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Business-to-Business Brand Pathos

Exploring Brand Fellowship in B2B Communication

by

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Abstract

Purpose: The purpose of this master thesis was to explore, define and characterise the phenomenon of Brand Fellowship within business-to-business (B2B) communication by using the rhetorical appeals of ethos, logos and pathos. Brand Fellowship was observed to be the emotional relationship between man and machine that influences how heavy-duty machine companies construct their brand. This contradicts the overriding notion that B2B branding is predominantly rationally constructed. Rhetorical appeals have the ability to detect emotional attributes within advertisements, thus this technique was deployed to explore Brand Fellowship.

Methodology: Phenomenological research and the epistemological stance of interpretivism was deemed as the most appropriate approach for this research as it focused on the exploration of an unidentified phenomena in an abductive approach. Deriving from our initial observation, an in depth longitudinal case study was applied with the aim of analysing print advertisements across the history of a B2B company. The heavy-duty machinery producer, JCB was chosen due to their idiosyncratic marketing activities and the salience in the markets that they operate in. Firstly, we collected the print advertisements from JCB's archives. Secondly, a semiotic analysis was used to cluster the print advertisements into time periods. Thirdly, a rhetorical analysis was applied to analyse the content in depth. Finally, to triangulate and confirm our findings from the analysis, we conducted four semi-structured interviews with JCB personnel.

Theoretical Contributions: This thesis discovered a five-stage brand-building process for heavy-duty machinery organisations. Furthermore, the thesis applied the first known framework to amalgamate knowledge on rhetorical appeals and B2B brand-building. Most importantly, this thesis proved that B2B branding is not always predominantly rationally constructed and that Brand Fellowship exists.

Managerial Implications: This thesis explored, defined and characterised Brand Fellowship and provided empirical evidence that heavy-duty machine brands must deploy pathos attributes in their brand and marketing strategy. The Rhetorical Inventory provides a guiding framework for brand managers, advertising agencies and sales personnel in the process of building their brand and accompanying strategy.

Originality Value: This study provides the first known framework to integrate rhetorical appeals with Keller's (2001) CBBE model for the intended use of communication. Furthermore, this study explored, defined and characterised an otherwise unexplored phenomenon in the heavy-duty machinery.

Key Words: Business-to-Business, rhetorical appeals, ethos, logos, pathos, CBBE, Brand Fellowship, B2B Brand Pathos, brand communication, JCB

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Finally, this thesis cannot start without the famous words of Johann Wolfgang von Goethe that have motivated us throughout this journey at Lund University.

*“Knowing is not enough; we must apply.
Willing is not enough; we must do”*
Johann Wolfgang von Goethe (1749-1832)

With this Master thesis, we want to apply our knowledge, with all its action and conduct.

Lund, Sweden May 24th, 2016

Chris Young

Sebastian Zierke

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1 Introduction

The following introductory chapter will outline the background of this thesis whilst specifying the problematisation of the study. This will highlight a phenomenon that is observed to manifest in the heavy-duty machinery industry, where an operator and/or business owner forms an emotional connection to a brand of machine. This relationship, in turn, manipulates the way that an organisation constructs its brand and interacts with the end consumer. Throughout this thesis, the phenomenon will be referred to as Brand Fellowship. Having articulated the context of this study, the analytical method of rhetorical appeals will then be introduced. It will identify how detecting business-to-business (B2B) Brand Pathos and its accompanying characteristics over a longitudinal study might allow us to explore how this phenomenon has developed within a particular case. The research purpose will stipulate the reasons for the study and embed the theoretical and managerial relevance. This will not only identify a knowledge gap, but actively challenge established facets of business-to-business academic theory. Subsequently, from outlining the research purpose, research questions will be developed which will guide the further exploration of this phenomenon. Finally, this chapter will conclude by summarising the structure and content of the thesis.

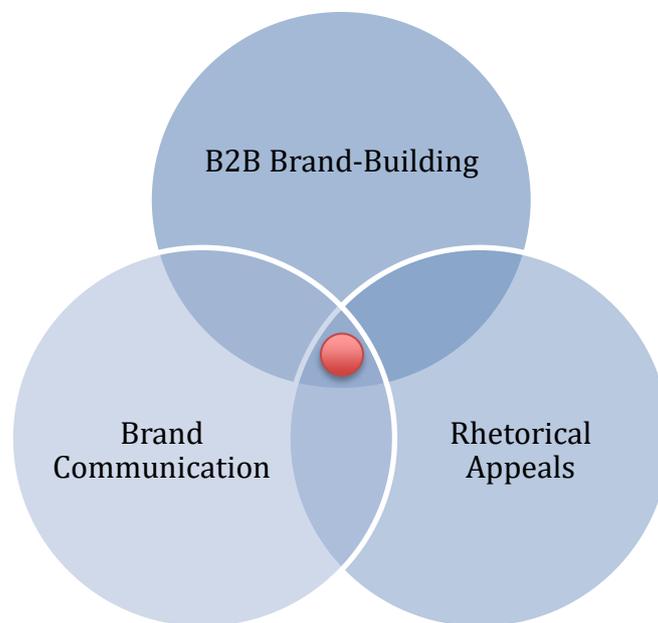


Figure 1: Positioning of This Research

1.1 Context and Problematisation

It appears that any vessel which a human has spent a lot of time, work and money on, or which plays a big part in their memories, lifestyle, and safekeeping, acquires some level of personal affinity from the owner or user. Aristotle introduced the notion that people are the fundamental ingredients for supreme happiness (Diener & Seligman, 2002) and that social urges exist to satisfy human needs for social connection and understanding in an environment (Epley, Waytz, Akalis & Cacioppo, 2008; White, 1959). The solitary and complex nature of operating a machine suggests that a phenomenon has originated to gratify these social urges in an otherwise solitary environment. It is ascertained that businesses who manufacture heavy-duty machinery must also recognise this and construct their brands accordingly, actively captivating consumers and capitalising on the emotional connection through their communications. This observation directly contradicts the traditional notion that B2B brands are shaped around rationality, and that emotions do not play a big role in B2B decision making (Rosenbröijer, 2001). Although the human image of the "homo economicus" and rational decision making is still prevalent in the B2B area, especially in the western world, this contrarian view is very well expressed in the theory and models of the purchasing behaviour of organisations (Bausbeck, 2007; Wilson, Hickson & Miller, 1996; Clegg, Hardy & Nord, 1996 p. 291). Interestingly, however, this phenomenon has never been clearly defined, outlined, or explored.

Personalising and imparting emotional context on inanimate objects is far from a modern concept. Perhaps the earliest examples of this can be found in the naming of military and civilian crafts. Naming ships has been a long-hailed tradition that traces back as far as 1500 BC to ancient civilisations such as the Egyptians and Greeks (Churchman, 2009). This practice is used to attribute personality, advertise ownership, or simply ease identification (Churchman, 2009). The *Argo*, a vessel sailed by Jason and the Argonauts in Greek mythology, is commonly referred to as the earliest documented named ship, although earlier Egyptian naval inventories suggest even older ships carrying the names of gods and pharaohs (Churchman, 2009). Further than the name, decorative patterns and symbols were found on model boats and paintings which scholars commonly agree held meaning for security and safe passage (Churchman, 2009; Casson, 1995). The *Santa María*, for example, the largest of three ships that discovered the new world on Christopher Columbus' expedition, was named after the Holy Mary (Rodger, 1998). From superstitious to inspirational reasons, the concept of humanising military and commercial vehicles with emotional meaning has been prevalent for thousands of years.

Decorating military aircrafts was also a common practice during war time, and began as early as 1913 with German and Italian pilots adorning their planes with images of sea serpents, kicking mules (Ethell & Simonsen, 1991), and the "cavallino rampante", made famous by flying ace Francesco Barraca (Koul, Mau, Sabourin, Gandhi & Prestigiacomo, 2015). During the Second World War, the gnarled teeth of the Flying Tigers roaring over the Pacific Ocean was a common site (Ayling, 1945). The Flying Tigers, more accurately known as the First American Volunteer Group, were personified by this shark-face nose art which embellished their aircrafts. Easily considered as one of the most recognised images of World War Two (Ethell & Simonsen, 1991), the art was used not only to strike fear into the hearts of enemies, but as a symbol of inspiration for friendly units (Ethell & Simonsen, 1991). Historians commonly agree that

bomber crews developed a strong bond with their planes, affectionately decorating their aircraft with good luck symbols and pin-up art (Polmar & Allen, 1996). With the life of the pilots depending on these planes, for us, it is hardly surprising that an emotional attachment was a natural reality for them.

This sentimental bond appears to manifest in heavy-duty machinery and is not limited to boats and military aircrafts. The Industrial revolution of the 19th and early 20th century saw the introduction and commercialisation of heavy-duty machinery. Trains, tractors, trucks, construction and agricultural machinery became commonly available to local businessmen, replacing prior reliance on horses and oxen. This period which coincided with the establishment and rise of large B2B brands, fostered an increasingly prevalent relationship between the man and the machine, ultimately leading to an emotional attachment to certain brands, or a brand relationship. The machine was soon seen as an extension of one's identity, and the purchase decision of such a product was no longer based on facts, figures and rationale, but on emotional affinity. We identify this phenomenon as Brand Fellowship. As such, this phenomenon is clearly observable in industrial markets that specialise in heavy-duty machinery.

1.1.1 Brand Fellowship Industrial Observations

Industrial buyers and the industrial market they operate in are distinctive primarily because of their buyers, which are largely constrained by budget and profit motivations, rather than their products (Webster & Keller, 2004). Through the review of the history of heavy-duty machinery and other related industries, it becomes clear that even in the B2B market, a relationship exists between man and machine that goes beyond rational reasoning.

A study by Walley, Custance, Taylor, Lindgreen and Hingley (2007) found that UK owners of tractors were very brand loyal. They found that 38.95% of the purchase decision was determined by the brand, which constituted as the greatest influencing factor overall. Scholars argue that consumers are prepared to pay for the high quality which is conveyed through the brand (Walley et al. 2007; Hague & Jackson, 1994; Michell, King & Reast, 2001; Shipley & Howard, 1993; Vandenbosch & Weinberg, 1997). The purchasing behaviour of farmers in particular is well documented to include “prestige, status, present and desired group membership, interpersonal communication, and opinion leadership” (Foxhall, 1979; Metcalf, 1969). Metcalf (1969) identifies that the prestige element is strong enough to override rational thinking and technical considerations, consequently resulting in them spending more than is economically appropriate (Foxhall, 1979). Kotler and Pfoertsch (2006) go as far as saying that farmers love John Deere products, and think they are “cool”. Interestingly, the concept of brand is perceived to add little value to industrial applications (Thompson, Knox & Mitchell, 1997), but the examples within this industry directly contradicts this notion of little to no brand value.

In the case of Paccar, a Washington based truck manufacturer that enjoys a market share of approximately 20% of the North American heavy-truck market, they deliberately target owner-operators - drivers who own and contract their trucks and services (Porter, 2008). These consumers are less price sensitive, as they have a strong emotional bond to the product and spend a lot of time in their trucks, of which they are very proud (Porter, 2008). As a result,

Paccar has developed a range of luxurious features and packages and charge upwards of a 10% premium (Porter, 2008). In 2013, Volvo Trucks created the 'Epic Split' marketing video that featured Jean-Claude Van Damme. The video shows Van Damme appearing to perform a split between two moving Volvo FM trucks, advertising the exceptional precision of Volvo's Dynamic Steering mode which enables two reversing trucks to preserve an equal distance to each other (volvotrucks.com, 2017). At the time of writing this thesis, this extraordinary piece of marketing had gathered 86 million views (YouTube, 2017). This was one of a number of highly successful viral advertisements that Volvo released that was reminiscent of B2C style advertising.

To our knowledge, the phenomenon of Brand Fellowship has not yet been specifically defined or characterised and the role it plays within brand building is not known. It appears that the phenomenon is most apparent in the small to medium sized businesses and owner-operator environments. This is likely because, in larger organisations, the buyers have a limited influence on the decision-making process. Fleet Managers are part of the buying centre and have a larger number of different stakeholders to consider who do not spend time or operate machinery, thus not establishing a direct relationship.

1.1.2 Anthropomorphism and Personification

Brand Fellowship as a whole appears to be related to anthropomorphism which is the attribution of humanlike traits, emotional states, or characteristics to non-human entities (Epley et al. 2008). Operating machines is often a solitary and complex job, so we would ascertain that anthropomorphism within these industries would not be surprising considering this demand.

Relationships are formed between the consumer and brands (Fournier, 1998) and products are sometimes even thought to possess a soul (Gilmore, 1919). These brands are equipped with human emotions and given faces and names, reinforced by brand communication which often involves using first-person language (Aggarwal & McGill, 2012). A study by Aggarwal and McGill (2012) found that anthropomorphised brands provoke people's desire for social interaction. Interestingly, multiple authors argue that people are not homogenous in their ability to anthropomorphise, and the degree varies depending on each individual (Aggarwal & McGill, 2012; Epley et al. 2008; Petty & Krosnick, 1995). This paper suggests that the people who operate and own heavy-duty machinery, to a degree, are more susceptible to anthropomorphism.

Anthroporphism is closely related to personification - relating abstract concepts with human form and characteristics. "Both have ancient roots as storytelling and artistic devices, and most cultures have traditional fables with anthropomorphised animals as characters. People have also routinely attributed human emotions and behavioural traits to wild as well as domestic animals" (Moss, 2016). It seems likely that anthropomorphism and personification is likely to be the early ancestors of the phenomenon this thesis identifies as Brand Fellowship. The transition during the Industrial Revolution from the horse and cart to industrial machinery may have been one of the root causes for this development.

From personification, to anthropomorphism, to brand loyalty, there are clear commonalities that connect to the phenomenon of Brand Fellowship. Yet, it has never been formally investigated or characterised to a set of industries. Even Anthropomorphism, an established phenomenon, is under researched despite scholarly agreement of its vital importance. (Epley et al 2008). Therefore, exploring Brand Fellowship, how to manage one's brand, and how to communicate effectively to accommodate this concept contains substantial academic and practical implications.

1.1.3 Exploring Brand Fellowship

To understand Brand Fellowship, one should understand an effective way of detecting and identifying the key characteristics of the phenomenon. Rhetoric can be effective in narrating a story that is a powerful device in corporate communication (Ellis & Bochner, 2000). This thesis attempts to substantiate and explore the use of ethos, logos and pathos within the context of B2B corporate branding and communication. This thesis wants to open up the expansion and integration of rhetoric within B2B brand management.

For a longitudinal study, the information we aim to discover, in most cases, would likely be unavailable by solely approaching an organisation and the members of their marketing or branding department. This is primarily because over an extended period of time, the high turnover of staff in most companies, lack of a historian, changes in technology and data storage, and various other obstacles exist which may prevent the transfer of knowledge surrounding a company's historical communication. Therefore, a rhetorical analysis of print advertising and communication in general will often portray a clearer picture of the company's intentions. Substantiating the relevance of rhetorical appeals in this study will provide an analysis tool for management or academics that is appropriate for the application on longitudinal studies.

By composing this thesis, the intent is to apply the rhetorical appeals (ethos, logos, pathos) as the foundation for a communication analysis tool. Rhetorical appeals are a good way of understanding whether the speaker intends to persuade the audience by their own personal character (displaying credibility), be logical, by proving the truth, or by stirring emotion (Aristotle, trans. Kennedy, 1992). The speaker in this case is the heavy-duty machinery manufacturer, JCB. By understanding the speaker's intention over time, we can understand whether the speaker has attempted to stir emotion. If this is validated, it will contradict the traditional theory that B2B decision making is done so on a rational basis (Rosenbröijer, 2001; Bausbeck, 2007; Wilson, Hickson & Miller, 1996; Clegg, Hardy & Nord, 1996) thus proving the existence of Brand Fellowship.

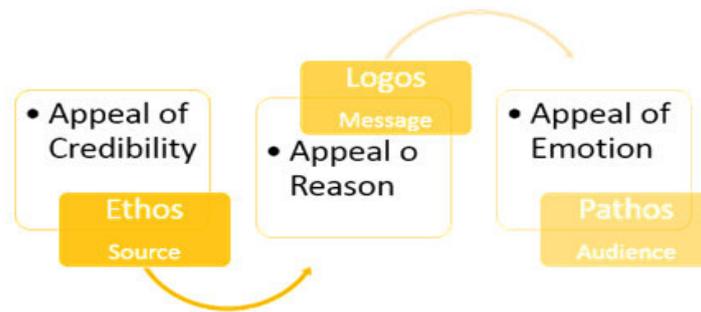


Figure 2: Illustration of Rhetorical Appeals

1.2 Research Purpose and Research Questions

The purpose of this master thesis is to explore, define and characterise the phenomenon of Brand Fellowship within B2B branding and communication by using rhetorical appeals. Brand Fellowship is the emotional relationship observed to have developed between man and machine. This theory will be explored through the use of rhetorical appeals in an effort to identify the extent of pathos, or emotional attributes, in B2B communication. If this is validated, it will contradict the overriding notion that B2B decisions are made on a rational basis, thus establishing the presence of Brand Fellowship.

Therefore, the overall goal of this thesis is to answer the following research question(s):

How can Brand Fellowship be explored by rhetorical appeals in B2B communication?

- a) *How can rhetorical appeals be applied in B2B communication?*
- b) *How can Brand Fellowship be defined, and what are its characteristics?*
- c) *What is the role of pathos in the B2B brand-building process?*

By using JCB as a best-case study, print advertisements will be examined in a longitudinal single case study to investigate whether the brand has evolved to habituate Brand Fellowship. Our underlying notion is that JCB, a B2B heavy-duty machinery manufacturer, is a best practise example of a company that used rationality (logos) in their elementary messaging in 1945 which quickly progressed to contain strong pathos and ethos prevailing elements. As the company has co-existed within the maturity of the heavy-duty machinery industry, it makes JCB a highly applicable case study. By analysing their communication over a 70-year timeframe, this thesis intends to ascertain how a B2B company shifted their communication to accommodate for the phenomenon of Brand Fellowship. Specifically, this will be achieved by looking at print advertisements released across their history and analysing the extent to which ethos, logos and pathos is conveyed used and emphasised.

A lot of research, states that very few empirical cases are generated on branding within a B2B context (Gomes, Fernandes & Brandão, 2016; Baumgarth, 2010; Ćorić & Horvat, 2010). No known cases or empirical research has been on the phenomenon of Brand Fellowship. In fact, Keränen, Piirainen and Salminen (2012, p. 409) point out in their systematic review of B2B

branding theory that, “Strikingly, only three studies (Rosenbröijer, 2001; Karlsson & Sköld, 2007; Russell-Bennett, McColl-Kennedy & Coote, 2007) employ longitudinal analysis, [...]. Yet, the field’s standard approach thus far has addressed branding from a static perspective, and this lacks the dynamic aspect of the brand-building process (Cretu & Brodie, 2007; Kim & Hyun, 2010).” By looking within the field of communication, it will make the phenomenon visible. Furthermore, this provides an opportunity to see how a change in communication provided sustainable growth during the brand-building process of the company which may have direct implications for brand managers. By opening this up to the field of rhetoric, it will provide an analytical framework that can be used to identify persuasive attributes.

This research will identify how B2B branding, and the accompanying communication, has become more reminiscent of B2C marketing within the heavy-duty machinery industries. Additionally, it will identify how Brand Fellowship is a cause of this transition, and how a company successfully incorporated this phenomenon demanded from its audience. Thus, this research will document how a company can manage a phenomenon by altering their communication within their industry during a brand building process. This study will provide an empirical outline of how this has been managed historically, hereby providing theoretical logic to administer this paradox as it develops in other industries.

1.3 Thesis Outline

Introduction - The introduction provided the reader with the observable phenomenon, giving known information and examples which was then problematised. The research purpose determined the reasons for the study and embedded the theoretical and managerial relevance.

Literature Review - Relevant theory will be reviewed in order to understand the scholarly knowledge that currently exists in three literature streams. (1) Firstly, we will aim to derive further insight into B2B branding theory and the brand building process. (2) Secondly, as this thesis will be investigating communication and advertising, we need to familiarise ourselves with this field of B2B knowledge (3) Thirdly, as rhetoric and rhetorical appeals are a convoluted area of research, it necessitates that we trace its perception over time, and interpret the concept and the best methods we can use to identify it for the analysis of print communication.

The Case - As this research will be investigating Brand Fellowship, the background of JCB as a focal point for the research will be introduced to present the suitability of the company to meet the research purpose.

