the empirical material collected through interviews and observation. Illustrative quotes together with the selected theories will be used to describe the creative process that takes place during the development of an advertising campaign. The empirics will also be analysed by the researchers in order to answer the research questions in the conclusion in the following chapter.

5.1 The Brand Building Process

The empirics and analysis will follow a structure inspired by the four moments of translation (Callon, 1986a). However, what the researchers found was that the stages within the brand building process are different since they involve both ANT as well as dialectic discussions between the agency and the client. The stages found in the process are: the briefing process, the conceptualization process, the production process and finally the launch process. Within each of these stages a part of an overall model will be presented that illustrates what takes place within each particular stage.

The chapter will be concluded by an overall framework inspired by Giesler (2012) that summarizes each of the four stages presented. The overall findings of the analysis show that the process differs slightly from the interpretation that the researcher presented earlier in the summary of the theoretical chapter. The analysis also led to a model that illustrates the brand building process from a dialectic and ANT perspective. This complete model will be presented in the discussion.

5.2 Briefing Process

Similar to the stage of problematization (Callon, 1986a), the briefing process revolves around two main objectives: Identifying the actants and identifying the obligatory passage point. The researcher’s interpretation of problematization was that it represents the first meetings between the client and the agency where they will define the important aspects of the collaboration. During the interviews, several insights stood out as pertinent to these initial meetings. Specifically insights regarding the relational aspect of the collaboration and the construction of a brief or frame of reference. The briefing process will delve deeper into four issues: actants, obligatory passage point, the relationship and finally the creative brief.
5.2.1 Actants

Over the course of the interviews several actants that have a part in the developing of the brand creation are mentioned by the interviewees. The primary actants that can be identified are: F&B, the client, the consumer (or receiver) and the brand itself. These actants will be briefly presented here.

**F&B:** The agency serves the function of the main actant, the actant that will attempt to lead the proposed network. To draw illustrative links between this study and Callon’s (1986a), F&B can be interpreted as the three researchers. They serve as the main mover in the creation of the network and the obligatory passage point. As to their motivations in the network, one of the clients, the marketing communication manager, explained their motivation as such: “(...) there are usually extremely ambitious people working at Forsman. So they don’t quit before it [the campaign] is good. (...) For Forsman it is all about delivering insanely good quality that fulfil all our requirements.”

**The Client:** The client is the actant with the strongest economical interest. The success or failure of the final campaign will impact their bottom line the most. This is reflected in what the marketing communication manager pointed out about their motivation as clients: “In addition to propagating the brand, there is the tactical aspect of us actually selling our products.”

**The Consumer:** The consumer in this study is the primary focus of the campaign effort. They are the end receiver and the actant that all the other actants are interested in. This would put them in the same category as the scallops in the original Callon (1986a) study. Without consumers there would be no profit for the client and no audience for the agency.

**The Brand:** This actant is the hardest to define due to the fact that it is the only non-human actant in the network. When asked about the creative freedom concerning the brand the marketing communication manager pointed out that “there is room for changes but they always have to refer back to the foundations of the brand, of course”. This means that the brand, through its history and positioning, exerts influence over what the agency, and even the client, can do short term. If the brand is not reined in by these foundations the client risks losing control of the brand (Arvidsson, 2005).
Secondary actants are also mentioned several times by the interviewees. When talking about the briefing process, and asked who is present, a client representative, the brand manager interviewed explained that: “... it is usually the communication [advertising] agency but it can also be the case that our trade agency sits in as well. Then you often also have your media agency.” There is usually a secondary actant in the form of a production company, especially when making commercials. These secondary actants will not be delved into in detail here since they usually end up being an extension of either the client or F&B respectively.

5.2.2 Obligatory Passage Point

As previously presented in the theoretical chapter, Callon (1986a) describes the obligatory passage point as the focal point, or the central question that needs to be answered so that all the actants can reach their goals. For Giesler (2012) this is represented by the perception of the brand that the consumers have and if they feel it is necessary to attain or maintain their own desired identity.

This thesis sees the successful advertising campaign itself as the obligatory passage point. The reason for this is that for all the actants presented above, the success of the campaign would lead to their own individually goals being fulfilled.

A successful campaign helps the agency, in this case F&B, to reach their goal of delivering the best possible result to their client and therefore increase the prestige of the agency itself. Even though all three interviewees at F&B voiced the opinion that winning awards is not something they strive for, awards can serve the purpose of attracting more clients to F&B.

For the client, a successful campaign will lead to an increase in sales which is connected to the client’s economical goal. A successful campaign could also in a positive manner help them reach their goals of elevated awareness and visibility through word-of-mouth and social media.

The consumers are usually seen as driven by self-identification when consuming brands (Elliott & Wattanasuwan, 1998). A successful campaign would show the connection between the brand and their desired identity. As such, the campaign could help the consumer realize this and help them to reach that identity by consuming the brand.

With the brand it is more complicated. The brand, as the networks only non-human actant and a non-living object, does not have self-consciousness and therefore ascribing it a goal is
difficult. Its goals would refer to perpetuating itself and staying relevant which can only happen within the minds of the consumers and the client. If the campaign is successful, these goals will be met since the consumer’s opinion of the brand as relevant and how it will be positioned in their mind in the future.

These goals are dependent on clear expectations that need to be voiced early in the collaboration. The senior copywriter points out that:

“[Speaking about the client] They should be able to see what we see; we should have a shared idea when we start a project. The expectation is extremely important, and that it turns out as we said it would. Because, if their expectation was not fulfilled, he [the client] will be disappointed.” Senior Copywriter, F&B

As such, the possibility of reaching each of the actants goals depends on the success of the advertising campaign. If F&B can form a network with the other actants and change their roles through the translation process, they can all reach their goals. At the same time the campaign depends on a clear foundation of what the actants expect to gain from the campaign.