Methodology - Within the Methodology chapter, the philosophical stance of us will be established, and the strategy and design of the research will be introduced to the reader, in order to create an authentic and trustworthy master thesis. We will aim to construct an analytical framework that can be used to understand JCB’s communication.

Analysis and Findings - The analysis and findings chapter will present and interpret the results derived from the data collection.

Discussion - The discussion will be structured so as to answer each of the research questions, conferring the initial observations whilst acknowledging any contradictions, thus meeting the purpose of this research.

Conclusion - This chapter will restate the research purpose of the thesis by reiterating the most important and supporting arguments. The theoretical contributions and managerial implications will be discussed, highlighting the importance of this research and how it may be used to develop academic theory or utilised by brand managers.

Limitations and Future Research – Finally, the research will acknowledge the limitations from this thesis and present relevant future research directions that can add to this field of knowledge.

2 Literature Review

In this chapter, we aim to review the existing fields of literature that are important to explore the phenomenon of Brand Fellowship within B2B branding. Hereby we will firstly investigate the relevance of B2B branding towards the phenomenon. This will incorporate elements of the brand-building process in order to understand how B2B brands ascertain value and construct their identity. A popular business-to-consumer (B2C) model will be consulted to establish similarities, differences and the applicability to business-to-business (B2B) fields. With this, the process of turning from a product to a corporate brand will also be highlighted in the context of brand-building. Secondly, as this thesis aims to identify this brand phenomenon through a company's communication, this paper will review the communication theory that exists within the brand doctrine. The third stream will start out with highlighting the different connotations of rhetoric throughout history and establish our own viewpoint. This will further elaborate on the rhetorical appeals and will finally tie them to the modern strategic brand management field. A planned outcome of the literature review is it to gather intelligence and attributes for each rhetorical appeal making it the literary bedrock of the rhetorical analysis.

2.1 Business-to-Business (B2B) Branding Theory

B2B situations are characterised by a business performing a commercial transaction with other businesses. There are fundamental differences between B2B and B2C markets which requires businesses to engage in different branding activities (Ćorić & Horvat, 2010). B2B customers are better informed, purchase larger quantities and often desire bespoke products, all of which distinguishes them from B2C customers (Kotler, 2003). By nature, businesses have a range of complex decision-making procedures (Tarnovskaya & Biedenbach, 2016; Glynn, 2012; Mudambi, 2002; Mudambi, Doyle, & Wong, 1997; Webster & Keller, 2004). As a result, organisations require brand strategies to facilitate a long-term relationship with multiple stakeholders (Tarnovskaya & Biedenbach, 2016; Glynn, 2012; Mudambi, 2002; Mudambi, Doyle, & Wong, 1997). Furthermore, Keränen, Piirainen & Salminen (2012, p. 409) argue that “the B2B domain is considered to be fundamentally more complex than the B2C domain, involving more decision makers, different communication channels and longer-term relationships with customers (e.g. Mudambi, 2002; Webster and Keller, 2004; Yanamandram and White, 2006), and it is argued that this prevents the direct application of findings from the B2C context (Homburg, Klarmann and Schmitt, 2010).”

In a consumer context: A brand can be defined as a combination of distinguishable traits, such as a logo, symbol or name (Kotler, Armstrong, Wong & Saunders, 2008). It has strategic value that has emotional associations (Kapferer, 2012), and promises to deliver value (Martínez, 2012). Strong brands are considered to be a key asset and are a source of competitive advantage

in purchasing decisions (Tarnovskaya & Biedenbach, 2016, Aaker, 2002; Keller, 2008; Gomes, Fernandes & Brandão, 2016; Webster and Keller, 2004; Roberts & Merrilees, 2007). In consumer markets, branding has been directly associated with an increase in a company's financial performance (Mudambi, 2002). The intangible assets such as the reputation of brands can be a source of competitive advantage that companies strive to achieve (Beverland, 2005; Keller, 1993; Low and Blois, 2002). Furthermore, branding activities create brand loyalty by instilling feelings of meaning and confidence in consumers' minds (Romaniuk & Nenycz-Thiel, 2013).

Despite this, branding theory in the context of B2B markets is vastly ambiguous and under researched (Gomes, Fernandes & Brandão, 2016; Ćorić & Horvat, 2010; Kuhn, Alpert & Pope, 2008, Ohnemus, 2009; Mudambi, 2002). While branding is growing in importance on the B2B agenda, comments such as 'under-used', 'neglected', 'under-researched' typically describe its status. (Thompson, Knox & Mitchell 1998; Kim, Reid, Plank & Dahlstrom, 1998; Mudambi, Doyle, Wong, 1997) With limited and mostly dated exceptions, much of the understanding of B2B branding is based on anecdotal evidence and individual case histories (Schulz & Schulz, 2000). This is surprising as Aaker (1991), a leading theorist and professor in branding strategy, emphasised the significance of branding in industrial purchasing decisions as early as 1991. This was in contrast to other scholars in the 1990's who argued that brand-building belonged to the consumer domain (Lorge, 1998) and added little value to industrial applications (Thompson, Knox and Mitchell, 1997). However, in recent years it is largely agreed upon that branding theory within the B2B field is of growing importance (Gomes, Fernandes & Brandão, 2016; Ćorić & Horvat, 2010; Walley et al., 2007; Kuhn & Alpert, 2004; Mudambi, 2002).

The popular belief for the B2B area has been that branding demands are irrational and businesses engaging in a commercial transaction does so on a largely rational basis (Rosenbröijer, 2001) Furthermore, making decisions on a rational basis, otherwise known as 'homo economicus' is still incumbent in a B2B context with established theory and models describing the purchasing behaviour (Bausbeck, 2007; Miller Hickson & Wilson, 1996; Clegg, Hardy & Nord, 1996). Gomes, Fernandes and Brandão (2016, p.193) goes as far as saying that "Past research has considered B2B brands irrelevant, because of their association with personal features and emotional values in a setting where decision-making is mostly based on functionality and rationality (Bengtsson & Servais, 2005; Ballantyne & Aitken, 2007)".

In contrast to this, branding in a B2B context can be considered as a means of survival as innovation and time to market has lost their value (Ćorić & Horvat, 2010, Ohnemus, 2009). Interestingly, the requirement for B2B branding and the subsequent management activities within B2B situations are becoming increasingly important (Baumgarth, 2010; Kuhn et al. 2008; Aaker 1991; Rosenbröijer, 2001). A study by Gomes, Fernandes and Brandão (2016) found that the elements of brands like reputation and brand awareness are important within B2B markets despite the rational decision-making process. Furthermore, an empirical study by Caspar, Hecker and Sabel (2002) found that branding in the B2B sector is perceived to be only 0.3% lower than in the business-to-consumer market. Tying into this side of the spectrum product quality is becoming increasingly uniformed and the rise of digital communication is making customer relationships frequently less important (Baumgarth, 2010).

All of this is compelling as the concept of branding was once considered to be insignificant within B2B markets (Gomes, Fernandes & Brandão, 2016). Brand managers and branding theorists have started to apply branding principles to B2B markets (Baumgarth, 2010). As a result, any historical case that demonstrates how a business has managed B2C'esque branding and marketing in a B2B context will be vitally important for other industries and businesses that will face the same future. As an emotional component is suggested to exist in B2B branding, relationships and emotions must therefore play a role within the B2B brand-building process. No known B2B brand-building model exists. Hence, the next section of this literature stream will delve into a popular B2C model and argument if it or parts of it could be applicable during the brand-building process of a B2B organisation.

2.1.1 Brand-Building: Customer Based Brand Equity (CBBE)

A strong brand needs to influence the customers perception and the feelings about a product (Keller, 2003, 2009) and in order to build a strong brand, businesses need to build brand equity in order to enhance unique brand associations (Keller, 1993). Customer based brand equity (CBBE) perspective focuses on memory structures and is bound in cognitive psychology (Aaker, 1991; Keller, 1993; Christodoulides & de Chernatony, 2008) that leverage a consumer's purchase decision and garner a value premium (Swait, Erdem, Louviere & Dubelaar, 1993). Keller (1993; 2001; 2003) is one of the most acknowledged scholars within the field of CBBE (Kuhn & Alpert, 2004). According to Keller (1993), brand equity can be defined as a consumer's' response to the marketing communication of a brand. Keller attributes the associations the product received from the consumer as consumer based brand equity. Without brand equity, a brand is consequently meaningless to retailers, manufacturers and investors (Cobb-Walgren, Ruble & Donthu, 1995). Brand loyalty is often found at the core of the brand's equity (Aaker, 1991). For a consumer to display brand loyalty they must be strongly motivated and possess a long-standing decision to purchase a product or service (Walley et al, 2007).

Keller Brand Equity Model is also further known as the Customer Based Brand Equity Model (CBBE) or in short, the Keller Pyramid. In this thesis, we will refer to it as the CBBE. Keller's (2003) CBBE pyramid is a sequential model of four steps (Figure 3). (1) Forming the brand identity through brand awareness (2) Creating brand meaning and brand associations (3) Evoking favourable brand responses (4) Creating brand relationships that build on brand loyalty (Keller, 2001).

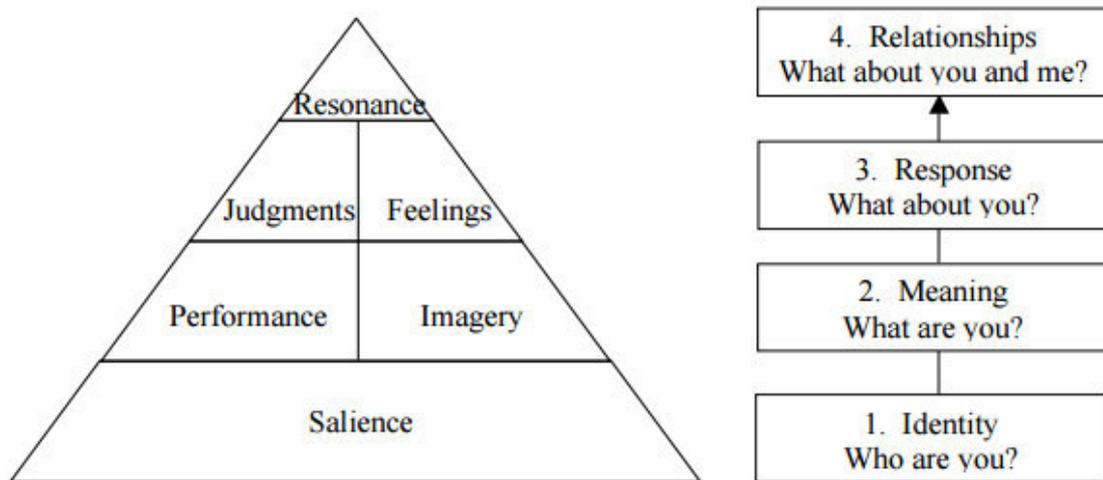


Figure 3: Keller's Customer-Based Brand Equity Pyramid (2001)

The four steps are accompanied by four questions and six corresponding building blocks that according to Keller, a company must sequentially complete to reach the top of the pyramid to build a strong brand (Keller, 2001, 2003). Brand resonance is the pinnacle stage to achieve that and is subsequently the most valuable to the brand-building process (Keller, 2001, 2003). Vitally “the CBBE model emphasises the identity of the brands - the rational route to brand-building is the left-hand side of the pyramid, whereas the emotional route is the right-hand side” (Keller, 2009, p. 143). This is known as the duality of the brands. Keller (2003, 2001) describes each phase as the following*:

- (1) The first phase of the pyramid aims to establish ‘brand identity’ by creating an association with a product, service or need, which can be described as salience. This phase will answer the customer's first question - Who are you?
- (2) The second phase of the pyramid intends to establish ‘brand meaning’, linking brand associations and characteristics through performance and imagery. During this phase, the brand will aim to answer the customer’s question - What are you?
- (3) The third phase of the brand will aim to elicit a ‘brand response’, whereas the customer will confirm the identification and meaning emitted by the brand in phases one and two. This will answer - What about you?
- (4) The fourth phase of achieves ‘resonance’ with the customer, accomplishing an active loyalty and relationship between the customer and brand. Lastly, the answers the customer’s question - What about you and me?

*A detailed glossary of Keller’s CBBE terms can be found at Appendix A.

Keller claims that this model is applicable to B2B markets and a study by Kuhn and Alpert (2004) about the B2B market for electronic tracking systems for waste management largely confirmed this. However, it found that whilst the pyramid model was applicable to B2B markets, the model would need modifications and brand feelings appear to lack relevance in the industrial market. Keller's CBBE (2001, 2003, 2009) model caters to the brand-building process by measuring and managing brand equity. By measuring the attributes of brand equity, a brand phenomenon can theoretically be detected by understanding the elements that a company has achieved to successfully construct their brand. We do not contradict Kuhn and Alpert's (2004) study that the model needs adapting to B2B environments, but do argue that in particular cases, a phenomenon can in fact demand that for a company to achieve ultimate brand value, a company must convey feelings to employ a relationship with another business. Thus, the building block of 'feelings' can in fact play an important role in the brand-building process if the business has succumbed to a brand phenomenon such as Brand Fellowship. In theory, the model could be utilised to guide a new B2B framework that can be applied to communication.

Conventional strategic brand management research has focused on product branding and brand-building with the CBBE model by Keller for instance, nonetheless little attention has been given to corporate brands (Urde, 2013; Balmer, 2010). However, this is a growing domain within strategic brand management (Urde, 2013). Urde (2003, 2013) states that an important part of the brand-building process is this transition from product to corporate branding. This process helps to detect a change in company mindset about the intent of their brand meaning which can ultimately point to an underlying phenomenon like Brand Fellowship that may propel this transition. To understand the significance of the transition from a product to a corporate brand during the brand-building process and the accompanying attributes that differentiate these dimensions, we will elevate this process in the following section.

2.1.2 Brand-Building: Product to Corporate Branding

According to Urde (2003, 2013) the corporate brand management process and brand-building are closely related. Urde (1999) states that the corporate brand management process starts with the strategic intention of a company that is fundamental in managing the brand-building process (Merrilees and Miller, 2008). This is followed by three components of the corporate brand management process - identity, position and communication (Urde, 2012). The first step of this process is the identity building. Brand identity can be distinguished as the internal core of the brand encompassing what the brand stands for with the core values, vision, mission and promise (Kapferer, 2012; Balmer, 2012; Urde, 2013; Coleman, de Chernatony & Christodoulides, 2011). Additionally, "A well-defined corporate brand identity is the bedrock of the management and overall long-term building of such a brand" (Urde, 2013, p. 742; Kapferer, 1991, 2012; Urde, 1994, 2003; Balmer and Greyser, 2003; Aaker, 2004; Balmer, 2008; Hatch and Schultz, 2008; de Chernatony, 2010). The second step is the brand positioning in the mind of the consumer before the final step that uses communication to convey the meaning. Thus, the outcome is the actual image and reputation. Brand image can be viewed as the external perspective that a stakeholder has on the brand, which involves the interpretation and decoding of a communicational message and the brand's identity (Kapferer, 2012; Urde, 2013; Coleman, de Chernatony, Christodoulides, 2011).

Part of the corporate brand management process is the transition a brand makes from a product focused brand to an overarching corporate focused brand that shares one common identity. Corporate brand-building and the transition from a product to a corporate brand is thought to derive because of the following reasons: Foremost is the inadvertent disregard for internal organisational elements such as the culture, core value and mission. Secondly and thirdly, the simple rendering of the positioning, value proposition and the over reliance of image advertising has led to this development (Urde 2013). The management of corporate brands differ to that of a product brand (Balmer, 1995, 1998; Balmer & Gray, 2003). Distinguishing a brand as a 'corporate brand' characterises the organisation behind it (Alvesson and Berg, 1992; Balmer, 1995). Subsequently, and pointing towards a very visible attribute during the transition is that a company will describe themselves as 'we' in their internal and external dialogue, whilst being referred to as 'they' by customers and stakeholders. In contrast, a product brand identifies its services and products as 'it', which consequently is also how it is referred to by customers and stakeholders (Urde, 2013).

Corporate brands are more than a name and a logo; they incorporate their history, values, reputation and people. Corporate branding can manage the reputation of a brand by generating and sustaining positive images by sending consistent messages to external and internal stakeholders (Einwiller & Will, 2002; Van Riel, 2001) enabling an ample range of products to benefit from a company's shared corporate identity (de Chernatony & McDonald, 1998). Besides that, corporate branding promotes value to stakeholders through creating unique characteristics for an organisation (de Chernatony, 1999, 2001; Esch, Tomczak, Kernstock & Langer, 2004). Another common theme amongst corporate brands is storytelling. Storytelling is an effective strategy to demonstrate the prominence of the brand and the position of the company in external and internal stakeholder's minds (Roper & Fill, 2012). Emotion plays a crucial role in engaging customers, so a corporate story should aim to build an emotional bond with them (Dowling, 2006). The concept of corporate brands is becoming an increasingly popular topic because companies have become conscious about their reputation (Kapferer, 2012). Finally, the outcome of the corporate brand management process is reputation. According to Kapferer (2012, p. 27) "Reputation takes the company as a whole. It reunifies all stakeholders and all functions of the corporation."

A shift of perspective from the product to the corporate brand will convey the shifting mindset of a company and thus their perspective of the meaning of their brand (Urde, 2016). A conclusion that we can draw from this, is that if a researcher can identify an organisation's change in mindset and their perspective of the brand meaning, this could suggest the presence of a phenomenon which is causing this transition. By understanding attributes of product brands and corporate brands, we could identify an underlying phenomenon. This transition can be captured in a company's brand communication, notably in print advertisements, thus making this a relevant stream of literature to explore next.

2.2 Brand Communication

Communication is defined as the “transmission of knowledge from one person to another. This knowledge can be transmitted in verbal or nonverbal forms” (Sezgin & Tellingül, p 2153). In B2C communication and advertising, the transfer of the brands identity in a way that is unique will affect the way it is identified and recognised by its customer (de Chernatony, 1999). Likewise, establishing brand guidelines can be recognised by a coherent visual identity (Olins, 1989; Mollerup, 1997). In addition to its role of enhancing brand recognition, communication can build a positive brand image when it influences the attitude of the public towards the brand in a positive way (Chinomona, 2016). This is also acknowledged by Lucas (2014) who states that brands are created through persuasive messages within marketing communication that help build customer relations. Relationship building between brands and consumers is only feasible when brands adopt personalities. This is due to the fact that human beings are wired to personify an intangible object to aid interaction and build a relationship with it (Louis & Lombart, 2010). Nonetheless, Louis and Lombart (2010) do not state whether these relationships and the personality building is applicable to B2B contexts.

“With so little research specifically on B2B branding, business-to-consumer (B2C) branding models act as a reference point for direction and guidance “(Lynch & de Chernatony, 2004, p. 407). The very first of these models is the notable model of communication, by Shannon and Weaver from the 1940’s (Shannon, 1948). This model points out a number of crucial insights in how messages are sent and received. There are three primary parts of communication, the sender (encoding/outgoing), message (the code/information) and the receiver (decoding/incoming) (Hall, 2001). The success of the transmission depends on the sender's ability to translate his or her ideas into a message the receiver can understand/interpret. A sender encodes a message and directs it towards a receiver through some medium. Noise can be the interference between this process. The receiver must then decode the message and, if it is understood, exit from the communication environment. An important aspect of the decoding process is the role that emotions play.” The importance of emotions in the advertising research community has been growing since the 1980’s. Zajonc (1980) argues that emotions have primacy over and can function independent of cognition.” (Read, 2007, p. 334). Furthermore, LeDoux (1996) notes that emotions are crucial for rational thinking and human conduct.

Remarkably, Rossiter and Percy (1992) stand out when it comes to advertising communication. Agreeing with Keller (1993) who specifies that brand awareness is related to the functions of brand identities in consumers’ memory and can be measured by how well the consumers can identify with the brand under various conditions; Rossiter and Percy highlight the crucial consideration of brand awareness and make a central distinction between two kinds of awareness which are brand recall and brand recognition. With brand recognition, they point out that brand awareness comes first. This means that “the brand is quite literally presented to the consumer first, and this is what stimulates the consumer to consider the relevancy of category need: Do I really need or want this? The sequence in the buyer's mind is: Recognition of the brand reminds me of category need.” (Rossiter & Percy, 1992 p.265). The first obligation to be satisfied is the category need, from which consumer will derive brand recall from their memory to make a decision (Rossiter & Percy, 1991, 1992).