5.2.3 The Relationship

The relationship between a client and an advertising agency can start in different ways. But there is definitely a “matchmaking process”. Most of times the customer finds the agency and there are several ways to do so:

“It is quite common nowadays for companies to have advertising agency consultants. This is a person who finds out everything [about different agencies] for its client and negotiates on his/her behalf. Sometimes they for instance say: you need to hire a larger agency to deal with this level of magnitude. (...). The client and the agency consultant visit the selected alternatives and sometimes give them cases to work with. After that the consultant comes up with a recommendation for what agency to use” Planner, F&B

Another way of finding an agency is calling them up but, as the planner put it: “there are several clients who are waiting to start a collaboration with us. Unfortunately we cannot work with all of them”. There is also a function that is called “new customer officer”, whose job it to find new leads for the agency. Lastly the client can also choose to announce a pitch competition in which several agencies receive the same brief and come up with a concept.
Once a business relation has been established there is one important thing that has to be clarified. This is what kind of roles the parties will take and what kind of relationship it will be. When asked about the interaction between the agency and the client, the Planner explained it as such:

“We are very clear that we work WITH the customer not FOR the customer. “We sit on the same side of the table, as we usually say, since it will be better results that way.”[Emphasis added] Planner, F&B

As an example of working with the customer and not for the customer, the market communication manager describes the working process:

“There is a unique relation with the agency. A lot of unofficial meetings, in which you brainstorm ideas and thoughts. We stake out the direction of marketing with them in rather a casual way (...). [The working process is] A bit more humanistic in comparison to the industry” Marketing Communication Manager, Client

This implies that F&B really want to have the client as an intricate part of the process from the very start and this sets the tone for the rest of the process. Making the point that they are working together, towards a common goal rather than working for the client is indicative of how F&B prefers to work.

F&B emphasizes that you have to understand your partner as a whole to properly portray their brand. This, not only, means visiting and get introduced to already existing marketing and branding material. It also means to take a thorough and honest look at the client itself. Not all problems can be solved by communication alone, which means that both parties have to work to fix them.

“Classically, an advertising agency firstly let the project leader take the brief from the customer and leave it to the planners, who try to understand the corporate strategy and the key target group. (...). We often take responsibility for the whole project. Kind of like McKinsey [management consultants], but we can only help out with communications. The rest has to do with product development or price range, which is nothing we can affect.” Planner, F&B

When the expectations and roles of the relationship have been made clear, both parties can start working. One could argue that the brand is built when the two parties meet and start to understand each other. Because at this point, all the communication that is built will be based
on the knowledge they have shared with each other. During the observations, one workgroup was at this stage of the creative process. When the researcher asked one member of the workgroup regarding the brand building, he answered: “if the client has no existing brand platform, this is the first thing that is established between the parties in order for other actors and for the workers within the advertising agency to have a reference point in their work”. This reference point works as a way to control the brand throughout the rest of the process and create a framework on what sorts of communication that can be made.

Since all communication is based on what both parties have shared, F&B prefers to have long relationships with their clients as mentioned in the case company chapter. The senior copywriter point out that:

“Longer relations provide you a deeper understanding for the client’s problems etc. I think what distinguishes us from other agencies is that we go deeper into our client’s inner desire. If you could call it that... This way you are not a supplier, but a partner that can accomplish something for real.” Senior Copywriter, F&B

The long relationship allows the advertising agency to know and fully comprehend the business model and the consumers of the client. Another just as important aspect is that longer relationships allow the parties to become more open with each other. Staying in a long term business relationship is also beneficial for the client. It allows for the client to understand the capabilities of the advertising agency in the long run. This way it is easier for the client to look at their own business and construct better briefs. This is why F&B prefers long relationships with their clients in contrast to the prevailing industry view that advocates change of agency every 3-4 years (Larsson, 2013; Ryderberg 2008).

5.2.4 The Creative Brief

The briefing process as such is created to limit, formalize and create a mutual understanding of the problems that the attendants are hired to solve. Since the agency usually never work entirely alone, there are always other actants, (some beyond the scope of this essay) present during the briefing meeting itself. When asked about who attends these meetings the interviewees gave some examples:

“There is one person from internal market and for brand related questions, a marketing director... There is usually one representative from the communication
agency, but there could also be a person from the trade agency and the media agency.” Brand Manager, Client

“Before campaign meetings, the project leader has put together a brief that is presented during the meeting, in which assignments for each agency is specified”.
Account Director, F&B

These meetings then are filled with different agencies, representatives from the advertising agency and the client. In all cases there is a project leader and/or a small team of marketing officers involved from the client’s side that gives the attending agencies directives.

The idea is that all the attendants in the meeting understand what is expected from the campaign, what the problem is, what means there are to solve it and the resources available for it. All this is usually physically narrowed down beforehand to the document referred to as the creative brief. In some cases, the agencies help writing it beforehand and corrections occur during the meeting itself. In the case of F&B, there is a focus of making sure that everyone from F&B fully understands the process behind the brief. This means that traditional creatives take part in the whole process which is quite uncommon for the industry itself. This is, according to the planner, done so that “Everyone has taken part of fact, met the consumer of the client etc. This means less risk of losing any information during the internal communication of the brief.” At large projects they might even take part in the briefing meetings.

As the briefing process itself aims to embody what is necessary to focus on, the process that leads up to it is of particular interest. Depending on how close the relationship is between the parties, the process before the brief can vary. It could be anything from a point on the agenda of the weekly meeting to an extensive first meeting.

The briefing process exists as already implied, to understand, problematize and formalize both parties’ situations and expectations. From a dialectical point of view, a thesis, stating the guidelines for the brand platform and what is expected of the work for involved parties is made. For the advertising agency in question, a period of thoughtfulness awaits. First of all, they classically have to bring back the information to the agency and discuss it. According to the account director “Creative work is an iterative process” and the framework they have received from the client must sink in and be considered. All clarifications to the brief cannot
be made at the briefing meeting; the aim is that the intentions or the bigger picture is understood.

Because of this the brief is often re-written at the agency. Sometimes it is because the brief is too long and from an ANT perspective the brief usually has to be translated into creative terms. What happens next is a so called back briefing, or using a dialectical perspective: antithesis. In order for the agency to make sure that they have understood what is required of them, a feedback session follows in which a synthesis or agreement of the essence of the campaign is reached. As an example, during the observation, there was one product attribute that a client wanted to be displayed and emphasized in the campaign. However, the essence of the attribute opposed the core brand values. The client argued that it would help distinguish the product. However, F&B pointed out that doing so would lead to an unfavourable repositioning of the product. In the end, the attribute was back briefed and reprioritized. The attribute can still be seen, but not as much as earlier intended. Later described in correspondence, another way of negotiation the framework of the brief was still discussed. If the advertising agency is not satisfied with the specific brief, there is always the opportunity to try to explore the idea behind further or try to reallocate parts of the brief into other channels. In this case the product attribute might be displayed in PR, rather than in the films and print.
This figure below illustrates the sequence of events during the briefing process. Each arrow represents a formal interaction between the parties. The circular arrows represent the internal iterative thought process involved on both sides. In this stage the model illustrate how the relationships start with the intent to create an advertising campaign. It is followed by an internal discussion within both the agency and the client. At the agency, the planner research and collect general findings of the company, market and social trends that are involved. At the client there is the construction of the creative brief and its content. Then the two parties meet and the interaction concerning the creative brief starts. This could involve several steps where the creative brief is adjusted by the agency and sent back for approval of which the client responds with their own adjustment of the back brief.