According to Rossiter and Percy, any marketer before attempting to create an advertisement needs to know if the product that is to be sold is either a low involvement or high involvement good. Low involvement goods are “consumable items that entail minimal effort and consideration on the part of the consumer [...] are not that significant and require little effort or investment (Business Dictionary, 2017). On the other side, high involvement goods, such as the B2B product machines can be identified as high involvement goods. These are characterised by having a high capital value and are purchased only after a long and careful consideration (Business Dictionary, 2017). Brands with a higher recall are more likely to be purchased by the consumer (Rossiter & Percy, 1992).” When the communications goals and objectives depend on brand recognition, the creative execution must display the brand or the logo. However, when the communications objectives rely on brand recall, the creative execution should encourage strong associations between the category and the brand. “(Rossiter & Percy, 1991, p. 21). Finally, Rossiter and Percy (1991) argue that an advertisement can be created and henceforth analysed along transformational or informational patterns. Transformational advertisements reveal positive emotions, such as for holidays or vacations and informational adverts reveal negative motivations why the consumer should buy the product, such as insurance companies.

On the opposite spectrum within B2B, Lynch and de Chernatony (2004) conceptualised a holistic model on B2B communication that sought to include both the functional as well as emotional aspects of B2B branding. Hereby, special attention was given to the brand core and identity, the psychological decision making with the Elaboration Likelihood Model and its central and peripheral route as well as internal and external communication. Strikingly, this is the first bespoke B2B model on brand communication. Adding further interest to this, the model clearly demonstrates the humanisation of B2B products that as discussed in the previous section is an otherwise controversial area of theory. However, the central aspect to the model is given to organisational buyers and it is not designed for wider applications.

Within B2B brand communication Lynch and de Chernatony have clearly started to postulate the importance of emotions. Nevertheless, they have only asked for further empirical evidence, acknowledge their data lacking evidence and only mentioned very selected examples of emotional B2B branding of other authors. No clear application of their model has been presented and in contrast to this thesis, their main domain within the B2B market has been the organisational buyers and large fleet buying centres. One of the intentions of the model was not to describe a phenomenon nor categorise specific characteristics that can easily be segmented during an analysis.

After reviewing the main principles of brand communication, it becomes clear that there is no tested model that exists that can explore, define and characterise a phenomenon over a longitudinal study. To satisfy this void in B2B communication analysis, rhetorical appeals can be utilised. As identified, advertisers are using many persuasive devices such as logic, emotion, repeated themes and argumentations to encourage brand recall and brand recognition. Applying rhetorical appeals that segment these attributes under clearly defined divisions or appeals as a communication analysis tool, especially in a B2B context can help us pinpoint what intention a sender implied. Understanding the sender's intention will allow us to understand if there was a shift in their brand message over a longitudinal study that contradicts with traditional B2B knowledge and thus imply the existence of Brand Fellowship. Hence, the next section of this

literature review will delve into rhetorical appeals. Rhetorical appeals are strongly connected to brand communication but strangely neglected at the same time. Moreover, as rhetoric is such a complex and intricate field of knowledge that has been interpreted differently for thousands of years, the following section will cover a short historic overview to set the context, before defining each rhetorical appeal in detail. This literature review will culminate in the development of an analytical tool for B2B communication based on the reviewed literature streams.

2.3 Rhetoric

This thesis is arguing, that rhetoric within a communication context has substantial power and implications to broaden a brand manager's decision making. This is supported by the writings of McClosky (1983, 1998, 2000) and Eccles, Nohria & Berkeley (1992). Additionally, Urde (2016) states that rhetoric is present in many existing concepts, theories and frameworks as it is a “science of sciences” (McCloskey, 1998, 2000; Iglesias & Bonet, 2012; Sigrell, 2008). Due to the convoluted and loaded feelings towards the term rhetoric within brand management it is a very neglected field. “[Rhetoric] has constantly been viewed as superficial, unsubstantial and superfluous (Hunt, 1994; Goldberg & Markóczy, 2000), thus being considered as totally inappropriate and vacuous in management research.” (Flory & Iglesias, 2010, p. 113). This section of the literature review will first cover a brief history of rhetoric, then will go into the Aristotelian modes of rhetoric and then will conclude by connecting these to the modern day persuasive management literature with the brand and advertising communication.

2.3.1 History and Meaning of Rhetoric

As rhetoric is an ancient and convoluted area of research it is important to understand the history and meaning of the art. The roots of rhetoric can be traced back to Aristotle (384–322 BC). The three books on “rhetoric” by Aristotle is regarded by most rhetoricians as "the most important single work on persuasion ever written" (Golden, Berquist & Coleman 2000, p. 67). "All subsequent rhetorical theory is but a series of responses to issues raised by Aristotle's Rhetoric” (Gross & Walzer, 2000, p. x). Within philosophy, Aristotle saw rhetoric as one of the three key elements besides dialectic and logic. Rhetoric was proposed by Aristotle as the counter piece to dialectic and as a tool for practical debate in order to persuade an audience of probable knowledge. In ancient history, rhetoric was utilised to resolve disputes, make decisions and arbitrate important discussions (Crowley & Hawhee 1999). Aristotle (trans. Roberts, 1984, I:4:1359) defined rhetoric: as the power of finding the available arguments suited to a given situation.

It is important to point out that the meaning and connotation of rhetoric has gone through different phases from the ancient to the modern rhetoric. There was a long-standing notion that rhetoric is simply manipulative. (Barley & Kunda, 1992; David & Strang, 2006). Despite the persuading motive in rhetoric, Aristotle, Plato and Socrates saw rhetoric as something pure

according to the truth. In contrast, the Sophists (ca. 500-400 BC), among them Isocrates, saw the grounds of rhetoric as a means of manipulation. “One such difference is that ancient rhetoricians did not value factual proof very highly, while facts and testimony are virtually the only proofs discussed in modern rhetorical theory [...] Ancient teachers preferred to use arguments that they generated from language itself and from community beliefs. They invented and named many such arguments, among them commonplaces, examples, conjectures, maxims and enthymemes” (Crowley & Hawhee, 1999; p. 4). Likewise, the modern reliance on empirical evidence is problematic. This is exemplified already by the Sophists, who pointed out that a blowing wind could feel cold to one person and hot to another. This indicates that the interpretation is subjective, can be selective and senses are perceived individually (Crowley & Hawhee, 1999). Two centuries after Aristoteles, Cicero (106–43 BC) introduced the Romans to the fundamental rules of Greek Philosophy and was the most influential orator of rhetoric of this period expanding the theory on stylistic devices and the use of tone.

Centuries later, following the denouncement of Galileo Galilei, the scientific revolution inspired a new mindset of rationality.” Rene Descartes and Francis Bacon became the first modern advocates of rationality. Along with this, the so called ‘Newtonian rational simplification’ and rhetoric, especially in its manipulative understanding and the pathos side became a dirty word in the Scientific Revolution” (Lanham, 1986, p.140). In relation to this, Nørreklit (2003, p. 592), point out that “Modernists (Descartes, 1637; Kant, 1790; Wittgenstein, 1921) want to keep rhetoric out of science, arguing for the omnipotence of rational and objective language. Post-modernists (Latour, 1987; Lyotard, 1984; McCloskey, 1998), however, acknowledge the role of rhetoric in science, citing in evidence science and scholarship, which employ storytelling, metaphors and authority arguments as rhetorical strategies intended to convince their audience.”

The 1960’s saw the revival of rhetoric in the study of literature, speech and management (McCloskey, 1998). Moreover, by acknowledging that man is not a pure rational decision maker, known as “homo economicus”, decision making is not only done on rational basis. The so called bounded rationality (Kahneman & Tversky, 1974) of the human means that there is a difference in interpretation within our own social context. Burke (1963) goes so far as to call man essentially a “symbol using - animal”. In the same line Crowley and Hawhee (1999, p. 7) give an example of their own in relation to modern day advertising and the use of “facts”, seen in Appendix B. A reliance on facts solely limits the potential of persuasion because other rhetorical arguments can be engaged in public discourse (Crowley & Hawhee, 1999).

As proposed by Aristotle, the argumentative modes of persuasion are the essence of the art of rhetoric. In rhetoric, proof is the part of a speech or written composition that build up the arguments in support of a thesis. Argumentative persuasion is the demonstration of the body of proof, the so-called enthymeme. To effectively form a persuasive discourse Aristotle alludes to three necessary rhetorical appeals (Braet, 1992) which are highlighted in the next section.

2.3.2 Rhetorical Appeals

Aristotle counselled the Greeks in his treatise on rhetoric that the means of persuasion must include both intrinsic and extrinsic proofs (Aristotle, trans. Kennedy, 1992). Extrinsic proof are facts and evidence that are utilised by the rhetor and are objective towards the truth. According to Aristotle this is the highest value. Intrinsic proof is the art of the orator delivering through his own credibility, identity and the emotions of the message (White, 2002). According to the Sophists amongst them Isocrates, the rhetor is able through intrinsic proofs to persuade an audience. This clearly influences the audience, which fetches similarities between brand communication and strategic brand management today. Therefore, we take the stance of Isocrates that denotes rhetoric with a persuading nature. In short, advertising uses more than facts and figures to secure sales in a B2C context. To what degree the attributes of rhetorical appeals are utilised in a B2B context and are detectable within print advertising of B2B is going to be summarised in an analytical model. This will then be used to distinguish the persuasive intent of a B2B company to explore the phenomenon of Brand Fellowship.

The three rhetorical appeals are: (1) Ethos, the character or personality of the speaker (2) Logos, the facts and reason, the logic of the discourse (3) Pathos, the emotional appeal to sway the audience. When all three elements are in place, the message has an impact on the audience's behaviour and attitude (Read, 2007).

Ethos

Ethos can be defined as the characteristic spirit of the sender which is manifested in his or her attitude and aspirations (Oxford Dictionary, 2017). According to Aristotle and in opposition to Isocrates, ethos is an appeal to the authority, honesty and morality of the sender, wherein ethos is limited in Aristotle's view what the speaker says, and does not extend to and is shaped by their overall history as a speaker and their character. However, we argue to disagree in the context of this thesis (Haskins, 2004). Especially in forms of communication, the history and heritage of a brand is decisive in where they are coming from and what message they are sending.

The speaker or sender of the message has to persuade the audience by making themselves qualified, credible and reveal authority. (Aristotle, trans. Kennedy, 1992; Haskins, 2004). As mentioned above, the credibility of the speaker is of the utmost importance. Additionally, along the brand-building process, creating a so-called track record and showing longevity can help to persuade the audience it is argued by this research team. Thus, the speaker has to present himself and his arguments to be believable. The credibility here is inextricably linked to trustworthiness.

Logos

Logos comprehends the facts and figures that support the speaker's topic and enhance the credibility of the speaker. "Our words 'logic' and 'logical' are derived from the Greek logos, which meant 'voice' or 'speech' to early Greek rhetoricians. Later, logos also became associated with reason." (Crowley & Hawhee 1999; p. 8). The language and message here are embedded within the reasoning of rationality. This means that the message shall contain logic

but also be logically accessible to the audience. In addition to that language is representing an interesting object of discussion.

Burke (1969, p. 192) states that “Man is essentially a ‘rational’ (that is, symbol-using) animal [...]. And when we use symbols for things, such symbols are not merely reflections of the things symbolized, or signs for them; they are to a degree a transcending of the things symbolized. So, to say that man is a symbol-using animal is by the same token to say he is a ‘transcending animal’. Thus, there is a language itself a motive force calling man to transcend the ‘state of nature’ (that is, the order of motives that would prevail in a world without language, Logos, ‘reason’.)

In spite of homo economicus and man making rational decision this research team believes in the nobel-winning writing of Kahneman and Tversky (1974) and is in line with Burke (1969) and Crowley & Hawhee (1999), that man is a symbol using and rational animal, but not a pure homo economicus. Biases and heuristics also influence rhetorical appeals. Biases, previous knowledge, anchoring and heuristics and previous brand knowledge influence communication.

Pathos

Pathos is the appeal to emotion. The general purpose of using this appeal is to stir someone's feelings and modify judgements. Therefore, this appeal literally tries to move or persuade someone towards a certain action. According to Aristotle this is the least important of the three appeals when relating to the truth. However, in the persuasive context (of Isocrates) and especially in B2B the presence of pathos could help to detect Brand Fellowship.

Furthermore, Braet (1992 p. 14) notes that pathos depends upon "putting the hearer into a certain frame of mind" through the speech. Even though Pathos can be a very powerful mode of persuasion Aristotle argued that it should never be solely utilised. Pathos is most effective when the author or speaker demonstrates agreement with an underlying value of the reader or listener. Pathos was specifically located within storytelling or as part of the general passion of an orator's delivery (Read 2007). In addition to that, emotions can successfully be evoked by narratives including metaphors, personification anthropomorphism (Read 2007). Within a sender's speech, there can be an inherent pathos. This is known as the general passion within the delivery of the speech itself.

It has to be pointed out that “Narratives and storytelling have also been treated as unscientific (Sarbin, 1986; Eisenhardt, 1991) and been given little attention. However, during the past decade, the influence of narratives in management research and practice has considerably grown” (Flory & Iglesias, 2010, p. 113). Ellis and Bochner (2000, p. 752) go so far and “claim that there is a clear connection between rhetoric and narratives which cannot be isolated. Narratives and stories are extremely powerful rhetorical devices that managers should know how to use.” It is also vital to point out that “True, devices of rhetoric such as metaphors can be veils over bad arguments. But they are also the form and substance of good arguments,” (McCloskey, 1998, p. 13).

Finally, scholars such as Kenneth Burke argue that style can also be an effective persuasive strategy for a pathetic appeal. In relation to the corporate context Manolescu (2003, p. 229)

points out that “perhaps it is this use of emotional appeals in an adversarial context that has made many suspicious of the use of pathos in modern corporate circumstances. However, there is a growing band of writers who are now acknowledging that emotional appeals should not necessarily be viewed as manipulative.” Rhetorical appeals have long been established as an effective tool for persuasion, but what needs to be understood is the application of this theory within strategic brand management in the modern day. As mentioned, rhetorical appeals are not a dirty word anymore and are slowly finding its way into modern day brand management. The term “persuasive brand management” stands out, coined by Flory and Iglesias in 2010.

2.3.3 Persuasive Brand Management

Persuasive brand management is considered to be a new concept of brand management. It stipulates that strategical decisions involve the interpretation and creation of meanings and these decisions need to be employed to persuade diverse internal and external stakeholders (Iglesias, 2002). Flory & Iglesias, 2010 (p.258) coined the term persuasive brand management: “a brand’s meaning is determined by how the brand is perceived by the public at a conscious level and how the brand resonates with them at a semi- or subconscious level.” This is in line with Batey’s (2008, p. 111) argumentation that “brands are built not only through rational arguments and tangible manifestations, but also through their impact at the emotional level of feelings, sensations, and motivation of their publics.” Ultimately this suggests that this must be applicable to B2B brands. Flory and Iglesias, (2010) further expand that that management emphasises that a central activity for modern managers is to persuade people externally and internally as well as persuading themselves.

Concerning the logos appeal, it must be present in text to convince the reader, however due to the social influence of language, pathos must be incorporated to communicate to the emotional appeal of human beings (Nørreklit, 2003). However, when communication uses too much pathos and too little logos it loses the focus of the message and becomes subjective and open to various interpretations (Nørreklit, 2003). Therefore, logical argumentation in small doses is usually required (Nørreklit, 2003). Finally, Nørreklit (2003, p. 603) argues that “rhetoric is a key management tool. Management constantly requires new rhetoric.”

2.4 Chapter Summary

The literature review identified that within B2B markets the concept of branding was traditionally theorised to be neglected and under researched, however in recent years the concept is becoming increasingly accepted. Nonetheless, because of the nature of the decision-making process in B2B markets, it is overly accepted that branding is constructed around rational processes. To understand how strong brands are built, the popular CBBE model (Keller, 2001) was examined to understand the applicability to B2B markets. Kuhn and Alpert (2004) elaborated that the CBBE model was applicable to B2B environments, however it was criticised that feelings and emotions were not particularly relevant. We argue that certain phenomena

such as Brand Fellowship can lead a company to require the evocation of such elements like relationships and emotions and they do actually play a role in the brand-building process. Relationships cannot be the ultimate stage in a sequential process, they start earlier. Therefore, this model can be utilised to guide a new B2B framework that can be applied to communication.

A further facet of brand-building was explored - the strategic decision a company makes to transition from a product to a corporate brand. Understanding this transition enabled us to understand key attributes that depicted a company's change in mindset of their brand meaning. Understanding whether a company had a change in mindset, could lead the authors to understand whether a phenomenon had occurred that may have instigated this process. This then tied into brand communication.

The assets of brand-building that could be used to uncover Brand Fellowship could be detected in brand communication, which is the aim of the study so it was integral to understand this field of literature. It became clear that no tested model existed that could explore, define and characterise a phenomenon over a longitudinal study. To appease this gap, the field of rhetoric was reviewed to understand how this could be applied to this context. It was attained that the three rhetorical appeals of ethos, pathos and logos could be used to clearly categorise characteristics that would help understand the persuasive intent of a company. Understanding if a company's persuasive intent changes overtime in a B2B case study and whether they incorporate B2B brand pathos that is otherwise considered understated in a B2B context, will help us explore and understand whether Brand Fellowship exists and what characterises it. This literature review will culminate in the development of an analytical tool for B2B communication based on the reviewed literature streams.

2.4.1 Conceptual Framework

As arguably, rhetoric is a 'science of sciences', which makes it part of many existing theories, frameworks and concepts (McCloskey, 1998, 2000; Iglesias & Bonet, 2012; Sigrell, 2008). Furthermore, Keller's CBBE model can be used to link brand management theory on how to acquire brand equity and the theory of rhetorical appeals that can be used to explore certain attributes in depth. The conceptual framework as illustrated below connects the main models and concepts from the literature review that are linked and can be placed together in a rhetorical brand-building communication framework that can be applied to a B2B environment, thereby amalgamating Keller's CBBE Model and rhetorical appeals in one framework. Our collection of rhetorical attributes for each element gave strong indications that the building blocks and corresponding questions of Keller's CBBE could be matched with each rhetorical appeal. The four key questions of Keller's CBBE have been incorporated in this framework and have been matched with closely related rhetorical appeals. The top elements of pathos, logos and ethos have been matched with identity, meaning and response and the accompanying questions from Keller's CBBE model (see Figure 3).

- Ethos/ Identity: Salience - Who are you?
- Logos/ Meaning: Performance & Judgement - What are you?

- Pathos/ Response: Feelings & Imagery - What about you?

Keeping in line with Keller (2001, 2003, 2009) who explained the duality of the brand, we have moved ‘performance’ and ‘judgement’ in the logos appeal and ‘imagery’ and ‘feelings’ into the pathos appeal. ‘Saliency’ has been placed in the ethos appeal. According to Keller (2001), the ultimate stage of the brand-building process is to achieve brand resonance with the consumer. We agree with that statement, but argue that brand-building is not necessarily a sequential process and relationship-building occurs no matter what at varying degrees during B2B brand-building. As shown in Figure 4, we argue that relationships play an integral part between the building blocks. We argue that the ultimate stage, is to achieve a strong relationship and resonance in a B2B context. In a predominantly rationally driven B2B environment, the pathos element is far less significant in a company's communication. However, we argue if a phenomenon like Brand Fellowship is present, to achieve a strong relationship and resonance amongst businesses, this will mean that a brand’s communication prerequisites to contain strong and pervasive ethos, logos and pathos appeals. This is therefore represented in the final element of the conceptual framework ‘Strong Relationship’, that incorporates ethos, logos and pathos. In this scenario, despite the strong presence of pathos - ethos and logos still need to be present to build a strong relationship, as identified in the literature, ethos provides credibility (Urde, 2003, 2016) and logos provides the rationale (Aristotle, trans. Kennedy, 1992) that is important in brand-building. The top block of the conceptual framework represents the phenomenon of Brand Fellowship. We propose that Brand Fellowship instigates a change in the B2B brand-building process by stimulating the pathos appeal (as represented by the red arrow in the Figure 4).

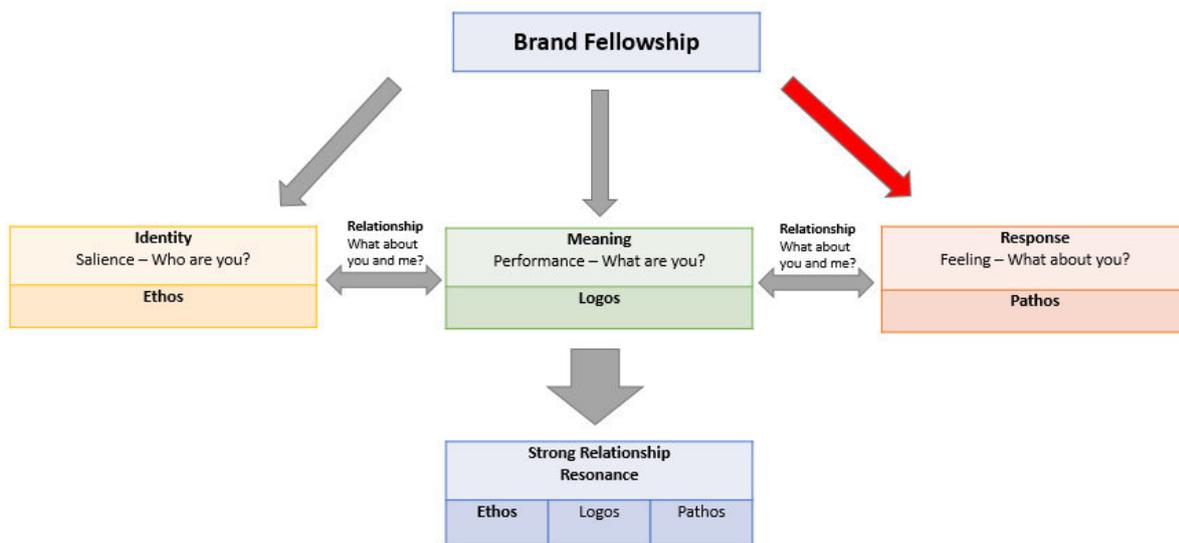


Figure 4: Conceptual Framework

2.4.2 Analytical Framework

After conceptualising B2B brand-building in communication, we can start to classify attributes that belong to each rhetorical appeal. By doing this, we can begin to clarify the convoluted field

of rhetoric and collectively group various attributes in an inventory list that describes each appeal. This is represented below in the Rhetorical Inventory (Table 1).

This Rhetorical Inventory can be used to understand what magnitude the attributes of rhetorical appeals are utilised in a B2B context and are detectable within print advertising of B2B. This will then be used to distinguish the persuasive intent of a B2B company and their mindset to explore the phenomenon of Brand Fellowship and thus meet the purpose of this research. In short, if Brand Fellowship exists then pathos attributes should substantially be conveyed in the B2B companies print advertisements.

Ethos Who are you?		Logos What are you?		Pathos What about you?	
Identity		Meaning		Response	
<ul style="list-style-type: none"> Authority Trustworthiness Ethics and Morals Honesty/ Character Qualifications 	Aristotle (384BC-322BC) (1992)	<ul style="list-style-type: none"> Logic Reasoning Argumentation Rational Clear and logical order Deductive 	Aristotle (384BC-322BC)	<ul style="list-style-type: none"> Soul, Imaginative Emotional Mood 	Aristotle (384BC-322BC)
<ul style="list-style-type: none"> Track Record Longevity Credibility Brand Identity Country of Origin 	Urde (2001, 2003, 2016)	<ul style="list-style-type: none"> Facts and Figures Third Person language (It) 	Urde (2016)	<ul style="list-style-type: none"> First Person Language / Possessive Pronoun (we, you, our, they) Manipulation of feelings Imagery Narratives 	Urde (2013)
<ul style="list-style-type: none"> Salience 	Keller (2003)	<ul style="list-style-type: none"> Performance Judgement 	Keller (2003)	<ul style="list-style-type: none"> Story telling Anthropomorphism Personification 	Keller (2003) Isocrates (436BC-338BC)
<ul style="list-style-type: none"> Brand Recognition 	Rossiter & Percy (1992)	<ul style="list-style-type: none"> Persuasion Argumentation derived from language and beliefs Examples, Functionality Maxims 	Isocrates (436BC-338BC)	<ul style="list-style-type: none"> Symbol using animal/transcending animal Figurative Language - Metaphors and Analogy Putting hearer in a frame of mind. 	Ellis & Bochner (2000); Boje (2001); Flores & Inglesias (2010)
<ul style="list-style-type: none"> Expertise 	Sophists (ca. 500 BC)	<ul style="list-style-type: none"> Elaboration Informational Brand Recall Homo Oeconomicus 	Lynch and de Charnatony 2004 Rossiter & Percy (1991) Bausbeck (2007)	<ul style="list-style-type: none"> Reputation Biases, Heuristics Bounded Rationality 	Read (2007) Aggarwal & McGill (2012) Burke, 1969 Braet (1992) Rossiter & Percy (1991) Kapferer (2012) Kahneman, Tversky (1974)

Table 1: Rhetorical Inventory (Young, Zierke; 2017)

3 The Case: JCB

As observed, Brand Fellowship appears to manifest itself in the heavy-duty machinery industries, therefore an appropriate case for this study must be a prominent company in the aforementioned industries. Furthermore, as this thesis is exploring the phenomenon of Brand Fellowship in a longitudinal case study, an appropriate case needs to have a substantial history that extends to the time this phenomenon emerged. This would be around the early half of the 20th century when heavy-duty machinery manufacturers commercialised. For these reasons, JCB was chosen as an appropriate company for this longitudinal case study. A background of the company conveying its credentials are discussed below.

JCB is a multinational company that manufactures heavy-duty machinery for construction, agriculture, waste handling and demolition applications. Founded in 1945 by Joseph Cyril Bamford, the company started out in a shed, manufacturing and selling agricultural trailers as a single product in Uttoxeter, England (JCB.com, 2017). Today it has grown to become a global corporation in heavy-duty machinery and it is now one of the top three manufacturers of construction machinery worldwide (JCB.com, 2017). As of 2017, the company operates across four continents, selling over 300 products in 150 countries and has a worldwide workforce of 11,000 people (JCB.com, 2017).

JCB became famous for a number of notable achievements. In 1948, JCB created and sold the first hydraulic tipping trailers in Europe (The Telegraph, 2001). In 1949, the JCB Major Loader was invented that revolutionised the agricultural industry (JCB.com, 2017). The Major Loader was a hydraulic attachment that was designed to bolt onto a tractor, meaning that farmers did not have to have multiple machines for one job, hence the products were very successful. In 1952, this concept was developed into the world's first Backhoe Loader (JCB.com, 2017). The same year saw the introduction of the iconic JCB Yellow. Following in its footsteps, JCB invented the Telescopic Handler in 1977 and the world's first high speed tractor with independent front and rear suspension, the Fastrac, in 1990 (JCBexplore.com, 2017). JCB has always been a prominent and innovative company in heavy-duty machinery and that is still seen today with the introduction of the Hydradig and the AgriPro in 2016. The Hydradig is one of the first wheeled excavators to move their engine underneath the cabin, vastly reducing the 'tail-swing' of the machine, whilst the AgriPro was the first machine to have a dual variable transmission (JCB.com, 2017). These are just a few of the notable engineering innovations that the company has achieved in their history and this mindset appears to stem from their founder, Joseph Cyril Bamford. Bamford, excelled at engineering and marketing, and was one of only a few post-war engineers who combined both practises, which enabled JCB to grow rapidly (Philipps, 2001).

For Bamford's fastidious work practice, motto of "simplify and don't complicate" and his work attitude for always striving for better and more, he was by his French colleagues and early customers onwards dubbed to be "jamais content Bamford" (Phillips, 2006). Literally translated "jamais content", is French for 'never satisfied' and it has become the JCB mantra. Coming literally from the inside-out this brand mantra is used throughout the organisation and the narrative can be seen around the factory and the world-wide offices (Tripadvisor, 2017). This is an example of where Bamford's storytelling was used and integrated at the heart of the philosophy of JCB. The mantra is part of the brand values that goes far beyond the perpetual demand for engineering development.

The marketing and branding of the organisation has always been as innovative as their products. During the 1960's, Joseph Cyril Bamford would organise for a number of backhoe loaders to raise themselves on the hydraulic arms and he would drive his car underneath to demonstrate his confidence in the machine's hydraulic fail safes (Tulip & Casey, 1987). This evolved into the world-famous dancing diggers, which is where the JCB display team demonstrate the versatility of the JCB machines by doing vehicle acrobatics in front of a crowd (see Appendix C). Other notable marketing activities was the introduction of a JCB calendar (a Pirelli'esque calendar), building of the JCB Dieselmax, a vehicle that holds the world land speed record for a diesel vehicle (BBC, 2006) and having notable celebrity endorsers, most recently the England rugby player, James Haskell (JCB.com, 2017). JCB also showcases the JCB GT, the world's fastest backhoe loader (ITV News, 2014) at events worldwide.

Glancey (2007) states that JCB actually established a clearly identifiable brand when branding was still in its infancy. It remains, though, much more than a brand. Most of these marketing activities and impetuses could appear to be taken straight from a B2C context. Such extravagant brand-building and marketing activities (Kuhn et al. 2008; Kuhn & Alpert, 2004) are unusual for B2B companies outside of the heavy-duty machinery and is most common in B2C communication. This is interesting because in the industry this is not isolated to JCB. Other companies such as John Deere, Caterpillar and Volvo Trucks are amongst many other heavy-duty machinery manufacturers who indicate similar idiosyncratic B2B marketing activities. These companies are also prominent companies who have built strong brands with emotional attributes that suggests the existence of a phenomenon like Brand Fellowship must flourish.

Today, the term JCB has been used so often in British public discourse to refer to as a "digger" or the industry term Backhoe Loader, it now appears in the Oxford English Dictionary (Glancey, 2007; Oxford Dictionary, 2017), although it is still held as a trademark. This generic trademark has meant that people within the UK have grown up around the term of JCB since they were young, building a familiarity with the brand. As a common childhood toy are diggers, children already have an established relationship with this toy which can follow through to adulthood (JCBexplore.com, 2017; Mertala, Karikoski, Tähtinen, & Sarenius, 2016). As JCB is the term for diggers in the UK, this may have further repercussions for 'Brand Fellowship' in adults in the associated industries from the UK.

In summary, this evidence supports that JCB is an applicable case to understand whether the phenomenon of Brand Fellowship exists. To explore this phenomenon within JCB's communication, an appropriate methodology has been developed in the next section.

4 Methodology

This chapter will reason for the methods deemed most appropriate to understand and explore the depicted phenomenon of Brand Fellowship within B2B communication. To do this, the thesis will address the philosophical stance of the researchers, describe the research strategy and outline the research design to explore Brand Fellowship. Finally, this chapter will conclude by acknowledging the limitations ascribed to the chosen research methodology.

4.1 Research Philosophy

From an epistemological perspective, we saw this research taking an interpretivist view. The position of interpretivism in relation to ontology and epistemology is that interpretivists believe the reality is multiple and relative (Hudson & Ozanne, 1988). In terms of epistemology, interpretivism is closely linked to constructivism. By this, it is agreed and believed upon that there is no single reality but instead many truths. This directly translates into the notion that everything we see is socially constructed and in a constant transformation. (Bryman & Bell, 2011; Easterby-Smith, Thorpe & Jackson, 2012). Besides that, interpretivism is a philosophical stance which is contiguous related to social constructionism; it also includes phenomenology and hermeneutic approaches but rejects the objectivist view that meaning resides within the world independently of consciousness (Collins, 2010). In our understanding, there is a subtle difference between constructivists and interpretivists. Both share their general focus on the process by which meanings are created, negotiated, sustained and modified (Schwandt, 2003). However, interpretivism differentiates between the social and natural sciences and has as its goal the understanding of the meaning of social phenomena (Schwandt, 2003).

Our epistemological stance stems from how we want to gain knowledge about the nature of the world and our study. Firstly, and most importantly, we attempted to narrow down the phenomenon we call Brand Fellowship. The object of study for this thesis is to explore and outline the phenomenon of Brand Fellowship within B2B. Within the application of this phenomenon in a B2B context this thesis investigated JCB in a single longitudinal case study and their use of communication. The case study method is suitable for investigations of contemporary phenomena. Within that, a longitudinal case study structure presents the opportunity to study processes and evolutions over time.

According to Schutz (1967), the social sciences have the necessity, and simultaneously the right to interfere in the field of the meanings, values and intentions of the actors, as a system for understanding and interpreting their actions. Schutz's (1967) ideas are corroborated further in the phenomenology of Husserl (1965) and in the interpretative sociology of Weber (1978). Subsequently, "rhetoric and narratives are based on an interpretivist approach to management

research and practice that allows the researcher to obtain details about feelings, emotions, and processes, all of which are very difficult to extract by means of traditional quantitative methodologies” (Iglesias, 2010 p. 115). Hollis (1994) points out that concerning this research approach, exploratory interpretivist methodologies allow the researcher to reach a more comprehensive understanding about certain phenomena, rather than the positivist quantitative methodologies, which are much more focused on an explanatory understanding.

4.1.1 Phenomenological Research

The Cambridge dictionary (2017) describes a phenomenon as “something that exists and can be seen, felt, tasted etc, especially something unusual or interesting. Furthermore, they are often but not always understood as “things that appear” or experiences for sentient being. “Phenomenology holds that any attempt to understand social reality has to be grounded in people’s experiences of that social reality [...] we must lay aside our prevailing understanding of phenomena and revisit our immediate experience of them in order that new meanings may emerge” (Gray, 2013, p 24). Besides that, it means that the world is socially constructed and interpreted subjectively for everyone to understand. However, certain phenomena are common and can be observed. Consequently, the observer is a part to what is being observed and the actual science is driven by human curiosity and human interests. “Current understandings have to be ‘bracketed’ to the best of our ability to allow phenomena to ‘speak for themselves’, unadulterated by our preconceptions. The result will be new meaning, fuller meaning or renewed meaning. [...]. Hence, phenomenology becomes an exploration, via personal experience, of prevailing cultural understandings. [...] [and] seeks to find the internal logic of the subject” (Gray, 2013, p. 24). As aligned with Crotty’s (1998, p. 68) view, our “shared interest in the social world tends to focus on exactly those aspects that are unique, individual and qualitative.” Just as a final remark, we would like to point out that our methodological approach is in line with the character of pathos, allowing us (subjectively) to feel the phenomenon, observe it and explore to scientifically and rationally reason with inherent and visible ethos and transparency to govern for its actions and implications.

4.2 Research Strategy

As there is evidently no extensive B2B research in connection with rhetorical appeals, this thesis is facilitating important groundwork that will pioneer research into the phenomenology of Brand Fellowship. It can be said that this thesis will go into the unknown and an under-researched area. An exploratory study was therefore applied. Evidently, exploratory studies are conducted to find commonalities and guiding principles that can be applied to a certain phenomenon - in this case Brand Fellowship. Usually this is done by referring to patterns that emerge from the data Easterby-Smith, Thorpe & Jackson, 2012).

Initially, inductive reasoning was applied. Through induction, the researcher moves towards discovering a binding principle, patterns and “[it] is often referred to as a “bottom-up” approach to knowing, in which the researcher uses observations to build an abstraction or to describe a picture of the phenomenon that is being studied” (Lodico, Spaulding & Voegtle, 2010, p. 10). Referring to the problematisation, we as researchers and other large members of the population (not in its methodological quantitative sense) have expressed and witnessed clear relationships to machines.

Nonetheless, the main aim of this study is to explore this phenomenon in relation to rhetorical appeals. As abduction in qualitative data analysis is concerned with the identification of themes, codes and categories (Lipscomp, 2012), throughout the literature review, specific key characteristics and attributes (of ethos, logos and pathos) became evident. Henceforth, we followed a mainly abductive approach, meaning that we applied deduction to a certain extent by utilising the rhetorical appeals of ethos, logos and pathos, as well as the CBBE model and finally integrated them into one analytical framework, the Rhetorical Inventory. In an abductive approach, the research process starts with ‘surprising facts’ or ‘puzzles’ (in our case a strong relationship between man and machine) (Bryman & Bell, 2015 p. 27) and the research process is devoted towards their elaboration. Further surprising ‘facts’ or ‘puzzles’ may emerge when a researcher encounters an empirical phenomenon that cannot be explained by the existing range of theories.

Thus, an abductive approach combined both elements of induction and deduction (Alvesson & Skoldberg, 2009), and allowed us to overcome the main limitations of using a single approach. In line with our epistemological stance of interpretivism, this granted us with the ability to gain a deeper insight into the phenomenon of Brand Fellowship and specifically helped to check if our conclusions, inferences and interpretations after having applied the analytical framework were sound to theorists, practitioners as well as the employees at JCB.

4.2.1 Multi-Qualitative Method

This study used a multi-method approach by applying multiple qualitative methods: Within the embedded case study of JCB, the print advertisements were collected, semiotically clustered and reduced and analysed using the rhetorical inventory as an analytical framework. Finally, semi-structured interviews were conducted to triangulate and validate the findings. Using more than one qualitative method has only increased in popularity in recent times (Creswell, 2014). Bryman and Bell (2011, p. 619) further point out that “the connection between research strategy, on the one hand, and epistemological and ontological commitments, on the other, is not deterministic”. Both the ontological epistemological stance of interpretivism and phenomenology are already moderate manifestations of their respective dimensions that call for a multi-method approach. By explaining the analytical framework and making it transparent on how we have interpreted the research, this should give a clear indication of how the research process was conducted for the reader - and can be repeated with other case studies and other advertisement pieces in a longitudinal case study as well.

Considering the interpretative character of this study, many viewpoints had to be considered and examined. Therefore, by the use of more than one method, as well as multiple data sources, it was possible to triangulate (cross-check and delineate) findings (Denzin, 1989). Qualitative research is interpretive (Denzin & Lincoln, 1994, p.2; Mason, 1996). Additionally, interpretivism studies usually focus on meaning and may employ multiple methods in order to reflect different aspects of the issue (Dudovskiy, 2014). The methods were used to overcome the weakness of the other with the strengths of another. This means that the conceptual framework generated from the literature review was used as an overarching tool to guide our analysis. By using a new framework with only one application this can potentially entail a lot of trial and error. The literature review has further helped to identify characteristics to help the theory development.

For this study, qualitative methods were applied that allowed us to comprehend the contextual environment of rhetoric, the connotative change in meaning over time and the immersion of data itself. According to our research philosophy and approach we believe that qualitative methods enabled us to generate a holistic and deeper insight than a quantitative analysis of data could have provided. As we were trying to explore a phenomenon instead of explaining it with numbers, a qualitative research approach was more appropriate. One of the reasons justifying our choice was the need to invigorate the findings of the study through a triangulation of qualitative methods (Bryman & Bell, 2015; Saunders, Lewis & Thornhill, 2009). Furthermore, using different qualitative methods supported and aided each other's findings (Saunders et al. 2009). In relation to research time restraints, the study had to be accomplished within a ten-week period, which is another reason besides the exploration fact to not additionally conduct a quantitative study. This study's research design elicits that an exploratory study is necessary to explore the phenomenon of Brand Fellowship to consider a variety of viewpoints, therefore a multi-qualitative approach was appropriate. Considering the uniqueness of Brand Fellowship, an exploratory study had to be the start, a quantitative design can substantiate any findings of this research in the future. Thus, we decided to exclude quantitative methods for this thesis. In detail that means that we preferred qualitative research methods because they allowed us to align our research philosophies to our approach. Thus, a case study was the best approach to explore, define and characterise Brand Fellowship.

4.2.2 Case Study Argumentation

The longitudinal qualitative case study of JCB was chosen for the subsequent reasons. Eisenhardt (1989, p. 534) defines the case study as a research approach that “focuses on understanding the dynamics present within single settings”. Case study design is a vehicle through which several methods can be combined in order to capture such dynamics (Eisenhardt, 1989; Bryman & Bell, 2007; Thomas, 2011). As the research is a longitudinal study to explore Brand Fellowship, an in-depth case study was applied with the aim to contribute to theory development, to methodological considerations and to provide practical solutions to brand-building decision making processes for brand managers (Dawson, 2012). Relating to the time frame of over 70 years (1945 – 2017), the case at hand and the print advertisements represented a unique opportunity to study processes, evolutions, brand-building and change over time (Pettigrew, 1990; Bryman & Bell, 2015).