Figure 5.1 The Briefing Process
From the observation conducted by the researchers, one could see that the briefing process and conceptualization process do not have a clear beginning and end. As the problematization goes on, the meaning of the brand is challenged and distinguished bit by bit. To follow the ANT reasoning, the brand is locked into place by constant development. This lock is in advertising language called “the fence”, which exists in order to ensure stringency throughout the creative process. When the conceptualization starts, what the brand is and what it stands for must be agreed upon. If communication is going to be made, it is going to affect the brand. There must therefore be an idea on what direction the campaign should take. For instance, during the observation, F&B described one of their clients from two axis. The goal of the next campaign is to reposition one product brand on these axis. But in order to reposition the brand, there has to be an agreement on where the brand is placed from the beginning. The placement is determined by several factors such as focus groups, customer surveys and other kinds of data. And of course sometimes the goal with a campaign is to keep the brand in the same position as before, but increase awareness. However, there must always be a point when the brand is fixed and no more effort is made to interpret the brand in order for the creative work to begin. This way the brand can work as a fall back point for new ideas.

5.3 Conceptualization Process

After both parties have agreed over the final creative brief, F&B can start forming the concept of the campaign. This stage of the brand building process includes the involvement of the client, the locking of the roles in the network, presenting the adaptable interessement device and finally the conceptualization of the campaign material. The move from the conceptualization stage to actual production is defined by the presentation of the concept to the client.

5.3.1 Involving the Client

After having agreed on the framework of the creative brief with the client, one could believe that they go separate ways, with F&B drafting up a form of concept for the campaign and the client waits for the results. The interviewed brand manager pointed that out from experiences with other advertising agencies:
“In general, after the debriefing you go home (...). Then you sit in the office and wait while they're working. Sometimes they ask a few questions in between but usually they keep working and get back to us after about two to three weeks.”

Brand Manager, Client

However, F&B argues that their working process is a bit different, where the relationship is in the centre of the collaboration and both are almost equally involved. The interviews with F&B’s explained it as:

“It is not like that we get a briefing, we do the assignment and that is it. It is a much tighter and intimate relationship with our client. It grows and becomes stronger the longer we continue our collaboration. (...). In the best relationships, the client is part of the working group at the agency. And the working group is a part of the client’s company, so the boundaries become blurred” Senior Copywriter, F&B

“We are a working group but it does not mean that it is only us. The client’s representatives and marketing people are also involved. Because they have deep knowledge and insights of their market and their product.” Planner, F&B

From the quotes above, it is distinctly illustrated that the development process is not done by just F&B themselves but rather they try to involve the client in forming the campaign. Both the actants possess a unique set of knowledge. In their quotes, both mention the term working group. It is this working group that represents F&B in the network with the client. It often includes a project leader, a planner and a couple of creatives according to the senior copywriter.

The process of the both actants working together constantly is what the senior copywriter describes as an “organic process”. By this he illustrates how the two actants, F&B and the client, constantly develops, with briefs, debriefs, presentations and suggestions that overlapping each other so that the final campaign is as strongly sanctioned by the parties involved as possible. From a first glance this may sound good, however since a relationship requires at least two actants, a critical stance is needed to make sure that the other party, namely the client, concur with those statements. When asked of the collaboration, the interviewed marketing communication manager supports the earlier statements by explaining it from his side:
(...) it feels like we have a unique bond with the agency where we kind of have unofficial meetings with where you just call and bounce around thoughts and ideas. (...) in a non-work fashion kind of way.” Marketing Communication Manager, Client

The marketing communication manager highlights the fact that the bond that they have with F&B is very strong and friendly with contacts and discussion that happens continuously instead of just at the time of presentations. He argues further how this intimate collaboration continues all the way to the finish of the campaign.

[On the client’s involvement throughout the process] We are very much involved I would say. F&B presents an idea based on the adjusted back brief. (...) So it is a lot that you plan and work out together. You take their creative ideas so that they are pleased with what they got through, and we are pleased with the fact that we get our product out there and marketing it.” Marketing Communication Manager, Client

The view of the working process that F&B has is supported by the marketing communication manager. As he describes the work closely all throughout the brand creating process where you have to take account to what ideas F&B wants to push for and if you can see them work for your brand and its communication.

**5.3.2 The Locking of the Different Roles**

When building a network, Callon (1986a) argues how the locking of the roles takes place within the moment of interessement. Similar occurrence can be found here in the conceptualizing of the campaign. In the overall network, F&B takes on the role of the researchers and leads the network which also consists of the client, the consumer, the brand.

F&B and their client try to lock down the role of the brand with the help of the creative brief. As mentioned earlier this is called in advertising language, ‘the fence’, according to the account director. He elaborates the view of the creative brief as a fence of a large meadow to illustrate its form of a limitation device of the whole aspect of the brand. The larger area the fence surrounds, the extent of possible ideas expands. At the same time you become less interested of grinding together to do something extraordinary. The account director exemplifies this with a wide open meadow; it is like telling a comedian to say something funny. He concluded his metaphoric explanation that the thing to remember is that the tighter
the brief (fence) is, the more creative can the working group be and from that the possibility of coming up with something extraordinary increases.

The account director’s explanation can be seen as a way to illustrate how F&B through the creative brief limits and locks the role of the brand from which the creators can outline the campaign. F&B can also be seen as the leading actant and in charge of the roles by how they lock the client into a more assistance focused role. Even though they work close together, F&B takes charge of the creative process until the campaign is finally finished. Arguing for sometimes making the client even more of an observer, the senior copywriter defends this method by explaining that the complexity of creating a campaign and the various consequences surrounding its results is something an advertising agency specialize at and the client are sometimes only capable of recognize it when presented to them.

“Today, most of the people who buy advertising are remarkably knowledgeable, the case may be that they not always know the handiwork but they do recognize good advertising when they see it.” Senior Copywriter, F&B

5.3.3 The Interessement Device

When the locking of actants into place has been carried out, the process of developing the interessement device begins. As mentioned previously the interessement device is the tool with which one disrupts the influences of other actants on a particular actant. Just like the interessement device in Callon original study protected the scallops from the influences of the currents and predators, detracting or destructive actants, (Callon, 1986a) the interessement device of the agency and the client will try to induce the customer to pay attention to them at the expense of the competitors.