Moreover, the case study method is suitable for investigations of a contemporary phenomenon when the boundaries between the phenomenon and its context are not clearly evident (Yin, 1994; Strauss and Corbin, 1990; Easterby-Smith et al., 2012). A final point to consider is that JCB and its print advertisements served as an empirical starting point and supported the analysis along rhetorical appeals and it helped for the theory development and its direct managerial applicability. The case study suitability (Yin, 1994) of JCB is applicable due to the idiosyncratic marketing activities and their observed behaviour towards the use and display of pathos attributes. This is strongly reflected in their use of history and storytelling, their dancing digger shows as exhibitions, and strong support in their British home market in the heavy-duty machinery industry. Furthermore, they are one of the predominant brands in worldwide heavy-duty machinery and their product portfolio spans across multiple sectors, including construction, agriculture, waste, recycling and demolition. An additional reason for why JCB is applicable, is that we have personal contacts within the company who gave us access to print advertising archives. Furthermore, these were exploited to find interviewees in the servant methodology which is to be discussed later in this thesis.

This study aimed to outline the phenomenon of Brand Fellowship. In order to do this, the study formulated an exploratory sequential design that took the shape of a sequential multi-qualitative methodology. This comprises of a qualitative study that aimed to address the same common objective by building upon each other over a longitudinal case study (Creswell, 2014).

4.3 Research Design: Sequential Multi-Phase Design

As mentioned beforehand, this research was split into the sequential use of qualitative methods embedded within a longitudinal case study of JCB. We believe Brand Fellowship transfers meaning and can be treated as real phenomena that will have its distinct place in academia with clear and evident effects on the brands equity, brand-building, and the future communication within a B2B context. Phenomenology is “the philosophical tradition that seeks to understand the world through directly experiencing the phenomena” (Littlejohn, 2009). This is also in line with the goal of this research - to explore, define and characterise the phenomenon of Brand Fellowship. Additionally, the focus of interest is what makes this phenomenon specific, unique and deviant. This research adopted a sequential multi-phase approach that is highlighted in the overview below in Table 2.

Phase One	Data Collection (Access to 191 print advertisements and application of exclusion criteria)	Master Method
Phase Two	Semiotic Analysis (Reduction to five periods with a set of four posters each according to common themes)	
Phase Three	Poster Analysis (Application of Rhetorical Inventory)	
Phase Four	Semi- Structured Interviews (Four interviews with JCB employees: Creative Designer, Global Accounts Executive, Electrical Test Engineer, Product Marketing Specialist)	Servant Method

Table 2: Overview of Methodological Multi-Phase Design

The first phase was the data collection of the print advertisements and the application of the exclusion criteria to make them applicable to the research. The second phase comprised of a semiotic analysis that compared common themes at the denotative and connotative level. This was used to identify different phases of JCB’s brand-building history by clustering the print advertisements by common themes. Phase three entailed the rhetorical analysis, which applied the Rhetorical Inventory to the advertisements under each time period. Finally, the interviews were conducted to triangulate and validate the conclusions and findings. Hereby, (the exclusion criteria), the semiotic reduction analysis, and rhetoric framework analysis served as the dominant research design within this master-servant relationship. The interviews served the needs of helping to substantiate the previous three-phase analysis (Easterby-Smith et al. 2012).

The data collection process for the interviews applied the concept of theoretical sampling accompanied by theoretical saturation. According to Glaser and Strauss (1967, p. 45), theoretical sampling “is the process of data collection for generating theory whereby the analyst jointly collects, codes, and analyses his data and decides what data to collect next and where to find them, in order to develop his theory as it emerges.” Additionally, for Charmaz (2000, p. 519), “theoretical sampling is the defining property of grounded theory and is concerned with the refinement of ideas.” It is nevertheless crucial to not limit oneself to specific aspects of a theory; this will make a researcher blind towards other concepts and aspects of the theory. The attributes have been collected until a) no new or relevant data seemed to have emerged b) the category was well developed in terms of its properties and dimensions demonstrating variation (Strauss & Corbin, 1998). Therefore, data was collected until data satisfaction was reached.

This is when the researcher reaches a point where no new information is obtained from further data (Glaser & Strauss, 1967).

4.3.1 Phase One: Data Collection

The underlying notion of this research is that JCB is a prime example in inheriting strong notions of Brand Fellowship and they have accordingly adapted their communication to facilitate this. The first phase of the research design was the data collection that involved gaining archival access to print advertisements spanning JCB’s 70-year history. Through personal contacts within the organisation, we have gained an overall number of 191 official UK office approved print advertisements dating from 1948 until 2017. Having had access to the official print advertisements substantially increased the validity of this study.

To guarantee an in-depth analysis of the print advertisements, these then needed to be reduced and grouped to a manageable number. Additionally, the sample that was received from the head office included a mixed variety of advertisements that included magazine excerpts, specification sheets, amongst others that deviated from the aim of this study. For this reason, a list of exclusion criteria was created as identified in Table 3 to remove the advertisements that are not applicable to the study or did not provide an acceptable amount of information. This included duplicates, magazine covers and specification sheets that were not intended for public advertisement. It’s also worth noting that only the advertisements that were produced from the central office in the UK headquarters and machine based advertisements, excluding parts, service and finance advertisements were clustered. Only advertisements with a date of publication were used so we had the ability to place them on a timeline and detect changes over this history for the purpose of doing this longitudinal case study. The full list of 191 advertisement can be accessed via this google doc link:

https://drive.google.com/drive/u/1/folders/0B_r2DKxY7X9IZ1RQS1R4MklCa3M

Exclusion Criteria
Magazine Covers
Specification Sheets
Duplicates
JCB UK
Date of Publication
Parts
Finance

Table 3: Exclusion Criteria

4.3.2 Phase Two: Semiotic Analysis

During phase two, a semiotic analysis was applied that compared common themes at the denotative and connotative level of the print advertisements. This was used to identify different phases of JCB's brand-building history by clustering the print advertisements by the common themes and the corresponding date of publication.

Semiotics is referred to by Bryman and Bell (2007) as the 'science of signs' and is an approach used to analyse symbols. Furthermore, "semiotic analysis focuses on the way that messages are communicated as systems of cultural meaning" (Bryman & Bell, 2007p. 291). Semiotic theory states that signs are made up of two components, the signifier and the signified. The signifier relating to the word, sound or image, and the signified being the actual message or concept. Urde (2016, p. 32), notes "when speaking of brands as signs, defines them as follows: "a 'sign' [...] is intended to stand for something, in some respect or capacity – and it addresses somebody; that is, it creates in the mind of a person an equivalent sign, or perhaps a more fully developed sign". Semiotic analysis is a popular tool in deconstructing advertisements in order to understand the deeper meanings of the communication (Akindele, Iyamabo & Otubanjo, 2013) and revealing the cultural norms and values for the sender (Leiss, Kline, Jhally & Botterill, 1990 p.164). A study by Combe and Crowther (2000) found that semiotics effects the positioning of brands in the recipient's minds and thus the authors argue this provides the analyst with a 'window' into a certain phenomenon. This was particularly necessary for this study in order for the researchers to distinguish the true (corporate) identity and dissecting the elements and meanings that the company is trying to convey.

Naturally, the interpretation of signs and symbols is entirely arbitrary and notably impacts upon the validity of the study. However, it is argued that the interpretation of semiotics is no more arbitrary than any other analysis technique (Bryman & Bell, 2007). Furthermore, Leiss et al (1990) states that the receiver of the message are not just observers in advertising, but actively participate in creating the code between the sender and the receiver. Semiotics focuses on a process called signification. Signifier is the physical concept and the signified is the mental concept. Barthes (1977) argues that signs carry meanings and that there are three main processes of semiotic analysis. The denotation of the text, the connotation of the text and the mythical link of the text body. The basic level of signification operates at the level of denotation. Denotation is the "definitional", the obvious and the description that could be found in a dictionary. A more complex level of signification operates on the level of connotation these are more sophisticated mental associations and expressions we conjure up when we come across a particular sign. The purpose is to reveal the actual meanings of the texts rather than what they imply. The associations depend upon the individual, society and culture. Connotation, on the other hand, includes more layers – it is polysemic and can thus evoke socio-cultural, ideological, or emotional associations (Chandler, 2007). Myth are culturally higher-order concepts underpinning a particular worldview and can be ascribed to concepts and phenomena such as masculinity, freedom, individualism and as we argue Brand Fellowship. It is crucial to point out that the borders of the three levels of signification are not clear cut. Moreover, Roland Barthes (1977) goes so far as to argue that some connotations are so widely held that they reach the level of myth. A myth according to Barthes (1977) is where a socially agreed symbolic association becomes so widely accepted that it is seen as iconic. "Mythical links are the

communication systems that are not objects, concept or ideas, but are signified forms (Barthes, 1972, p.109).” An important addition for this study is the fact that connotations are context-dependent (Bryman & Bell, 2011). This phase only looked at the denotative and connotative levels because the mythical level was explored in further detail in the rhetorical analysis.

Due to the obvious social interpretive character of semiotic analysis, our interpretive research strategy that has been adopted was an appropriate means of analysing the print advertisements. We acknowledge that they were not actively the intended recipient for the message so representability in relation to the connotative level of this analysis could be compromised, however the results within phase two and three could be further validated in the interviews with the JCB personnel that followed in phase four.

The majority of the advertisements that were received by the researchers incorporated some level of text. However, we argue that using the science of hermeneutics (interpretation and analysis of the literary texts) to analyse the advertisements was not necessary in this case. This is because we only identified pronouns and did not analyse substantial levels of text, only the presence of the actual text body itself. In relation to Urde (2016, p. 35) he noticed a shift in perspective signified by the use of “we” in communication as corporate persona and a shift towards corporate branding. This was the level to which we analysed the text in the context of this study. Additionally, we were also looking for symbols. Language (in its basic form) is a symbolic sign as a word's relationship to that which it represents is random. Symbolic signs are recognised because they are socially agreed upon.

4.3.3 Phase Three: Rhetorical Analysis

In this phase, we set out to analyse JCB’s print advertisements by using the analytical framework (Rhetorical Inventory) that was constructed using grounded theory. JCB will be referred to throughout this thesis as the sender of print advertisement. Essentially “grounded theory is a form of theory development, whereas the researchers ground their theory in empirical data according to a set of procedures” (Bryman & Bell, 2011, p.442). Strauss and Corbin (1998, p. 12) define it as “theory that was derived from data, systematically gathered and analyzed through the research process.” In relation to the theoretical framework building Abdellah (1986, p. 4) defines theory as an explanation of a phenomenon or an abstract generalisation that systematically explains the relationship among given phenomena, for purposes of explaining, predicting and controlling such phenomena.”

“A theoretical framework consists of theories that are interrelated. Thus, two central features of grounded theory are that it is concerned with the development of theory out of data and the approach is iterative, or recursive, as it is sometimes called, meaning that data collection and analysis proceed in tandem, repeatedly referring back to each other.” (Bryman and Bell, p. 576). Furthermore, for Charmaz (2000, p. 519), “the defining property of grounded theory is that it is concerned with the refinement of ideas.” Therefore, we chose to build a theoretical framework that a) served us as a tool to analyse the print advertisements b) combined previous literature and previous models and c) provided empirical evidence that B2C brand theory as

well as rhetorical appeals was applicable to the B2B environment and that the phenomena of Brand Fellowship exist.

The extensive literature review helped us to build an inventory for each rhetorical appeal that comprised of defining attributes. By looking at the cluster of advertisements for each period of JCB's history, the presence of each attribute from the Rhetorical Inventory was cross-checked to discover the overriding presence of ethos, logos and pathos. Understanding the presence of each rhetorical appeal, hence aided to understand whether JCB had changed their mindset about the brand meaning, and thus helped define and explore Brand Fellowship. Interviews with JCB personnel were then conducted to elaborate on the findings. The personnel included a wide spectrum of job titles with varying exposure to JCB's internal and external branding, and to customers. These job titles were: Creative Designer, Global Accounts Executive, Electrical Test Engineer, and Product Marketing Specialist.

4.3.4 Phase Four: Semi-Structured Interviews

The fourth phase of the research design entailed the use of semi-structured interviews. This method was chosen as a servant method, used to cross check the validity of the results derived from the rhetorical analysis. It was a further means to triangulate and try to further substantiate the phenomenon of Brand Fellowship. Moreover, the interviews were a suitable means to explore the interviewee's opinions and beliefs (Easterby-Smith et al. 2012). Additionally, the reasons for choosing semi-structured interviews were grounded in the fact that "in semi-structured interviews the researcher will have a list of themes and possibly some key questions to be covered, although their use may vary from interview to interview" (Saunders et. al, 2009, p. 143).

To not jeopardise the fluidity of the semi-structured interviews, early planning and confirmation as well as scheduling of the interviews was crucial. The structure of the interview was provided by an interview guide (See Appendix D), which enabled us to generate a flow during the interview, prepare interview questions aimed towards our research question, and support us in recalling the underlying theory of each question whilst still paying full attention to the interviewee's responses (McCracken 1988; Bryman & Bell, 2007). By having a list of themes and a set of questions ready that addressed each interviewee individually, a rich insight and checking of previously drawn inferences to the main research question was targeted. The pre-selected topics had relevant questions that enabled us to delve deeper into specific topics that came up during the semi-structured interview. Due to the flexibility, the interviewer is enabled to gather rich data and allows the interviewee to draw attention to events, patterns, and reasons that were unforeseeable, thus providing deeper insights revolving around the exploration of the phenomenon of Brand Fellowship (Bryman & Bell, 2012; Easterby-Smith et al., 2012).

Once we arranged for the initial contacts at JCB, we worked forward through the organisation to gain access to potential key respondents. Different levels of managements and functions were interviewed (Creative Designer, Global Accounts Executive, Electrical Test Engineer, and Product Marketing Specialist). All of which will have had internal and external exposure to the

brand. A total number of four interviews were conducted. Throughout the thesis, the interviewees will be referred to as their job title.

In regard to the topic guide that was created, three main areas deriving from the research question(s) were established. The main topic of marketing & branding mostly tried to gain a better insight into the job responsibilities and the understanding of the interviewees about opinions of the company and its history. The second main topic focused on the relation towards the machine and the phenomenon we call Brand Fellowship both by the JCB interviewees and also their respective customer insights. Hereby the technique of “laddering up was used to garner insights into the social world and feelings of the interviewees “Laddering up will help the respondent move from statements of fact or descriptive accounts about the questions posed upwards so as to begin to reveal the individual’s value base (Bourne & Jenkins, 2005; Wansink, 2003)” (Easterby-Smith et .al, 2012, p. 142). This was especially important to further substantiate the phenomenon and help to pronounce that there is a previously undescribed emotional feeling towards the machines and subsequently the brand. The third main topic focused on the rhetorical appeals and how each element was being deployed in JCB’s advertisements. During the interviews, we did not use the terminology of ethos, logos and pathos, but tried to refer to the concepts in layman’s terms, such as brand identity, logic and emotions and how they perceived these to have been deployed. The technique of laddering down was mainly used. “Laddering down is where the researcher seeks to obtain illustrations and examples or occurrences of events. By asking for examples though such a process it is possible to explore a person's understanding of a particular construct” (Easterby-Smith et .al, 2012, p. 142).

Furthermore, it was vital to ask questions consistently throughout the interviews to avoid ‘intra-interviewer variability’ (Bryman & Bell, 2011: 203). The interviewees were given an explanation of the project together with the main findings of the conceptual analysis before the interview. Those interviews, where possible, were being held in a closed and quiet room, via telephone due to the geographical distances and each one lasted between 30 to 45 minutes.

In line with the grounded theory approach, we collected data using theoretical sampling until the theoretical saturation point was achieved. For Charmaz (2000, p. 519), “theoretical sampling [...] is concerned with the refinement of ideas, rather than boosting sample size” and concentrates on sampling what is meaningful and relevant instead. Once the category properties have been clearly defined and validated, there is no more need to continue with the data collection (Strauss and Corbin 1998: 212). After the fourth interview the theoretical saturation point was met. According to Bryman and Bell (2011, p. 719) theoretical saturation in grounded theory, [is] the point when emerging concepts have been fully explored and no new theoretical insights are being generated.

Overall, the interviews helped corroborate the inferences drawn from the rhetorical analysis. The elaboration of Brand Fellowship called for a multi-qualitative approach and was the enabler to answer the main research questions and establish whether there is a presence of such a phenomenon. Interviews from employees within the organisation inherently possess a certain level of bias towards the brand as well as a potential skewed exposure to it. Furthermore, the access to product marketers and members of the sales, creative and engineering team naturally

possess a rich knowledge of the customers and the sales and marketing collateral that target them.

The interviews were held in English and fully transcribed. After transcribing the interviews, we started the process of coding and making sense of the data, as suggested by the grounded theory approach by Charmaz (2006). “As the grounded theory coding is in line with our research approach, it was chosen for its nature of helping to build theory, derived from data and for the refinement of ideas. Moreover, grounded theory coding requires us to stop and ask analytic questions of the data we have gathered. The grounded theory coding process requires us to stop and ask analytical questions and is being done in at least two phases which are the initial coding and focused coding.” (Charmaz, 2006, p.42).

Having read through the transcripts, we categorised and identified recurring topics of the data. This coding was done line-by-line and in line with the suggestion by Bryman and Bell to stick as close as possible to the data. Additionally, “line-by-line coding means naming each line of your written data (Glaser, 1978). “Line-by-line coding was chosen, despite the fact that not every sentence may be important but it helps to “prompt you to remain open to the data and see nuances in it.” (Charmaz, 2006, p. 50). An excerpt from the line-by-line and focussed coding can be found in Appendix E.

The next step in the coding process consisted of developing categories from the constructed codes. Within the focus coding phase, we grouped recurrent codes and we indicated what paragraphs, passages and lines talked about the same category, hereby explaining larger segments of data (Glaser, 1978). These are more directed, selective and conceptual than line-by-line coding (Glaser, 1978). We eliminated repetitions and similar codes, by grouping the codes. Besides that, as recommended by Bryman and Bell (2007), we considered whether any connections arose between the codes. This was especially relevant in connection to the laddering up and down questions. The laddering down questions gave us a rich collection of examples whereas the laddering up questions helped us ascertain the connection the interviewees had or felt towards the man-machine relationship within their social understanding. Within the focus coding phase, we also started to interpret and make sense of the data by refining the coding and identifying the most significant key ideas, which is suggested by Bryman and Bell (2007).

4.4 Research Methodology Limitations

After outlining the methodological approach that has been chosen for this thesis, we must acknowledge the subsequent limitations that accompany it and in certain circumstances, the processes that we employed to mitigate this compromise.

Reliability, replication and validity are in business research seen as the three main evaluation criteria. However, according to Bryman and Bell (2007, p. 420), qualitative researchers are concerned with their relevance and advocate these three criteria more towards quantitative research. Bryman and Bell (2007, p.43) therefore refer to Lincoln and Guba (1985) who propose

alternative terms and ways of assessing qualitative research. Very much in line with our epistemological standpoint, Lincoln and Guba (1985) are critical of the realist view which indicates that there are absolute truths about the social world. They rather argue that there are several truths and possible outcomes (Bryman & Bell, 2007, p. 395). This alternative set of criteria is concerned with the issue of **authenticity and trustworthiness** which will be applied in this section to evaluate the weaknesses of this thesis.

In order to achieve high levels of **authenticity** we saw it absolutely evident to be as transparent as possible. For instance, in relation to our semiotic analysis, we only included officially approved posters, with an applied selection criteria which has been listed and presented to the reader (Table 3). Furthermore, a possible weakness of this study is that the semi-structured interviews who served as a servant method, were gathered through personal contact. In order to provide a transparency, the audio recordings are available to the reader. They are available here: https://drive.google.com/drive/u/1/folders/0B28eAebsbJk_SmJZUF9jbhwLTQ

Trustworthiness consists of credibility, transferability, dependability and confirmability. (Bryman & Bell, 2007). **Credibility** is concerned with how believable and plausible the findings of the study are (Bryman & Bell, 2007). The disadvantage connected with interpretivism is the subjective nature of this approach that creates room for bias on behalf of the researcher. The data can be heavily impacted by personal viewpoint values and even past experiences. As both the rhetorical and semiotic analysis was deeply embedded within interpretivism it was thus subjective in nature. Therefore, reliability and representativeness of data is undermined to a certain degree (Roberts, 2010). However, phenomena studied in a great level of depth that are generated via interpretivism might be linked to a high level of validity due to the fact that data in such studies tends to be trustworthy and rich in quality (Roberts, 2010).

As we only looked at one company, we have compromised on generalisability. However, this was partially mitigated because the company that was the subject of the research, spanned multiple sectors, (such as agriculture, construction, waste and recycling and demolition) which helped generalise across multiple heavy-duty machinery industries. Moreover, the lacking credibility can also be vindicated as JCB can be considered as a best-case example to display the phenomenon. More research is necessary to further substantiate the phenomenon of Brand Fellowship in other heavy-duty machinery companies.