In practical terms the communication material, whether it be print or video, can be seen as the interessement device in this network which is the arrow that cuts the connections. The material itself catches the attention of the consumer and establish a relationship with what F&B is presenting and put this at top of mind in the consumer's’ mind. The campaign cuts through the earlier connections that the consumer had with the client, brand and the competitor, leaving only the connection F&B and the consumer unperturbed.
With the client there is an earlier relationship with the consumer and how the consumer sees the products and organization. This connects to the brand as an actant and its image which the consumer has in its mind. The old image which the consumer has of the brand needs to be removed or adjusted, which the material can do. In this network, the role of the detracting actant is played by the competitors who try to induce the consumer towards their own brand. The material catches the interest of the consumer and therefore cut the connection with the competitors against their will. These actions are illustrated as the potential interessement model for this network, presented below with the different actants in place. Just as Callon (1986a) describes it, enrolment only works if the interessement is successful and therefore the results can only been seen when the material has moved on from an abstract idea to something more concrete, for example a commercial or a billboard.

![Figure 5.2 Campaign Interessement Device](image-url)
5.3.4 Conceptualization

At this stage the creative brief has provided the agency with a formal problem. To solve this problem, the agency comes up with a concept. A concept can also be described as a strategy and is often a name or a theme. This is the agency's answer to the presented problem. If the brief for instance says “How do we present Nike as the sports brand that activates its customers?” an example of the concept name could be: Just Do It, which has a larger theme behind it. During this conceptualization period, the agency has close contact with the client and each direction that the campaign can take from this concept is closely considered by both parties. Usually the relevance of the work is a discussed at this point.

“It is often like this. First you present something that you call a concept. It is really not these films images or ads. But you can show to illustrate it [the concept] (...). That is the first presentation. Then you discuss how relevant is and what possibilities it gives and how they could look.” Account Director, F&B

“First and foremost, what needs to be considered is relevance. If we believe that our consumers would like that what we say in our communication is relevant (...). The most basic is notion is that the advertising feels relevant for you.” Brand Manager, Client

From an ANT perspective, what is done at this point is locking up what is considered the solution on the problem that the brief presented. The problem itself is solved at different stages and because the iterative nature of creative work, it is important to be able to fall back
on something. This way you do not just come up with an idea that has to be scrapped and everyone has to start all over again. By mutually agreeing to if the concept is the right answer to the problem (locking the answer), focus and resources can be directed towards the creative work instead of the strategy. If the creative work does get stuck or does not satisfy any of the parties the creatives can fall back on the concept and contemplate whether it is right.

5.4 Production Process

Following the conceptualisation process is where the production process starts. It is here that a distinction can be drawn between the abstract and the more practical parts of the process. This section will deal with the presentation of the conceptualization and the transition into production and enrolment of further actants.

5.4.1 Concept Presentation

The concept presentation is made to give the client an idea of how the campaign could look in real life. This presentation is made to a large group of representatives from the client. It is not a presentation that is going to surprise the project leader and the people responsible for the campaign from the client side.

“There is quite a big group attending these presentations. The occasion itself is quite versatile. We have to understand the client and the client’s customers. They all act in some kind of context.” Account Director, F&B

At this point though many internal actors at the client take part to give their input and the ones not involved in the campaign are hopefully going to be intrigued by the presentation. Because most multinational organizations distribute their media budget locally, the concept presentation works as an opportunity to give the local markets a chance to give their opinion. It also works as a moment to try to foresee how much the campaign will be ordered from the local markets.

“There is simply no charm in it. The client’s project leader shall not be surprised. They already know [the concept] it, but the others do not know.” Account Director, F&B
“Our constituent is the central marketing department (...). However, the real buyers are the regions. And the idea is that the regions shall meet and use this message to spend on media. Then there are also the PR-departments that have to know and like what we are doing. That way things remain stringent (...) the campaign must fit long and short term strategy.” Account Director, F&B

As the presentation process differs between agencies and the procedure is quite secret, the empirics collected regarding the presentation mostly done from observation. The F&B concept presentation video usually starts with insights from the target audience behind the campaign. After this, the idea of what that the concept is based on is presented. An example from before would be the Nike slogan “just do it”. The concept video also presents the concept in a context.

If ambassadors are going to be present in the campaign, they are mentioned in the concept as well as potential directors, locations, music and other vital practical elements for the campaign. Lastly an idea is presented in how the different print and digital ads could look in real life together with sketches of ideas for one or several actual movies.

“The agency has often an idea, if there is a film, who is a suitable director and all the other potential film makers that can carry out their idea film wise. They probably introduce them as they introduce the film idea.” Marketing Communication Manager, Client

A game plan and an activation plan engagement are presented that represents a timeline of how and when the customer will face the different modules of the campaign. It includes everything from PR to CRM.

“As we say: here is the timeline, here will consumers encounter CRM and PR and if you show how all the different units will be used. Than they sign a purchasing order on production. Then we start buying production.” Account Director, F&B

First of all, from a dialectic perspective, one can see that the brand has gone through different phases. An idea on how to define and solve the problem has been discussed between the two parties and a consensus is reached. From an ANT perspective, all these parts are locked into place in order for F&B to start production on physical material.
It is at this point in the process that a transition from the theoretical to the practical can be observed to take place. The creative ideas that have been growing are going to be prepared into a format that can be presented to win over the client. Once a concept has been accepted by the client the enrolment of additional secondary actors such as brand spokespeople and productions companies can begin in earnest. This means that the production can start.

5.4.2 Production

Once the concept presentation has been accepted the production proper starts. The model below illustrates how the approved concept starts a thought process at F&B regarding how the concept can be developed into a campaign. After this time manuscripts are written and actual production of the advertisement is made.

![Figure 5.4 The Production Process](image)

However, that does not mean that the exchange of communication and tweaking is finished. The senior copywriter explained:

“Then the production starts. (...) but they can come during the production and say that they want some changes and then you have to take that into consideration. And this is how it goes, so it turns into a very complex process with a big client. Briefs, debriefs, presentations and production overlapping each other. It looks linear but it is not, it is an organic process.” Senior Copywriter, F&B

What this means is that even though the concept has been given the green light it still just means that it has been allowed to move to the next step. It does not mean that the final product has definitely been settled upon. This was also attested to by the brand manager:
“[speaking about when the production starts] at that point we have agreed which idea we want to move forward with. We still haven’t made exact manuscripts but we know [for example that] we are going to do four different ones with these themes. That does not mean that the creatives stop and production takes over. The creatives are part of the process all the way. They are there for the recordings and for the shoots, tweaking all the way. (...) production starts when many things are set but not final.” Brand Manager, Client

These quotes illustrate that dialogue between the client and the agency is still ongoing at this stage and that the creatives serve as the extension of the client when working with the production company. As mentioned in the concept presentation section, the agency usually presents potential productions companies, influencers, and locations that would be best suited to portray the specific emotions or messages they want in the way the agency feels is best for the brand. These secondary actors and settings are vetted and approved by the client but when it comes to who contacts them it can depend on the situation. When asked, the marketing communication manager shared his experience:

“[Talking about using specific influencers]. It can vary. Usually it is the agency producers that have contact with the [actor/celebrity] agencies if that is what we are looking for. We personally have good connections with the music industry through Spotify. So when it comes to contacting it depends. But of course Forsman and their music producer have better experience when it comes to negotiating so they are the ones who drive those kinds of issues. But we are very much involved in that as well.” Marketing Communication Manager, Client

This would indicate that at this stage the expertise of F&B takes precedence since production and negotiations with secondary actants falls squarely within their field. Whether they use in house production companies or external ones they have the advantage of moving in those circles more frequently than the clients they represent. But this does not mean that they can be left entirely to their own devices since they are still working with the client and advising how
they should spend their money. However, clear and relevant connections that the client might have with specific individuals or companies are not overlooked.

When asked what kind of influence the productions companies have on the direction of the final product the senior copywriter clarified:

“They add their professional expertise, their particular flair and tone. The basic message though is not something they will change. They provide the ability to portray things in an epic way but they work from our and the clients common idea. (...) If I have promised something [to the client] I have to deliver that. Our common expectations must have been fulfilled when we are done.” Senior Copywriter, F&B

Here it is clearly indicated that while the productions companies are deferred to concerning specific issues related to their practical field they have very little say in regards to what has been already agreed upon by the client and the agency. When the producing companies have completed their assignments it's time for F&B to present the material to the client which can have some last alterations before consider it to be ready for launch. When they no longer wish to make any alterations, the campaign moves on to the final stage which is the launch of the campaign.

5.5 Launch

With the production finished and the campaign ready for launch, the client and the agency prepare for their work to be presented to the potential consumers. If the campaign works as it is supposed to, it is going to cut the connection between the consumer, the old brand image, the competitors, and at the same time moves the consumer into a network with the client, the new brand image and F&B. However by the launch of the campaign, F&B’s role in the network is unknown to the consumer since it is only the client and its brand that are visible for the consumer. So even though F&B leads the network, the consumers are only aware of the client and the new brand. This moment of the process, could be viewed as sort of limbo in the relationship and therefore the researchers asked the senior copywriter what happens for F&B when the campaign is launched:
“Then you have usually already begun working on the next one. If it is a major client, the campaigns blur into each other, and when you are in the final phase of one campaign (...). The point is that you work with different types of missions with the clients all the time, it's not really linear” Senior Copywriter, F&B

As the senior copywriter describes, it is a bit more complex than just go from point A to point B in one campaign and then move on to the next. Since long collaboration is something that F&B excel at, they are usually involved in several campaigns for the client. It is also an ongoing process of tweaks and turns, similar to the process of the conceptualization explained earlier. A moment of inertia then does not really exist since there is always a sort of process within the relationship that is going on. Compared to the interpretation of Callon’s (1986a) theories in the thesis theoretical summary, the responsibility of the agency then does not stop right away when the production is finished, but the collaboration moves forward and backward with each campaign as explained by the senior copywriter.

![Figure 5.5 The Launch Process](image)

The model above illustrates the final stage of the brand building process through an advertising campaign. For the client, the stage of the launch process includes both the aspect of approving the final campaign and the collaboration with other kinds of agencies and bureaus. These other actants have various different assignments surrounding a campaign and is in this thesis labelled as secondary actants as mentioned in the beginning of this chapter. The brand manager briefly explained a couple, for example the media agency, which together with the client forms a media brief which handles the strategic aspects of the campaign.
releases over the following years including which channels to use, depending on wanted key target group for the campaign. It is also the media bureau that contacts the needed channels such as newspapers, radio-stations or television-stations for when it’s time to book airtime.

5.5.1 Follow up

After the release, several surveys are conducted to see how well the campaign is received by the audience. The purpose is so that the client can measure how well the campaign has performed within the key target group and whether the sales or the brand image has changed during the campaign.

_The campaign is usually measured in various different ways and is being adjusted during its lifetime depending on what the surveys from the public say about it. For example ICA, they have several campaigns ongoing at the same time, so it is not easy to say when one begins and the other one ends.”_ Senior Copywriter, F&B

Another big part of the following up procedure involves measuring how well the campaign performed. Surveys are conducted by different research bureaus to measure several different aspects to get a full picture of the campaigns performance. Key Performance Indicators (KPI) as these is called focus on various aspects, for example, if consumers purchased more of the product during the campaign period or if awareness of the brand increased. These surveys are done continuously over several months according to the brand manager which the client then could use to grade the success of the campaign.

These collaborations with various other parties are however outside the one examined in this thesis. Still one should keep in mind that with the development of an advertising campaign several types of agencies and bureaus are involved. They can have various roles and expertise and be involved during different stages of the process, either as an extension of the advertising agency (F&B) or the client.

Callon (1986a) argues how the part of mobilization focuses on the representatives chosen to represent the general masses and if they do that in a correct way. In the advertising campaign and for the image of the brand this can be defined as to whether the potential consumers feel connected to the theme or eventual spokesperson in the campaign. If not the risk of consumers reject the brand and its products can be considered high.
5.6 Chapter Summary

In this chapter, the researchers have presented the empirical material collected through interviews and an observation. This material has been analysed and complemented by the theoretical framework used in this thesis. Similar to Callon’s (1986a) four steps of translation and inspired by Gielser (2012), the brand building process includes four stages where within each step; there is a dyadic dialogue between the agency and the client in order to move forward in the process. Each of this steps has been envisioned and illustrated by the researchers throughout this chapter. These will be assembled into a complete model of the brand building process. For the reader to get an overall view of the whole process, the framework below shows the process outlined step by step. This include each part of the process, the managerial action within them, the ANT stages equal to them and finally the instruments used within each of them.

<table>
<thead>
<tr>
<th>Campaign stage</th>
<th>Briefing process</th>
<th>Conceptualization process</th>
<th>Production process</th>
<th>Launch process</th>
</tr>
</thead>
<tbody>
<tr>
<td>Managerial Action</td>
<td>Together come to a conclusive creative brief. Locking in the expectations of the campaign. Define the included roles in the network.</td>
<td>Choosing the team working on the campaign. Feedback on creative work and present concept video. Locking in the various roles for each of the actants.</td>
<td>Involve various key people with various expertise within producing. Develop campaign material at the same time give and receive feedback to the client.</td>
<td>Launching the campaign, F&amp;B has already begun on the next one. The client executes its media strategy with various media channels for this and future campaigns.</td>
</tr>
<tr>
<td>Actor-Network Theory moment</td>
<td>Problematization Brief from Client and a backbrief from agency. Insights of the client, product and the market presented by the planner. Translate strategic goals to creative themes.</td>
<td>Interessement “Floor sessions”, concept creation, feedback and dialog within agency. Discussions within working team. Presentation of the overall concept.</td>
<td>Enrolment Advanced programs used in creating, filming &amp; editing printing up material for the campaign through various channels. Involve potential spokes person to be included in the material.</td>
<td></td>
</tr>
</tbody>
</table>
| Instruments | | | | Client decides the launch process through a media plan, use of surveys monitoring whether the campaign reached target group and boost sales and brand image. Evaluate campaign for future projects.
6 Discussion and Conclusion

In this concluding part, the results and analysis from the previous chapter will be discussed further in relation to the purpose and the research questions of this thesis. Furthermore this section will also discuss the need for further research on brand building with the use of ANT and also in the relationship between an advertising agency and its client.