In relation to the interviews that were conducted and data collection of the print advertisements, we made sure that the research is conducted according to “the canons of good practice” (Bryman & Bell, 2007, p. 410). This meant that we audio-recorded the interviews and made all the collected data and print advertisements available to the reader. A further means to ensure credibility, according to Bryman and Bell (2007), is to create respondent validation. This was done by sending out the finished thesis, interview transcriptions and the interpretations of the interviews to the interviewees and asking them for their approval. Additionally, the coding process for the semi-structured interviews propose another weakness as these were again subjectively interpreted according to the researcher's own values and beliefs, however by applying line-by-line coding this helped reduce this vulnerability. Furthermore, this weakness

was surpassed as more than one researcher was involved in the collection and analysis processes (James, Durand & Dreves, 1976).

It is further worth noting that the expectations as to the number of print advertisements we expected to receive from JCB was considerably higher than the number we actually received. Nevertheless, we still received a large number and we were able to gain access to the official and unaltered images. Furthermore, these have come straight from the UK office and are approved as authentic. An advertisement generated from a google search could not have yielded the validity and quality of the pictures nor guarantee the accuracy of the publication date.

Transferability is concerned with whether the empirical findings can apply or can be transferred to other contexts (Bryman & Bell, 2007). As mentioned, because this was applied to a single case study, the described phenomenon needs to be further explored. Nevertheless, as identified in the introduction and problematisation chapter; throughout history, there is an intangible connection between the man and machine. A strong point to this research was that the chosen company spanned multiple sectors and industries, however this further needs to be explored outside of JCB's domain and into other areas of the heavy-duty machine industries. However, as described, there are many linkages, to emotional attachments to soulless machines and vessels. Interestingly, the rhetorical framework is transferable across different industries and even areas outside of this phenomenon setting.

Dependability is concerned with ensuring that all phases of the research process are recorded (Bryman & Bell, 2007). In order to do so, we tried to make every step of our research phases as transparent and traceable as possible. The print advertisements, interview transcripts and audio recordings are available to the reader. We further made the stance on behalf of our epistemological background to make the research aim clear and explicit and to apply a qualitative research to explore the phenomenon of Brand Fellowship.

A potential weakness in our study was that the interviews took place via a telephone call, so respectively no body language or verbal expressions could be monitored. This interviewee bias was mitigated, as mentioned, by checking our final interpretations, thesis and transcripts with the interviewees. However, the generated theoretical framework derived from the literature review and our own interpretations of the data at hand. Our own frame of reference and social beliefs could have affected our interpretation thus decreasing the level of dependency on this study. Nonetheless, we explicitly tried to reason why we made certain decisions.

Finally, regarding **confirmability**, that is defined as ensuring that the researcher can be shown to have acted in good faith and included ethical considerations (Bryman & Bell, 2007), we acknowledge that absolute objectivity is not possible in a qualitative research study. It was attempted to stay conscious of our own interpretations and subjectivity and our own personal and cultural background. This also became evident at the connotative level of the semiotic analysis and during the meaning of the rhetorical analysis. As one of the researchers is a resident of the United Kingdom, a lot of the poster advertisements made more sense to him, amused or bewildered him even more than his German counterpart. We further used our own intersubjectivity to reflect independently on the processes, decisions and tried to make it transparent. Nevertheless, it is also worth mentioning that having a native of the country that

the company originated, allowed us to understand the deeper cultural meanings of the advertisements and thus made our findings more representative.

As mentioned beforehand the case study approach was chosen because of a variety of selected attributes. The uniqueness of the case, as a means of an exploratory device and the availability of getting excellent access. Furthermore, in relation to the limits of the case study and in line with Yin (1994), when applying and working within a case study, multiple methods should be used. Therefore, we were aspired to include more than one methods and aimed for triangulation. The interviews ultimately served as a method to cross check our findings, implications and theoretical framework building. Yin (1994) argues that triangulation of data also increases the accuracy and validity findings and conclusions. Evidently, we cannot ensure the external validity of this research as it would require more case studies across many more industries and ideally a quantification.

Concludingly, due to the qualitative nature of this study, the weaknesses are to be found with its qualitative research design. Saunders, et al, (2009, p. 328) claim that overcoming the limitation of a qualitative approach “would not be realistic or feasible without undermining the strength of this type of research.” The purpose of the study and the research question served as the overarching guide for this research.

5 Data Analysis and Findings

This chapter will cover the semiotic analysis and the rhetorical framework analysis that were conducted. As explained in the research design the semiotic analysis was used to group recurring themes in the print advertisement with the goal to cluster them along common themes during certain time periods. The denotative level was analysed to understand the literal patterns that exist. The connotative level was analysed to understand the socio-cultural meanings of the message and the patterns that exist at that level. However, as the mythical links are naturally already loaded with rhetorical devices these were discussed and analysed further in the rhetorical analysis. As the main purpose of this study was to explore, define and characterise the phenomenon of Brand Fellowship as a man-machine relationship by analysing a B2B brand's communication over time applying rhetorical appeals, this yielded whether JCB has used pathos attributes from the inventory to build a strong brand. The advertisements were analysed in conjunction with the rhetorical inventory generated. Hereby, the goal was to dissect the persuasive elements that appear in the advertisements across each clustered period. We displayed the levels of rhetorical attributes used during each period. The lengths of each corresponding column are aimed to give the reader an indication of the extent to which each appeal has been used for every respective period. Nevertheless, the Rhetorical Inventory is just a visualisation of attributes we identified in the literature review. It is not a graphical quantitative tool, but a visualisation to aid the reader in understanding the degree of attributes that belong to each rhetorical appeal for each period.

5.1 Semiotic Analysis

Having been granted access to 191 official JCB poster advertisements, a semiotic reduction analysis was carried out to cluster the print advertisements along common themes that provided a good overview of the posters that could be used in the rhetorical framework analysis and explored in further detail. The denotative level feature described (objectively) what we actually saw. Additionally, the connotative level is interpretative but this allowed us to consider and group the print advertisements along the deeper and socio-cultural context. After grouping the posters by their semiotic patterns, clear transitions in JCB's branding mindset became apparent which are indicated during each time period. Each of these periods depict an interesting stage in JCB's brand-building development that needs further analysis in the second part of this analysis. It is important to mention, that these time periods in JCB's brand-building development are just estimations based on stylistic themes that were derived from the semiotic analysis and in reality, the dates may vary slightly. (See Appendix F, for the full-size print advertisements).

5.1.1 Period One: 1945-1959

By applying the semiotic analysis to the print advertisements, there were clear patterns that outlined the first period in JCB's brand-building development between 1945-1959. The denotative and connotative findings are displayed below. Please see below for the clustered images in Period One (Figure 5).

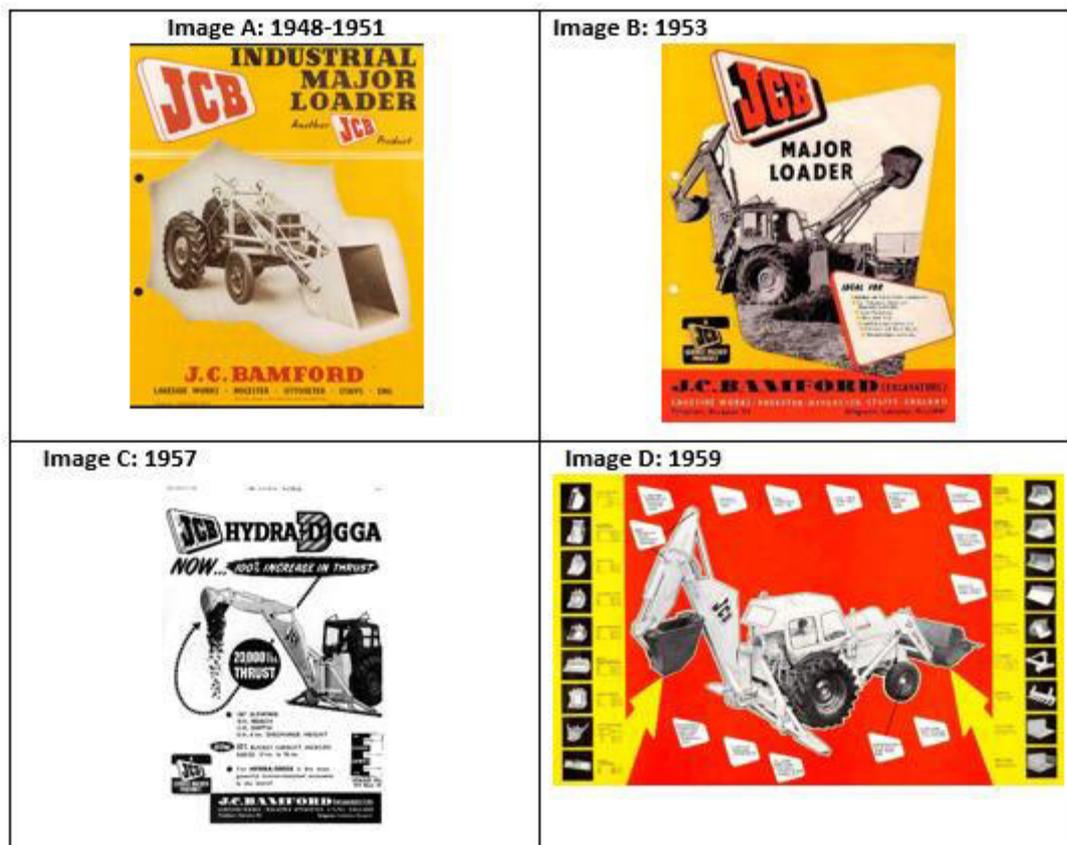


Figure 5: Period One Print Advertisements

Denotative Signified

All four advertisements clearly display an image of a machine in the centre of the page. In three of the advertisements there is a list of facts and figures about the machine that demonstrate the machine's ability in literal terms. Additionally, Image C clearly depicts the machine's hydraulic movements and Image D displays a list of attachments and where they are fitted to the machine through instructional arrows. Three of the advertisements are coloured red and yellow, although they all reflect different shades of that colour. It is unclear whether the advertisement from 1957 was originally in colour and the record is captured in black and white. The majority of the advertisements are designed in portrait with the exception of Image D. The product name for each advertisement (other than Image D) clearly states the name of the product itself along with

the corporate brand logo. The additional inclusion of the bottom banner, “J.C. Bamford” is apparent on images A-C. In Image D, the print advertisement has a predominantly red background which is the first time it appears that this is the case during this period. All four images include a number of serif and sans serif fonts.

Connotative Signified

The images appear to portray very rational and informative figures that are meant to be understood literally and do not propose many connotations to the user. Yet, by presenting a list of figures, this conveys a literal list of benefits to the end user showing informational criteria for this high involvement machine. A longer list of facts and figures may imply that the machine is more complex and is technically very advanced. Using the machine as the central image. The colours red and yellow are very visible aids that may have been designed stand out to the reader. Three images use serif font that can be perceived as a very formal and technical style of writing.

Additionally, Image B is not directly addressing the audience but mentions who the “Major Loader” is “ideal for” and lists potential users, amongst them builders, local authorities and plant hire operators. We connote that if the product was known before, the sender would not have to explain who the technical machine is for. As the “Major loader” was introduced in 1953 (JCB.com, 2017) and is a completely new concept and innovation, the audience has to be listed.

It also needs to be mentioned that Image C does include some bubble and text captions such as ‘now’ that is reminiscent of a car sales advertisement and makes it seem as if it is a particularly admirable point that should be acknowledged by the reader. In Image C, the product name of Hydra-Digga has a crossed pattern that closely resembles the weave of metal. Furthermore, the Hydra-Digga is described as the “*most powerful tractor-mounted excavator in the world*” and logically proven by the “*20,000lbs thrust*” speech bubble placed in the middle of the advertisement. Image C is a clear indication that inherent have to be proven immediately for their truthfulness. Immediate credibility needs to be literally displayed, but in our belief, that is because the company has just been established and has started to sell this machine and cannot draw on any previous established proof or track record.

5.1.2 Period Two: 1956/1960-1963

The second period of JCB’s brand-building development has been identified to occur between 1956/1960 -1963. Image A’s date of publication was labelled between 1956-1960 that overlaps with the first period, but it is assumed that this is part of the transition in the brand-building process during this time. Nonetheless, we determine that the second period was between 1956 -1960 and 1963. The denotative and connotative findings are displayed below. Please see below for the clustered images in Period Two (Figure 6).



Figure 6: Period Two Print Advertisements

Denotative Signified

All four images use the colour red as the predominant colour and is prominent throughout the print advertisements. Image A depicts the image of an elephant holding the JCB logo in it's trunk with the caption "*Powerful, Industrious, Defendable...*" Image B shows an application image of the machine digging a square hole with the caption "*Square hole, square deal*". It also includes an image of a square hole in the bottom left corner. Similarly, to Image B, Image C clearly demonstrates an application image of the machine pushing or digging some material with the front shovel. It is accompanied by the caption "*Push ahead with your JCB Hydra Digga Loadall.*" Image D depicts a machine digging a deep hole with the stabilisers down and the slogan "*Stable and safe.*"

All the advertisements contain short slogans all in a capitalised sans serif font that is consistent in every advertisement. The product names are still visible but in a smaller font size than seen during period one. This period is the first time that the language of the text talks about "*Your JCB*" rather than just a description of the product.

Connotative Signified

Image A clearly displays the first use of anthropomorphism in the advertisements. The elephant has connotations of being a powerful, industrious and dependable animal which is presumed to represent JCB products and perhaps the company. The slogan further emphasises this. The adverts have transitioned during this period from talking about what the product is and does to incorporating a slogan that has cultural connotations around it.

As in Period One, the JCB logo is a 3D design, designed with ‘engineering’ measurements by the founder and it looks an industrious and strong logo, almost as if it is made of metal. The language of the text during this period shifts towards metaphors, figurative language and this is the first time that slogans are introduced that play on words exemplified by “*square hole, square deal*”. Image B also contains what is presumably the final result of the operation. The language in Image C transitions from talking about the product to actually addressing the reader and talking in a presumptuous tone that the product is already owned by reader and lists the informational benefits the user gets from using the machine. The overall design of the advertisements has gone from facts and figures that literally describe what the machine does, to an image demonstrating an application setting of what it does allowing the reader to derive more connotations from the advertisement.

5.1.3 Period Three: 1966-1988

The third period of JCB’s brand-building development has been identified to occur between 1966 and 1988. 1966 marks the beginning of a new period with a complete new tone and figurative language. 1988 marks the end of what can be considered as a free stylistic period, as more corporate guidelines appear to be introduced to the advertisements in 1988/1989 represented by the banners and standard template designs. For this reason, despite the discrepancy in the dates from the images that were selected from the semiotic analysis, we consider Period Three to be defined between 1966 and 1988. The denotative and connotative findings are displayed below. Please see below for the clustered images in Period Three (Figure 7).

It needs to be noted, during this period that there were several notable anomalies that did not follow the same common themes and patterns, but we distinguished them as significant in understanding the phenomenon. (Please see Appendix G for further explanation)

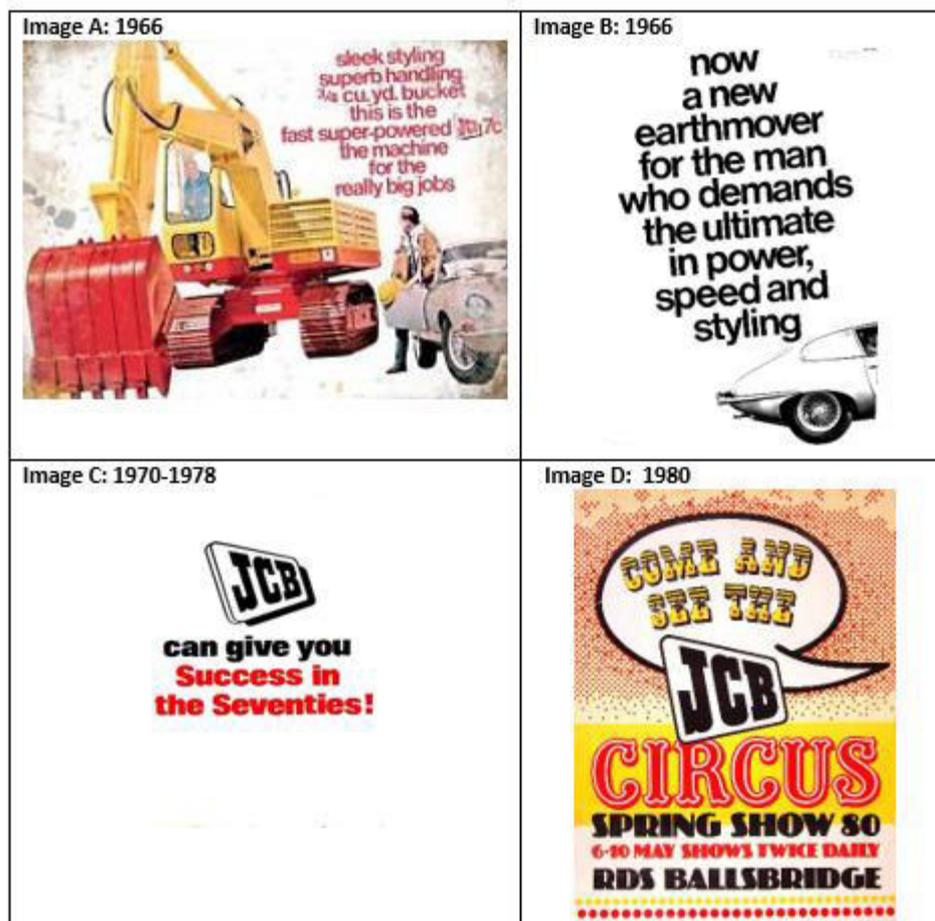


Figure 7: Period Three Print Advertisements

Denotative Signified

Image A depicts a JCB excavator and a Jaguar E-Type with a man leaning on the car talking to the operator of the machine. There is an accompanying body of text that describes the machine in figurative language. Image B shows an image of another Jaguar E-Type sports car. This is the second time that this car has been shown in advertisements during this period and both make comparisons between the car and the machine. Image C is very similar to the former in terms of the simplistic style and tone. It reads “*JCB can give you success in the seventies!*” Image D is an advertisement that has a large JCB logo in the very middle accompanied by directly addressing the reader “*To come and see*” the “*JCB Circus*” at the Spring show ‘80. The print advertisement has bright colours with large letters. The colours are red, yellow and black and the background is dotted. Additionally, it has a variety fonts through Image D. Finally, three of the advertisements no longer incorporate an image of the machine.

Connotative Signified

The two images that depict the Jaguar E-Type appear to symbolise the position of the brand as British, luxurious, stylish and sleekly designed which is further established in the text. The actual proof of a claims describing the product's ability is gone. In Period One (Image C) the Hydra-Digga was called “*the most powerful tractor-mounted excavator in the world*” and this claim was proven with its 20.000lbs of thrust. This is the first period in JCB’s advertisement history that appears to predominantly spotlight the more superficial and aesthetic elements of the machine and focuses more on adjectives and less on rational facts.

In a further elaboration of the British Jaguar marque, the iconic E-Type and JCB are compared which is loaded with connotations. During the first reveal at the Geneva Auto show of the Jaguar E-Type Enzo Ferrari, called the E-Type “the most beautiful car” he had ever laid eyes upon. (jaguarheritage.com. 2017). The Jaguar E-Type was well known during this period as being one of the finest cars of its era and a classic British design. This connotes that JCB’s branding was closely aligning themselves with British culture and British design and that they were beginning to regard themselves as a leading brand across their industries.

Finally, we clustered Image D into this era as it is in the style and theme of a circus poster. This is assumed by the colours, patterns and font of the advertisement. This picture clearly needs context to fully understand its purpose, yet it becomes evident that the sender, JCB, is expecting the receiver to know what company they are and what they are selling. We connote that the ‘circus’ is referring to the dancing diggers of JCB which started out as product demonstrations in the 1960’s which soon became a well-orchestrated ballet of JCB machines at exhibitions (JCBexplore, 2017). Finally, the circus in Image D is also an obvious indication of storytelling. We conclude that rational arguments are less apparent during Period Three. The brand has built brand awareness during the previous two periods of the branding development and has by supporting claims and arguments with facts and figures. In Period Three, JCB appears to draw meaning from their brand awareness and the print advertisements have become very contextual.

5.1.4 Period Four: 1988-2015

The fourth period of JCB’s brand-building development has been identified to occur between 1988-2015. As mentioned in the previous section, despite the dates of the images selected, we define Period Four to occur between 1988 and 2011. The denotative and connotative findings are displayed below. Please see below for the clustered images in Period Four (Figure 8).