6.1 Discussion

The aim of this study was to develop an understanding of the way in which a brand is developed in a dyadic relationship with an external stakeholder. The dyadic relation was portrayed in this thesis through a thorough description of the creative process between a client and an advertising agency. At the start of this thesis, one of the major arguments for investigating the brand building process was that a majority of the brand literature (Aaker, 1995; Kapferer, 2012; Kotler & Keller, 2012) does not take into account that a major part of the brand building is carried out in collaboration with external actors. The findings of this thesis create a practical understanding for brand building and the essential role that the advertising is agency taking.

The model that this research has resulted in is the brand building process model below. This model displays the process in which a brand is born and revised to finally create an advertising campaign. From the model some overarching themes can be seen. Firstly, that working with a client requires close cooperation and agreements to be made in regards the campaign. Secondly, the nature of advertising requires both parties to iterate opinions, the creative work and strategy presented by their counterpart. This is represented by the arrowed circles. Third, because of the differences in opinions, there are different wills, knowledge and culture involved in the campaign. A way to manage this is by having predetermined points in the process in which the parties have to agree to the direction of the campaign, such as the concept and the brief.

The model itself involves some important components. Firstly it is important that the agency has a correct understanding of the client, their brand and their corporate strategy. As this knowledge is translated into a creative brief, a concept will follow as a formal answer to the brief. The brief work as a framework for the concerns of the agency and the development of the campaign. Secondly, the roles in the relationship are changed and the agency has to make the client understand why their answer to the stated problem is the best. In order to secure and
translate their creative ideas, the creative process always has to be based on a reasoning that is
discoursed, especially when the creative process comes to a standstill. This way at least the
representatives of the client will understand what reasoning is behind the creativity. At this
point in time, the straight process arrows are cut by “circular” arrows. These arrows mean
that both parties are engaging in even closer contact, iterating their work together, but the
agency is the one who comes up with the final solution. This solution is in both the concept
and production stage presented for other actors, such as international executives. When the
production of the material is finished, it is presented to the clients, at which point they either
approve it for launch or has some final adjustments. When both parties deem the material
ready to be showed to the consumers, the media agency through the client steps in and make
the necessary contacts with various communication channels to show the campaign material
and the launch is therefore concluded together with the overall brand building process through
an advertising campaign. There are of course different aims for a campaign. Briefly put, it can
either be to shift or amplify an existing brand image in the consumer's mind. The brand itself
therefore works as an autonomous actor that has to be followed, in line with Arvidsson (2005).
Either the brand work as a framework for new ideas or the framework has to be shifted.
The model represents the brand building process that takes place between a client and their advertising agency. It is divided into four stages, briefing process, conceptualization, production and launch process. As the figure illustrates the dyadic relationship, the following parts will discuss overarching themes in the creative process.
6.1.1 The Relationship Builds the Brand

A major theme in this thesis is what impact the relationship of the client and agency has on brand building. The impact of the relationship is present during the whole creative process, but is most obvious in the briefing process itself. In accordance with Duckworth (1999), the creative brief is central to the relation. However, there are other important moments such as the conceptualization and concept presentation that also imposes a strong relation. How the different parties understand and as later mentioned lock each other in, are essential to how the brand is built.

Surprisingly, in contrast to common beliefs within the advertising industry that efficient relationships last for 3-4 years (Larsson 2013; Rydergren 2008), F&B aims to have significantly longer collaborations with their clients. The more the case company was studied, the more it became apparent that the longer the client and the agency spend time together, the more they develop an understanding for each other. The agency understands the client’s brand and branding problems, while the client, just as importantly, understands what limitations exist to what advertising can do. In accordance with Koslow, Sasser and Riordan (2006), following strategy is a major foundation for creative work. However, this thesis shows that the strategy involvement is not as straightforward as assumed in Koslow, Sasser and Riordan (2006). Strategy involvement grows over time, since understanding the client from a strategic perspective takes time.

6.1.2 Negotiation within the Brand Building Process

The negotiation perspective of Actor Network Theory has helped illustrate the brand building process in an advertising agency from a new perspective. Initially, ANT shows that the success of the campaign is not entirely up to the agency, but also rests upon a network of actants. This thesis limits these actants to the consumers, the client, the brand and the advertising agency, but in reality there are many more. All of which are benefitted by a successful advertising campaign. How this campaign should be created is up to the agency to figure out, but also to gain approval for.

Negotiation in accordance with the ANT approach views the creative process as a series of stages that need to be negotiated. Each time a new moment of decision comes along, ANT argues that each actor in the network has to be taken into account. The process of locking actants in various roles for the success of the network’s common goal is thus the main idea
behind the negotiation process, but also the creative process. As the advertising agency leads
the network, it has to convince the client and through them also the consumers that ‘this is
your problem and this is how a good advertising campaign will solve it. This is something
that the theories mentioned in the prior research does not take into account when looking at
external stakeholders, either in stakeholder theory or agency-principal theory (Bosse &
Phillips, 2016; Jones, 2005; Donaldsson, 1990)

Because the creative process stretches over a substantial period and grows, piece by piece, the
lock in mechanism is important for the process to remain stable. The lock in process is a large
part of the work that goes on at an advertising agency, because every new creative idea has to
be relevant and follow from an established thought process and reasoning. When any creative
or strategical decision is made, there is always a foundation to return to if necessary. As an
example, practical brand building as this thesis investigated, shows that F&B needs to lock
down the meaning of the brand early in order to set a direction and foundation for the
campaign. Whenever the creatives get lost in their thought process, they can always go back
and see if their ideas are supported by the meaning of the brand. Creative work does not
usually just invent a whole new concept from nothing. Creative ideas on how to portray the
brand differently develops as a part of an earlier reasoning. Each part of the reasoning has to
be established and locked in.

Even though F&B takes on the leading role of the network, the client’s involvement is still a
significant part of the final campaign. Compared to the agency theory where the underlying
view of two actors as not being equal to each other (Donaldson, 1990), F&B and their client
evidently view each other much more like equals, each with their own strength and
weaknesses to contribute to the relationship. This connects to ANT (Callon, 1986; Latour;
1987; Law, 1992) where actants, both human and nonhuman are considered equal within the
network. The results support this aspect as the interviewees at both F&B and the clients
acknowledge the other side’s contribution to the network.

6.1.3 Translation within the Network and the Brand Building Process
The aspect of translation follows through the whole advertising campaign process and
supports Callon’s (1986) view each of his theoretical moments, which all represents a form of
translation as well as Giesler’s (2012) ‘Brand Image Revitalization Process’. With the
complexity involved in creating an advertising campaign, F&B needs to continuously
translate the creative work they produce into a strategic framework which the client can comprehend. The purpose of this is for the client to understand the necessity for the process to succeed in order to reach their goals and aims.

Similar to how F&B negotiate with the client’s role in the network, F&B must continuously give and receive feedback from the client in order to have them on board for a long term relationship. Even if the clients accept a more passive role, they still want to be involved and informed of the process, considering the stakes involved in a campaign such as financial gain and self-image. This demands a constant form of translation, where the creative construction of ideas must represent a link of chain in the brand building process which the client can comprehend in relation to their own strategic goals.

There is however not only the need of translation for arguments and views from F&B to the client, but also the other way around. The brief in which the client write to explain their idea of the brand, and what they consider to be its core values, is often written in a strategic way. In order for it to lay the groundwork for a potential campaign or brand creation, it needs to be translated into more creative terms. The purpose of this is to build a strong and relevant theme that can connect the consumer with the new brand. The back brief can here be seen as a form of translation of the brief in a more creative term.

Just as Giesler’s (2012) process is a form of translation, the brand building process can be considered to be a form of translation when moving a brand’s positioning. This translation process starts off with the brief translation process to see what angle of the brand to focus on and how to move the brand in that angle. Continuing with the conceptualization process in which the agreed position of the brand can be translated into a theme for the campaign. With the concept ready and accepted by all parties the actual production can start in the stage of enrolment which translates the abstract concept into concrete advertising material. Finally through the mobilization of all the actants in the network, the campaign can be launched and the old image of the brand is translated into the new in the consumers’ minds. For the brand creation process between the agency and the client, translation in various ways can be a central aspect for a depending success.
6.1.4 Contribution

Firstly this thesis gives a practical contribution to already existing mainstream brand building literature (Aaker, 1995; Kapferer, 2012; Kotler & Keller, 2012). A common idea is according to Kapferer (2012) and Kotler & Keller (2012) that brands are built from product or service experience together with intangible brand names and semiotic variants. What this thesis contributes is that these semiotic variants of communication, in this case communication are dependable on an additional practical step of brand building process. The way the suppliers of communication and advertising interprets the brand. Therefore the brand is not as controllable as for instance Kapferer’s (2012) model “brand systems” suggest, since the branding concept is dependable on communication that the owner of the brand, seldom practically produces.

Secondly, Koslow, Sasser and Riordan (2006), try to find the answer on if marketers get the advertising need or deserve. As their quantitative study succeeds to emphasize the importance of involvement of strategy in the briefing process, there is not an explanation on how it is done, more than a suggestion on top management involvement. From this thesis, one can see that the creative process is fragile and that strategy takes time to understand. The relation is thus important for the agency to understand strategy as it enables the client to understand the limitations of communication and the agency.

Thirdly, ANT and Callon (1986a) is contributed to from another practical implication of the theory. As ANT provides a vocabulary to understand complex and heterogeneous environments (Mattson, 2003), new insights are seen that can help more popular literature such as (Duckworth, 1999) or academic literature such as (Horsky 2006 and Verbeke et al 2008).

6.2 Conclusion

This thesis started out of the premise that brand building is more complex and involves more actors than what existing theories has presented. Although there has been research focusing on different stakeholders than the company itself, these theories such as stakeholder theory and agency theory have yet to capture the involvement of the advertising agencies. Therefore this thesis set out two research questions to guide the study. These questions culminated in a short purpose.

With a relatively controversial theoretical framework, Actor-Network Theory combined with a dialectic perspective, this thesis has presented how the brand building process develops
between a client and an advertising agency while a campaign is created. The model presented in figure 6.1 illustrates the brand building process as defined and explained by the interviewees. Central to the model is the relationship aspect of constant dialogue and feedback between the parties. The dialogue is structured in a specific way by so called “lock ins”, which enables both parties to follow each other's line of thought.

When it comes to the role that agency play in the creation of a brand, the researchers have concluded the following. The advertising agency functions as a leading actant in the brand building process. Through, and being one of the main users of, negotiation and translation, as presented in the discussion, the advertising agency locks in the relevant actants and their roles. The researchers also concluded that in addition to this the agency can function as a general consultant who focuses on communicative solutions.

By answering these questions the purpose of this thesis has been fulfilled. The purpose of the thesis was to develop an understanding of the way in which a brand is developed in a dyadic relationship with an external stakeholder.

6.3 Indication of the Importance of the findings

To the researcher’s knowledge this is one of the first practical studies that go into details pertaining to the brand building process in the context of a client-agency relationship. The findings are therefore novel, especially in applying ANT under these circumstances. Furthermore, the study provides insights into the world of the advertising agency through the eyes of a leading agency. The glimpse into this somewhat guarded world this thesis provides is something that few others have attained. The findings of the study are grounded in understanding the real world through the mixing of the academic and the practical.

However, as discussed in the methodology chapter there are limitations to the generalisability of the study. The fact that the study is carried out over a relatively short time period, the fact that the study concerns only one advertising agency and the fact that our main source of information was interviews. All these are issues that limit the generalisability of the study since it was carried out under restricted circumstances both in scope and due to the sensitive nature of the proceedings.

With the limitations in mind though the results that have been logged in this study are still of practical relevance. They provide insights into the practical realities of creating a brand from
the practitioners who deal with it on a daily basis. The credibility of the sources, most of them being senior members of well-known companies, is hard to contest on the basis of lacking practical grounding. As such the information provided comes from practical authorities. As such the conclusions and insights have practical applicability and relevance.

6.4 Future Research

When it comes to recommendations for future research that could stem from this study there are two major issues that need to be considered. A focus on developing further the practical applications of ANT as a tool for analysing networks in brand building might be necessary. While this study intended to provide a practical interpretation of ANT in line with Giesler (2012) and Holt (2002) the ANT model itself requires further practical refinement if it is to become a staple of the brand building, specifically, and marketing, generally, fields of study. This thesis is but one step in the direction of establishing the theory and many more need to take place.