Figure 8: Period Four Print Advertisements

Denotative Signifiers

Image A and C shows an application photo of machine in an agricultural setting with the Strapline “*Buy British Beef.*” The second image (B) is very similar to Image A and shows a tractor ploughing a field creating stripes with the caption “*Go Faster Stripes.*”. All images during this period contain the JCB emblem in the bottom left or right corner and a short narrative of the machine. Image D depicts an engine placed in a savannah next to a seated cheetah who is looking at the engine. Yellow banners run across the advertisements with text. Within these banners, a mix of facts and figures, but also storytelling are present. For example, “*Out in the fields where it matters most, nothing can touch (or catch) the remarkable JCB Fastrac*” (Image B). Image A-D all contain ‘call-to-actions’ which is the first advertisements to incorporate this since 1959.

Connotative Signifiers

This period is the first occasion that JCB’s (now) iconic yellow becomes a predominant and consistent feature in their advertising. Storytelling is demonstrated in all Images with an explanatory and narrative text at the bottom of the page that depicts a scenario or story but mentions only a few literal facts and figures. All advertisements are accompanied by a pun. Period Two plays on an expression that was commonly used in the 1990’s and early millennium,

“Buy British Beef.” This was traditionally used from businesses and local farmers encouraging British consumers to literally buy British beef products. In this instance however, the ‘Beef’ is the tractor. This additionally has strong connotations with the British market again. Image B contains similar metaphorical connotations. “Go Faster Stripes” has connotations to racing cars and suggests the machine must have the presence of speed and agility. As the Fastrac is the fastest Tractor with independent suspension, instead of mentioning the optimum speed, a tagline was chosen to amplify this. Image D is placed in a hyperbolic setting, and clearly connotes that the engine is ‘as quick as a cheetah’.

5.1.5 Period Five: 2016-2017

The fifth and final period to be identified from JCB’s brand-building development has been identified to occur between 2016-2017. The denotative and connotative findings are displayed below. Please see below for the clustered images in Period Five (Figure 9).



Figure 9: Period Five Print Advertisements

Denotative Signifiers

Image A depicts a stationary image of a machine with a two-tone background. There is a short narrative at the bottom. It shares with image's B and C the same large slogan at the top of the page. Image B displays a machine that is being serviced by an operator on a racetrack. This is accompanied by the slogan "*First for serviceability*". Image C has the image of an excavator on top of a skyscraper balancing or moving a load of pipes across a steep looking drop. The slogan "*First for stability*" runs across the back of the image in large writing. Image D depicts a machine that is in a futuristic setting with a mixed group of people, including gender, office staff, men in workwear who are all pointing or waving and one character is holding a flag up in the air. "*Access the revolution*" is brandished across the top of Image D. The branding of the logo in 2016/2017 is only visible on the machine and the flag in Image D.

Connotative Signifiers

Image A depicts a stationary machine on a two-tone background. The two-tone background is used to symbolise the new innovation of combining two types of transmission into one, which was an industry first (JCB.com, 2017). This is accompanied by the sentence describing the context of the situation. The so called syntagmatic expression in Image A is "*Drive the Revolution*". The word 'drive' connotes the transmission and the 'revolution' connotes the introduction of the new concept that is presumably attempting to revolutionise the industry. Images B, C and D clearly depict JCB products in a hyperbolic setting. The Hydradig is not actually used on racetrack or on top of a skyscraper, but the product features are actively being exaggerated by the environment that the products are in. Image B is showcasing the ability to service the machine 'as quick as a formula one car'. Image C is exaggerating its stability characteristic by holding a heavy load over a skyscraper without tipping over. Image D is connoting that the product is futuristic, new or that is 'bursting onto the scene'. It has a diverse range of animatic people demonstrating some kind of passion towards something. It has the feeling as if the characters within the setting are revolting, which has a syntagmatic relationship with the slogan "*Access the revolution*", which is also a play on the words, as the machine is used for access operations. It contains people from all backgrounds, office staff, engineers, operatives, uniting the organisations employees under one brand. This connotes that the machine will be revolutionising the Access machine market. As well as this, we connote that image D is the first time JCB is actually displaying their diverse staff instead of just an operator. It becomes apparent that JCB is integrating its employees much more in this era.

What is apparent in this period is that the print advertisements have a lot less textual information on them. Rational claims are hyperbolically exemplified and the JCB logo is visible is clearly visible. The Images seem very well constructed and appeal to a broad audience.

5.2 Rhetorical Analysis

In the previous section, the print advertisements were clustered into clearly defined periods of JCB's brand-building development. This chapter will dissect the rhetorical appeals that appear in the print advertisements across each clustered period and determine the strategic intent of JCB in order to explore Brand Fellowship and how the company has built their brand over their history. As shown in Table 1, we have applied attributes to each rhetorical appeal that were derived from the literature review to create the Rhetorical Inventory. This Rhetorical Inventory will be applied to each time period of JCB's brand development and will visually display the levels of rhetorical appeals used during each period. This will be further elaborated in words.

5.2.1 Period One: 1945-1959

Ethos: Who are you?

The presence of corporate identity appears to be present only in the logo itself with the majority of messaging indicating the need to explain what the product is and what the poster is about. There is little to no story behind the company, with no country of origin explained or narratives that describe the company itself. Additionally, there are four logos visible that demonstrates the companies aim to build brand awareness in the sense of brand recognition.

It is evident that a company cannot revert back to a track record or a longevity because they have only recently been established as a company. So, for instance the character of the brand and its trustworthiness from the rhetorical inventory list have to be built over time. Credibility can be exemplified. JCB is doing that by proving their claims with facts and figures.

Logos: What are you?

It is noticeable that during this period there was a strong logos appeal to JCB's advertisements. As with the overarching question from Keller's CBBE model (2001,2001,2009) - what are you? This is clearly demonstrated in the advert as the language and images are all describing and introducing the product itself and less the company or their identity. The potential receiver is even mentioned as brand identity and brand awareness are very low during this period. The images portray rational and informative figures that are meant to be taken literally and the message doesn't seem to be intended for any connotative interpretation from the reader. The audience is clearly a rational decision maker, a homo economicus. In the majority of images, the information is presented in a logical order, in lists and the majority of the text body denotes the functionality and characteristics of the product.

Pathos: What about you?

There are very little narratives present in the text, no apparent storytelling, or any imagery that would particularly evoke strong emotions of imagination from this set of advertisements. The advertisements language makes no reference to first person, but instead focuses on third person

plural pronouns ‘we’. Nonetheless, the print advertisement put the hearer into the mind (Braet, 1992), by addressing the hearer and specifying machine performance. A clear informational display of images is dominant.

Period One Summary

Overall, Period One as a whole demonstrates very low levels of the pathos and ethos appeal. It does portray a predominantly informational, transactional and logos loaded rhetorical appeal. The apparatus is a soulless industrious product and a technically complex machine, that is being bought by rational decision makers - the homo economicus. Very few mythical lines are present that can be drawn to the brand or the industry perhaps because these advertisements were released in the early days of JCB’s inception. Persuasion in the sense of claims to the truth are present, that stipulate decision making on rational grounds. However, it can be argued that logos attributes are a necessity to be presented and ultimately proved as well as awareness to be built during the inception of a brand. Visually, the strong logos appeal and low ethos and pathos appeal can be seen, by looking at the application of the Rhetorical Inventory in Period One shown below:

Ethos Who are you?		Logos What are you?		Pathos What about you?	
Identity		Meaning		Response	
• Authority	Aristotle (384BC-322BC) (1992)	• Logic • Reasoning • Argumentation • Rational • Clear and logical order • Deductive	Aristotle (384BC-322BC)	• Putting hearer in a frame of mind.	Braet (1992)
• Brand Identity • Country of origin	Urde (2016)	• Facts and Figures • Third Person language (it)	Urde (2016)		
• Salience	Keller (2003)	• Performance and Imagery	Keller (2003)		
• Brand Recognition	Rossiter & Percy (1992)	• Persuasion	Isocretes (436BC-358BC)		
• Expertise	Sophists (ca. 500 BC)	• Argumentation derived from language and beliefs • Examples, Functionality • Maxims	Aristotle (384BC-322BC), Plato, Isocrates (Crowley & Hawhee, 1999)		
		• Elaboration	Lynch and de Charnatony (2004)		
		• Informational	Rossiter-Percy (1991)		
		• Homo Oeconomicus	Bausbeck (2007)		

Table 4: Rhetorical Inventory Summary Period One

5.2.2 Period Two: 1956/1960-1963

Ethos: Who are you?

The advertisements during this era have transitioned from stating the name of the product itself, to outlining the corporate brand of JCB and the identity behind the machine. Furthermore, the focus is already shifting from brand recognition to brand recall as already in Image B of this

period (1959), no logo is visible besides the one on the actual machine. The colour red and the machine itself become the identifying features for the receiver. The design of these denotations is very different to that of Period One. In Image D of Period Two the font of the denotations is designed to look like handwriting that resembles an engineer's notes. This evokes a personality or character behind the drawing itself and actually develops an Ethos dimension behind it. Besides that, brand Identity is clearly a growing attribute and as well as the salience and character of the brand.

Logos: What are you?

Similarly, to Period One, the advertisement is centred around the machine, but this time it is very much application-focused demonstrating the machines ability in a factual and rational setting. Image B even proves the statement of the square hole not only by displaying it but also by using a tagline, “*square hole, square deal*”. Exemplification becomes a common element here. Most of the advertisements contain very little descriptions and figures other than one which is full of denotations around the machine which can be considered very logos orientated. Image D contains illeist text, with the advertisements consistently referring to themselves as a pronoun which separates the sender of the message to the subject in the message (which in this case is JCB).

Pathos: What about you?

Image A of Period Two is focused around anthropomorphism, which is the attribution of humanlike traits and characteristics to non-human entities (Epley, Waytz, Akalis, Cacioppo, 2008). Elephants in a socio-cultural context stand for strength, honour, stability, and tenacity in the western world (Mosier, 1999). In the case of JCB we believe that visibly for the first time JCB had noticed in Period Two (1956 - 1963) that a man-machine relationship must exist and similarly they tried to connect to the audience by anthropomorphism. We interpret here that the phenomenon of Brand Fellowship has become strongly visible in JCB's communication for the first time.

Another point to consider is that when coming back to Aristotle who already pointed out that other people and the interaction with them is one of the two ingredients of supreme happiness (Diener & Seligman, 2002). It can be noted that the elephant/the machine becomes the substitute for this interaction. Operators and small to medium business owners have to spend an enormous number of hours in these single seater machines and need social interaction. The elephant and so to speak the machine and the company becomes a friend. The machine apparatus is not soulless anymore (Gilmore 1919, Aggarwal & McGill, 2012).

Finally, this period sees the introduction of figurative language, puns have been introduced, which are included to evoke a reaction from the reader. First person language (we, you, our) within the text body itself stops describing the product in detail and actually addresses the reader and the presumptuous tone in which it assumes the reader owns or should own the JCB which elicits the imagination on their behalf.

Period Two Summary

This period as a whole appears to show the introduction of several pathos attributes and the reduction in logos attributes compared to Period One. Ethos is also becoming more predominant too, possibly due to the establishment of the brand identity and awareness over time. The inclusion of an elephant has many mythical connotations of being a powerful, industrious and dependable animal which is presumed to represent JCB products. More importantly though it becomes evident that rational facts and logos are not the dominating appeal in the communication anymore. Ethos, logos and pathos are used almost on the same level (attributes of the inventory list have a circa equal distribution). Finally, it becomes evident that the brand is conveying its identity and characteristics through anthropomorphism. The intent of this message appears to persuade the receiver by the use of narratives and social interaction instead of through specific unique selling points. The strong pathos attribute growths and the transition in brand meaning during this brand-building period suggests that the presence of Brand Fellowship may have been recognised by JCB and has been awakened. This is visually represented in the application of the Rhetorical Inventory to period two below:

Ethos Who are you?		Logos What are you?		Pathos What about you?	
Identity		Meaning		Response	
<ul style="list-style-type: none"> Trustworthiness Character Qualifications 	Aristotle (384BC-322BC) (1992)	<ul style="list-style-type: none"> Argumentation 	Aristotle (384BC-322BC)	<ul style="list-style-type: none"> Emotional Mood 	Aristotle (384BC-322BC)
<ul style="list-style-type: none"> Brand Identity Credibility 	Urde (2016)	<ul style="list-style-type: none"> Performance 	Keller, 2003	<ul style="list-style-type: none"> Anthropomorphism 	Aggarwal & McGill (2012)
<ul style="list-style-type: none"> Saliency Brand Recognition 	Keller (2003)	<ul style="list-style-type: none"> Persuasion Examples, Functionality 	Isocrates (436BC-338BC) Aristotle (384BC-322BC), Plato, Isocrates (Crowley & Hawhee, 1999)	<ul style="list-style-type: none"> Figurative Language - Metaphors 	Burke (1969)
	Rossiter & Percy (1992)	<ul style="list-style-type: none"> Informational 	Rossiter & Percy (1991)	<ul style="list-style-type: none"> Putting hearer in a frame of mind. 	Braet (1992)
				<ul style="list-style-type: none"> Reputation 	(Kapferer, 2012)
				<ul style="list-style-type: none"> Biases, Heuristics Bounded Rationality 	Kahneman, Tversky (1974)

Table 5: Rhetorical Inventory Summary Period Two

5.2.3 Period Three: 1966-1988

Ethos: Who are you?

During period three, there is a strong presence of brand recognition and brand recall present. This is also the first instance that JCB appears to start using the country of origin and its cultural heritage as a main focus in their advertising, exemplified in image’s A and B. Similarly, to period two, the advertisements continue to use the language “your” regarding themselves as a company and not a product, again emphasising the identity behind the products. There are strong messages throughout this period that conjure trustworthiness such as “*JCB can give you success*”, “*a new Earthmover for the man who demands speed*”, both statements that seem to aim to deliver a promise or fulfil a customer demand.

Logos: What are you?

This period predominantly focuses on the aesthetics of the machine itself and moves away from the performance other than the notable characteristic of speed. There are significantly less facts and figures observed during this period. Claims are made and they are not literally proven. Figuratively, the machines are compared to a British sport cars of that time. Additionally, the receiver is addressed directly in the statement “*now a new earthmover for the man who demands the ultimate in power, speed and styling*”. It seems that form does not follow function anymore. Speed could be argued can still be a rational argument but styling without actual functionality not. Overall, a rational and, deductive order and informational arguments are almost non-existent. But persuasive language and argumentation based on strong beliefs is very much present.

Pathos: What about you?

A much larger proportion of pathos attributes are present during Period Three. Image A appears to depict the site owner or manager and presumably the owner of the sports car as he is getting in or out of his car. This portrays the person as a wealthy, prestigious and exciting individual. This is open to interpretation and carries significant connotations with it that need to be interpreted suggesting the compelling presence of pathos attributes. The appearance of the car again in Image B further substantiates this. Within the same spectrum, the Jaguar brand being British, coming off four Le Mans victories during this period (jaguarheritage.com, 2017) is a strong indication of the prestige the brand feels it can now convey.

More emotional responses as well as a high level of contextual knowledge appear to have been deemed necessary by JCB during this period rather than rational and deductive argumentation. Image D evokes the design of a circus and labels the advertisement as just that. Although this is hard to put into context, it appears that the advertisement is promoting JCB appearing at a tradeshow. This would be referring to the JCB Dancing Diggers that had become well know at this point (especially in the United Kingdom and Ireland), but nonetheless it is actively portraying the company and the products in a setting completely out of their natural environment. The fonts, language general design evokes strong emotional messages from the message that need interpreting by the subject. Throughout this period, sees the introduction of storytelling into the JCB advertisements.

Period Three Summary

Overall, period three is pathos dominant. This appears to be the ‘activation’ of the brand, where the company is striving to establish the character of the company. The mythical and contextual level of the receiver are high. However, it has to be noted that brand awareness of JCB has been built over the last 20 years in this period; brand recognition and brand recall are relatively high. Finally, the statements continue to use the language ‘your’ and interestingly begin to regard themselves as a company and not a product, therefore showing the transition from a product to a corporate brand. JCB incorporated the country of origin, character and brand recognition attributes in their advertisements during period three. Logos attributes are merely found in the logo. As this contradicts the rational behaviour that is thought to be displayed by

B2B companies, this strongly suggests that the existence of Brand Fellowship is driving JCB’s mindset and pathos dominant communication during this period.

A further interesting remark has to be made during Period Three in line with the psychological research of that time. Already in 1969 Burke (p. 192) noted that “man are symbol-using animals” thus with their language calling for and by the same token “transcending animals”. Famous psychologists such as Tversky, and Kahneman published their “Judgement under Uncertainty: Heuristics and Biases in 1974. What they did was essentially describing that humans do not act like the famous homo economicus but make decisions under heuristics and biases. These are influenced by emotions and feelings, and can be transformational. We relate this lop-sidedness partially to the writings of Burke and the psychologist of that time with Kahneman and Tversky, who had argued that decision making is not a logical order following discipline, man is not a homo economicus and decisions are strongly influenced by heuristics and biases. This is visually represented in the application of the Rhetorical Inventory to Period Three below:

Ethos Who are you?		Logos What are you?		Pathos What about you?	
Identity		Meaning		Response	
<ul style="list-style-type: none"> Authority Character 	Aristotle (384BC-322BC) (1992)	<ul style="list-style-type: none"> Persuasion Argumentation derived from language and beliefs 	Isocretes (436BC-338BC)	<ul style="list-style-type: none"> Soul Imaginative Emotional Mood 	Aristotle (384BC-322BC)
<ul style="list-style-type: none"> Brand Identity Credibility Country of Origin 	Urde (2016)	<ul style="list-style-type: none"> Brand Recall 	Rossiter & Percy (1991)	<ul style="list-style-type: none"> First Person Language / Possessive Pronoun (we, you, our, they) Manipulation of feelings Narratives Story telling 	<ul style="list-style-type: none"> Urde (2013) Keller (2003) Isocrates (436BC-338BC) Ellis & Bochner (2000); Boje (2001); Flores & Inglesias (2010) Read (2007)
<ul style="list-style-type: none"> Brand Recognition Expertise 	<ul style="list-style-type: none"> Rossiter & Percy (1992) Sophists (ca. 500 BC) 			<ul style="list-style-type: none"> Symbol using animal/transcending animal Figurative Language - Metaphors and Analogy Transformational Reputation Biases, Heuristics Bounded Rationality 	<ul style="list-style-type: none"> Burke (1969) Rossiter & Percy (1991) Kapferer (2012) Kahneman, Tversky (1974)

Table 6: Rhetorical Inventory Summary Period Three

5.2.4 Period Four: 1988-2011

Ethos: Who are you?

Identity is being built here through the use of clear formatting and the use of consistent colours spanning all the print advertisements during this period. It seems corporate guidelines have been established to help the receiver recognise the advertisements by their colour, style and text. The JCB logo in image A and B of Period Four have a decorative laurel wreath around them and have “100% British” written under it. Country of origin seems to become a theme and Image B even states that the receiver should buy the ‘beefy’ British machine. This also connotes

expertise in the British workforce and the fact that the company has been established now for over 50 years.

Logos: What are you?

Two advertisements both from the late 1990's use application imagery that clearly demonstrates the use of the machine in a rational setting. There is argumentation elements through the use of full stops that have been introduced to two of the posters in the 1990's almost as if this is all the information and rationale that the reader needs. Argumentation is derived in these advertisements from language and beliefs. Facts and figures can be found in a narrative way in the bottom frame. For example, the Fastrac states its unique selling proposition of independent suspension throughout. These advertisements present a higher level of logos attributes.

Pathos: What about you?

In all images, there is a long narrative at the bottom of the page that paints the scene of an operator using the machine, focusing more on describing a scenario rather than providing properties of the machine or the rational facts, numbers and capabilities that the machine can actually perform. Generally speaking, British beef in the sense of a consumer good has the connotations in a British cultural context of being high quality. As a metaphor, 'Beef' is used to describe objects, suggesting that the product is strong, productive and robust which plays on this myth that British products have these properties. The same can be said in Images, that plays on the myth and tradition of British racing and their accompanying '*British racing stripes*' are fast and top performers.

Furthermore, three of the advertisements both use puns as the main strapline to catch the attention of the reader. The third image has recycled the use of the strapline from the 1990's and continued to use it signifying the success it must have received with its target audience. One of the advertisements has the presence of anthropomorphism presumably comparing the performance of their engine to that of a cheetah. In the context of the Fastrac of being the fastest tractor with independent suspension it makes logical and rational sense but is exemplified with the comparison to an animal.