In conjunction with this first point the researchers believe that in order to establish the ANT approach for the client-agency relationship a longitudinal study of the brand building process needs to take place. Issues like compiling a full account of the actants involved and actually observing the dialogue taking place between the client and the agency would be central to this longer study. However, as the researchers came to understand this would require a much deeper access to the agency and the proceedings between them and their clients. Gaining this access would be hard and if achieved would have to be used to its fullest extent. The researchers do feel though that due to the complexity and importance of the brand from both an academic and practical viewpoint this would be a field of study where interests would align and have a potential to lead to findings to benefit both parties.
References


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Appendix

Slutlig Intervjuguide

Kreativ Brief

(Vem får den först? När får du se den? Vilka delar brukar vara del av kreativa briefar som ni ser (är de omskrivna)? hur går omskriven av briefen till? Görs den med hjälp av klienten eller separat - Hur arbetar ni med backbriefar?

- Hur viktig är briefen som klient lämnar över till er? utgör den en stor del i arbetet framöver?

Processen


( Hur ser den kreativa processen ut efter att briefen är avklarad? Hur långt av innehållet har ni kommit fram till så här långt? Händer det att ni börjar om? Finns det stadier? Går ni tillbaka i processen och i så fall varför?

Vad är din roll i processen? Var brukar det uppkomma problem under processen?

Vilka är involverade i processen? På stora hela, mellan dig och kunden och i ditt arbete?

Till klienten, hur är er process. Har ni kontakt med flera byråer samtidigt? Flera kampanjarbete samtidigt?

  Konferensrummet?
- Hur ofta möter man Client/Konsult?
- Hur kommer man överens? Om man inte kommer överens, hur går man vidare?
  1. Intern
  2. Med klienten

Försöker man uppnå en slutsats som alla (de flesta parter) är nöjda med eller blir det upp till vardera chefsansvarig att ta det beslut som de anser vara bäst?

- Är det stegvis process och hur ser det ut då?
- Vad händer när exempelvis en golvetsession är jättespretig? Kundmöte går fel?
- Hur kommer man vidare?

Är det ofta samma problem med olika klienter/konsulter? Hur stor tillgång har du till motparten (klienten/konsulten) under processens gång? )
Vad är din största utmaning i ditt arbete?

**Slutprestation**

- Vem håller i presentationen inför klienten, vilka roller är med i mötet?
- Om kund inte är nöjd, vill ändra på saker, vad görs då? Försöker ni övertyga?
- Hur viktig är slutpresentationen, har ni ständig kontakt med varandra så ni vet vad ni får eller är slutpresentationen en överraskning?

**I stort**

- (Hur ser du relationen mellan klienter och konsulter? Hur ser just din relation ut till klienten?)
- Vad skulle du säga utmärker en bra klient/konsult relation? Är den gemtylig, trevlig eller professionell?
- Har du jobbat med många olika klienter/konsulter? Är det någon av dessa som stått ut?
- Har det varit några reklamkampanjer där ni behövt jobba emot en etablerad bild? Något kontroversiellt, och hur jobbade ni med det? Är det annorlunda och hur?)
- Utifrån olika generella förfrågningar från klient, har ni vissa taktiker för att uppnå de målen?
- Har du arbetat på, eller med, andra reklambyråer? skiljer sig arbetssättet och i så fall hur?
Kan ’The Epic Fit’ ge svaret som reklambranschen så länge har efterfrågat?


**Hur kom ni fram till att detta var det ni ville skriva om?**


- Vi landade tillslut i forskningsfrågorna: hur går den varumärkes-uppbyggande processen till och vilken roll spelar reklambyrån i den? Fyller Filip i.

**Hur var det då att få komma till Forsman & Bodenfors och intervjuva personerna där?**

- Wow, det var häftigt, hela upplevelsen med att komma in på deras kontor där väggar och golv är knallorange var liksom helt surrealistiskt. Sen är vi oerhört tacksamma för att de tog sin tid och att vi fick möjligheten att intervjuva såväl en av byråns grundare [red anm] som account director och planner. Det gav oss också värdefull information från flera olika synsätt på hur en reklamkampanj arbetas fram, svarar Victor
Ert teoretiska val, Actor-Network Theory och dialektik känns som en udda kombination att använda inom marknadsföring?  


Ja det låter som en märklig upplevelse, men ni fick uppenbarligen ut ett resultat från ert arbete.  

- Ja, vår research går djupare in i den dagliga problematiken runt ett varumärke och påvisar att problem som missförstånd, skilda åsikter och ansvar är ständigt återkommande. Problemen är i uppsatsen uppställda efter när de brukar inträffa i en kampanj och teoretisk tittar vi närmare på de underliggande orsakerna till problemen.  

- Ett moment som vi stötte på ofta var översättning. I varumärkesbyggande processer löses problem av vitt skilda parter. Ena dagen är problemet uppspaltat i ett boardroom och andra på en moodboard. För att dessa personer skall förstå varandra behöver problemet ofta översättas. Ett sätt att lösa det är att låta kreativa personer få större förståelse för strategi eller få strategiker hos klienterna att förstå det kreativa resonemanget. Andra aspekter om hur problemet löses är att ha ett tydligt resonemang och tydliga ”inlåsningspunkter” i arbetsprocessen. Som klient kan det vara svårt att se helhetsbilden och det kausala sambandet mellan brief och slutprodukt. Om processen från början är skapad så att det finns tydliga tillfällen då arbetet skall stämmas av och kommas över ens om, hjälper det både byrån och klienten att förstå varandras resonemang, vilket i slutändan leder till en bättre kampanj.  

Vad fick ni för svar på era ”forskningsfrågor”?  

- Vi fick fram att en reklambyrå tar helt klart en ledande roll i kampanjarbetet och den varumärkesbyggande processen summerar vi i vår FESH-modell, Falk-Ericsson-S-Holkert [red anm]. Vad vi kunde se i processen, kopplat med vårt teoretiska ramverk, är att aspekterna förhandling, översättning, tydligt resonemang och långa relationer är det som kännetecknar en framgångsrik varumärkesbyggande process utvecklar Victor i ett resonemang.  

- Vi tror att det finns en potential för ytterligare forskning inom detta ämne, då vi skrev vår uppsats som en explorativ studie eftersom det inte fanns så mycket tidigare forskning att bygga vår uppsats på. Nätverket kring varumärkesuppbyggnadet involverar otroligt många aktörer och att undersöka deras roll skulle vara en intressant aspekt att forska kring, avslutar Fredrik.  

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Observera att detta är en fiktiv artikel, skriven av författarna av denna uppsats