Period Four Summary

Overall, Period Four seems to have applied a consistent approach to their branding and print advertisements. This suggests the existence of corporate identity guidelines. Puns are related to the country of origin of JCB and its brand recognition. Clear reasoning is argumentative, underlined by narratively written facts and figures. It can be concluded that during Period Four, JCB has started to balance all three rhetorical appeals without having a dominant one. Their brand is well established, still growing in sales and product portfolio. This is being displayed in the advertisement. The Pathos appeal is still heavily prevalent, further contradicting traditional knowledge about B2B branding, emphasising that Brand Fellowship does exist. Period Four can therefore be visualised below:

Ethos Who are you?		Logos What are you?		Pathos What about you?	
Identity		Meaning		Response	
<ul style="list-style-type: none"> • Authority • Trustworthiness • Character 	Aristotle (384BC-322BC) (1992)	<ul style="list-style-type: none"> • Reasoning • Argumentation 	Aristotle (384BC-322BC)	<ul style="list-style-type: none"> • Imaginative • Emotional 	Aristotle (384BC-322BC)
<ul style="list-style-type: none"> • Track Record • Brand Identity • Credibility • Country of Origin 	Urde (2016)	<ul style="list-style-type: none"> • Facts and Figures 	Urde (2016)	<ul style="list-style-type: none"> • Narratives 	Ellis & Bochner (2000); Boje (2001); Flores & Inglesias (2010)
<ul style="list-style-type: none"> • Salience • Brand Recognition 	Keller (2003)	<ul style="list-style-type: none"> • Performance 	Keller (2003)	<ul style="list-style-type: none"> • Personification 	Aggarwal & McGill (2012)
<ul style="list-style-type: none"> • Expertise 	Rossiter & Percy (1992)	<ul style="list-style-type: none"> • Persuasion • Argumentation derived from language and beliefs 	Isocretes (436BC-338BC)	<ul style="list-style-type: none"> • Figurative Language - Metaphors and Analogy 	Burke (1969)
	Sophists (ca. 500 BC)	<ul style="list-style-type: none"> • Informational • Brand Recall 	Rossiter & Percy (1991)	<ul style="list-style-type: none"> • Putting hearer in a frame of mind. 	Braet (1992)
				<ul style="list-style-type: none"> • Reputation 	(Kapferer, 2012)
				<ul style="list-style-type: none"> • Biases, Heuristics • Bounded Rationality 	Kahneman, Tversky (1974)

Table 7: Rhetorical Inventory Summary Period Four

5.2.5 Period Five: 2016-2017

Ethos: Who are you?

There is a clear identity that is consistent and evident during this period. The JCB yellow consistently appears against a contrasting background with a clear logo visible in all advertisements. Corporate identity guidelines are clearly visible. Very few words are present in images B - D. JCB conveys the character and raises brand recognition, by drawing upon the salience as well as the track record they have built over the years. In contrast to period four, no bottom banner with a narrative describing the machine is necessary in every advertisement anymore. The strong brand appears to substantiate the credibility of the company negating the need of an explanation. It is imperative to mention that Image D is displaying the workforce behind JCB and its diversity for the first time. The receiver is getting a closer insight into the character and trustworthiness of the organisation.

Logos: What are you?

The claims that JCB are 'First in' enhancing serviceability and the stability, are amplified by depictions of the machines during an actual and dangerous lifting manoeuvre. The inherent logic and persuasion is informational. The brand recall is further increased by the introduction of the Hydradig, which is the successor to the first machine that JCB created called the Hydradigga. Rhetorical argumentation in Period Five is derived out of the exemplification of the functionality of the machine in extreme settings, thus creating logical reasoning.

Pathos: What about you?

Images B, C and D all display the machines in a hyperbolic setting. These vastly exaggerate the settings that the machines would naturally be found in and are used to exemplify the features

of the machines. This appears to replace the descriptive notes, bullet points and figures that appear frequently in earlier periods. Symbols and figurative language in line with the exemplification is persuading the receiver to make a transcending decision: to join the 'Revolution' and 'Access' it. The quality of the advertisement is achieved through photographic and computer filtering techniques that create more depth, thus transferring this meaning to the branding, evoking emotions that the machine and company is of as high quality as the advertisements.

Period Five Summary

Comprehensively, it can be said that Period Five is a clear progression from Period Four. The print advertisements seem very well rounded. They exemplify the machine in hyperbolic settings, portray the character of the brand as well as to persuade the receiver through exemplified functionality. An additional feature that is striking, is that for the first time an advertisement portrays the workforce behind JCB, proudly demonstrating the company's identity. All three appeals are well rounded and refined in their appearance. This is shown in the Rhetorical Inventory below:

Ethos Who are you?		Logos What are you?		Pathos What about you?	
Identity		Meaning		Response	
<ul style="list-style-type: none"> • Authority • Trustworthiness • Ethics and Morals • Character • Qualifications 	Aristotle (384BC-322BC) (1992)	<ul style="list-style-type: none"> • Logic • Argumentation • Clear and logical order • Performance 	Aristotle (384BC-322BC) Keller (2003)	<ul style="list-style-type: none"> • Imaginative • Emotional 	Aristotle (384BC-322BC)
<ul style="list-style-type: none"> • Longevity • Brand Identity • Credibility • Country of Origin 	Urde (2016)	<ul style="list-style-type: none"> • Persuasion • Argumentation derived from language and beliefs • Examples, Functionality 	Isocrates (436BC-338BC) Aristotle (384BC-322BC), Plato, Isocrates (Crowley & Hawhee, 1999)	<ul style="list-style-type: none"> • Manipulation of feelings 	Keller (2003) Isocrates (436BC-338BC)
<ul style="list-style-type: none"> • Saliency 	Keller (2003)	<ul style="list-style-type: none"> • Elaboration 	Lynch and de Charnatony (2004)	<ul style="list-style-type: none"> • Symbol using animal/transcending animal • Figurative Language - Metaphors and Analogy • Putting hearer in a frame of mind. 	Burke (1969) Read (2007) Braet (1992)
<ul style="list-style-type: none"> • Brand Recognition 	Rossiter & Percy (1992)	<ul style="list-style-type: none"> • Informational • Brand Recall 	Rossiter & Percy (1991)	<ul style="list-style-type: none"> • Reputation 	(Kapferer, 2012)
				<ul style="list-style-type: none"> • Biases, Heuristics • Bounded Rationality 	Kahneman, Tversky (1974)

Table 8: Rhetorical Inventory Summary Period Five

5.2.6 Rhetoric Analysis Summary

All five periods of JCB's brand-building development have portrayed significantly different levels of ethos, logos and pathos:

Period One (1948-1953) conveyed predominant logos attributes. The print advertisements in this early period strongly incorporated, facts, figures and informational language in the advertising. It appears that buying decisions are made on a rational basis, by the homo economicus. We consider this period as the 'Brand Rational'.

Period Two (1956-1959) appears to have transitioned to incorporate added attributes of ethos and pathos, where we begin to see the emergence of a corporate brand. Furthermore, the emersion of anthropomorphism, metaphors and puns suggest the materialisation of the Brand

Fellowship phenomenon. Despite common belief, emotions did play a role in B2B marketing during this period and it was not constructed entirely around rational, fact and figure loaded argumentation. We consider this period as the '*Brand Awakening*', where the company's identity is beginning to mature and the emotional attributes are beginning to emerge presumably because of the existence of some level of brand-relationship.

Period Three (1966-1988) sees the introduction of advertisements that are strongly engrossed in the pathos appeal. The degree of pathos attributes is significantly higher than the degree of logos and ethos attributes. We consider this period to be a stage of brand-building where JCB is trying to establish their character and are strongly portraying pathos appeals to negotiate this process. This further explains why in Period Three, logos is largely dropped entirely and the communication is strongly dependent on emotions and personal (receivers) feelings and context dependency. We consider this period as the '*Brand Activation*', Decision-making it seems is not completely rational anymore. Emotional appeals influence the prudent and logical judgements, thus referring to a framed and bounded rationality, JCB is seeking to persuade its audience. This period strongly contradicts traditional knowledge of B2B branding and thus heavily emphasises the presence of Brand Fellowship.

Period Four (1994-2011) appears to portray a period that saw the introduction of design guidelines. Prior to the 1990's, the advertisements appeared to follow sporadic designs with no real consistency. The 1990's introduced banners, narratives and consistent logos that were standardised across the print advertisements. The print advertisements used a balanced mixture of ethos, logos and pathos with clear corporate brand and identity guidelines, metaphors and puns but also a level of rationale. We consider this period as the '*Brand Balancing*'.

Period Five follows the same trend as Period Four, but appears to be more refined and developed in design. Ethos, logos & pathos are equally present. Additionally, Period Five is working with less rhetorical appeal attributes but through the refinement and exemplification to get the point across. So to speak - "less is more". We consider this period as the '*Brand Refinement*'.

The five Periods in conjunction with the Rhetorical Inventory have revealed the following during the brand-building process of JCB: Period One was logos dominant, Period Two saw ethos and pathos attributes emerge along with the start of transitioning into a corporate brand and the realisation of Brand Fellowship. Period Three was Pathos dominant. Period Four had ethos, logos and pathos equally balanced. Period Five is the refinement of all rhetorical appeals. This is represented in Figure 15 below:



Figure 10: Brand-Building Process

6 Discussion

In this chapter, the findings will be critically assessed to answer the research questions. By answering the sub questions sequentially, the answer to the main question will inherently be answered. As such, the discussion will be structured under each sub research question. The order will be as follows: *(a) How can rhetorical appeals be applied in B2B communication? (b) How can Brand Fellowship be defined and what are its characteristics? (c) What is the role of Pathos in the B2B brand-building process?*

6.1 How can rhetorical appeals be applied in B2B communication?

As rhetoric is said to be the science of sciences (McCloskey, 1998, 2000; Iglesias and Bonet, 2012; Sigrell, 2008) it was of particular interest to investigate whether B2B communication could be analysed by the three rhetorical appeals of ethos, logos and pathos. Additionally, a rhetoric analysis was a suitable means to provide a clear picture of the company's intentions over a longitudinal time frame without the absolute need for a company historian. In most cases, this analysis could not be achieved by going into an organisation and asking a member of their marketing or branding department because this is a longitudinal study. This is significant because over a protracted period of time there will be a high turnover of staff and most companies do not have a historian, so this knowledge about the intention of a company's communication will not exist.

When first approaching the task at hand, it was assumed that exclusively Aristotelian rhetoric could be used as a useful analysis tool to understand the persuasive elements of B2B advertisements. Quickly, we discovered that the concept of persuasion theory is a very complex one that has been constructed and developed over thousands of years by a number of notable individuals. As such, the field of rhetoric comprised of varying characteristics that had been attributed to the three rhetorical appeals. All of which shared the same overarching theme, but were not linked together to form a concise framework including defining attributes to analyse B2B communication, which according to popular research was destined to be rationally dominant. It was noted that over time and in communication theory, there have been various models incorporating to some degree rhetorical appeals, but not specifically to a B2B context.

By understanding the senders (JCB) intention and using the prior knowledge of B2B brand theory that existed, we could interpret the print advertisements. Yet, rhetorical appeals could not be applied without arranging them into a suitable B2B framework. Additionally, no known B2B model existed that could facilitate this process. Hence, the researchers needed to create a

new framework that would successfully group the varying characteristics that were attributed by different philosophers and authors.

Deriving from the consumer research perspective, Keller's Customer Based Brand Equity Model (CBBE) strongly implied that the intangible asset of brand equity, directly influences the buying decision. With some alterations, rhetorical appeals could be grouped together under the headings and key questions of the CBBE - thus helping us to conceptualise the research and literature review in one model - but also to create an analytical framework, which we called the Rhetorical Inventory to help us analyse B2B communication. By amalgamating the attributes of rhetorical appeals and the CBBE model, we found that each appeal could be matched with a corresponding question. Ethos closely resembled the identity of a company and had to answer the consumer's question 'who are you?'. Logos closely resembled the meaning of the company and had to answer the consumer's question 'what are you?'. Pathos closely resembled the response of the consumer and had to answer their question 'what about you?'.

In support of Kuhn et al. (2008), we agreed that relationships play a stronger role in the B2B context and we argue that they exist between the blocks and each rhetorical appeal. The ultimate goal is to achieve a strong relationship by incorporating ethos (the identity), pathos (the emotional response) and logos (the rational). From applying this theory, it became clear from analysing the print advertisements over the duration of this study that JCB was deliberately and intentionally trying to shape their own brand-building process by incorporating elements of pathos appeals, such as the renowned E-Type Jaguar and British Beef puns.

Overall, this thesis provides strong emphasis that the rhetorical appeals are an appropriate method for analysing B2B advertisements especially over a long period of time. The combination of rhetorical appeals and Keller's CBBE model gave this research an apt framework that can be applied to future applications in other B2B companies and industry sectors. The Rhetorical Inventory is a useful tool to dissect a company's brand-building process over time. Brand Fellowship and the activation of pathos attributes played a crucial role in the brand-building process of JCB. How to actually define Brand Fellowship as an instigator during this process will be answered in the following section.

6.2 How can Brand Fellowship be defined and what are its characteristics?

Traditionally, B2B brand theory indicated that B2B marketing comprises predominantly of rational decision making (Kuhn and Alpert, 2004; Rosenbröijer, 2001) and an emotional response by the other business purchaser was not apparent (Bausbeck, 2007; Miller Hickson, Wilson, 1996; Clegg, Hardy, & Nord, 1996). Contradictory to this, the rhetoric analysis showed that JCB strongly portrayed pathos attributes within their advertisements and is actively advertising towards this set of emotions. Not only was this apparent in their earlier history, but it remained prevalent, albeit to a varying degree, right through from the 1960's to 2017. For a company to successfully operate conveying this element for such a long time and become and

remain as one of the market leaders, it is not unjustifiable to assume that the man-machine relationship of Brand Fellowship has existed and a strategic decision has been taken by the organisation to accommodate this.

Based on this case study, the findings suggest that we can define Brand Fellowship as the following: **Brand Fellowship is a form of social gratification and a human demand for happiness and fulfilment. It is a human's sense of emotional connection to a soulless machine that they have worked/operated on, or that has been marketed to them. The connection overrides rational decision making and is one of the main reasons why emotional attributes are to be found in communication within a B2B context. This commonly takes shape in the form of: anthropomorphism, personification, imaginative and figurative language and imagery, narratives and storytelling about the object.**

During the interviews, a Global Accounts Executive (interview, May 09, 2017), who is in a sales-orientated position stated that *"JCB as a brand will often have a fondness in their memory, in my opinion, from a historic perspective from being a British brand for so long."* Interestingly, this suggests that businesses attain an emotional connection strongly signified by the story of the company, the history and the country of origin. This is further supported by a Product Sales Specialist (interview, May 09, 2017) who puts particular emphasis on describing that smaller British buyers can particularly relate to the origins of the brand and the history of the company starting in a small rural town in Uttoxeter, England and growing to become a global competitor. All interviews state that the country of origin and the fact that it is a family company, plays an important role in this. A lot of these attributes could be categorised under ethos attributes, but what is important is that JCB uses storytelling and narratives to elaborate on this and build an emotional and patriotic rapport. The Global Accounts Executive (interview, May 09, 2017) goes as far as saying that *"they [buyers] have a soft spot for JCB."* As described in the interviews, this is incorporated in their communication and in other sales platforms including factory tours, museum tours and product demonstrations. The Museum is even named 'The Story of JCB' (JCB.com, 2017). Therefore, it can be determined that storytelling and narratives play a fundamental role in evoking emotional responses and are a trait that brands may convey if they are under the influence of Brand Fellowship. This further elaborates on the key role that corporate storytelling has on buyers that was studied by Dowling (2006).

It is important to state that Brand Fellowship, as identified in the interviews, is more apparent in the agricultural market, but it is also a big part in the decision making process in the other sectors that JCB operates in too. A Product Sales Specialist (interview, May 09, 2017) states that *"it [emotions] is fairly important for a fairly small company because it is more of an emotional purchase [...] as the company gets bigger and bigger and [...] concentrated on profits [...] they would care less about the brand and more about the quality of the product."* This therefore gives an indication that smaller to medium sized businesses are most susceptible to Brand Fellowship and it is more prominent in agriculture, but not limited to this industry. However, what is interesting to point out is that during the interviews, a Global Accounts Executive (interview, May 09, 2017) and a Creative Designer (interview, May 10, 2017) described inviting VIP guests that comprised of decision makers in larger buying centres and rental fleets to an elaborate launch of the Hydradig in 2016 that had *"lasers"*, *"pyrotechnics"*,

“lights” and an LED screen that split in half to reveal the machine. This indicates that this phenomenon may still influence the larger companies too. As this was not the main focus of the study, this is something that would need to be explored in the future.

6.3 What is the role of Pathos in the B2B brand-building process?

As identified in the Analysis and Findings chapter, we discovered five essential stages in the brand-building process: The Brand Rational, Brand Awakening, Brand Activation, Brand Balance and Brand Refinement. The role that pathos plays in each brand-building stage will be discussed, thus answering the sub research question.

6.3.1 Brand Rational

During Period One, JCB was identified as portraying high elements of logos and rational in their advertising. This did not come as a surprise as (Rosenbröijer, 2001) stated that B2B business decisions were made on a rational basis. The print advertisements included facts and figures and centralised around a product image, but neglected pathos attributes. As the company had just established itself and had no history, identity or brand meaning, this was to be expected. Therefore, we determine that pathos plays a very small role in the initial stage of brand-building when a company has just established itself in what is also a relatively new industry.

6.3.2 Brand Awakening

However, in the latter end of the 1950’s, we identified elements of ethos and pathos beginning to emerge in their communication. The brand and company as a whole began to mature, possibly reminiscent in their early sales success that was identified in the company background. The majority of images still had elements of logos, but strikingly one advertisement did not display any products at all and instead incorporated an image of an elephant hinting at the first presence of anthropomorphism at this point in their history. B2B Brand Pathos is clearly beginning to emerge and this is notably in a short period of time after Period One. This suggests that JCB is beginning to understand that Brand Fellowship exists and is perhaps experimenting with small elements of pathos to accommodate this phenomenon. During this phase, we argue that it is the Brand Awakening and JCB are using pathos strategically to target Brand Fellowship.

6.3.3 Brand Activation

Ultimately, Brand Fellowship led to the emergence of unprecedented levels of pathos and emotional appeals during this period. Logos is scarcely conveyed at all. We can draw some

interesting insights during this period. During the 1960's and 1970's we start to see the presence of different vehicles (Jaguar E-Type) slogans and the advertisements sometimes did not even display any products at all. It appears that JCB has not fully established their identity yet, however still drawing from already established brand recall. During this period, they are attempting to emphasise and accentuate their character through eccentric use of metaphors, language and hence, pathos attributes. The company has established the use of their machine during Period One, but what they have not fully established is their character and the identity of the company which is a crucial building block to become a corporate brand (Urde, 2016). Period Two appears to be the transition of this, with their communication conveying more levels of ethos and pathos in their communication, but still with some underlying elements of logos. JCB is therefore using overwhelming levels of pathos to activate their brand and establish the identity and character of the company.

6.3.4 Brand Balance

A noticeable point that was discovered during the semiotic analysis was that during the early years of JCB, the communication changed sporadically in short periods of time. There are several reasons that could be the cause of this. One of the main points would be that presumably during JCB's early years, they did not possess a fully functioning marketing department to coordinate a consistent message to the audience. The consistency that follows during this period, suggests that during the maturity of the company, it moved from a product to a corporate brand. During the stages of product branding the company focussed on defining their products and educating the market on what the actual product could do. Product names and product attributes were common. Because the machines were invented during these periods, this presumably explains the need to articulate the purpose of the machine itself. During this stage, the brand matured and their communication became more refined and consistent for longer periods that is reflected in the longer brand-building stages in JCB's later years. The company began to refer to themselves as a company and less of a product. Less explanation is needed, as the product itself and the brand became well known within the market. The iconic JCB Yellow became more apparent, logos and text became fixed and you can clearly see the application of design guidelines on the advertisements. During this period, JCB balanced the use of the ethos, logos and pathos attributes. Pathos was utilised as a narrative, and the product characteristics were being used to exploit a sense of humour and accentuate product capabilities through catchy metaphors and slogans.

6.3.5 Brand Refinement

During the last identified period that spans from 2016-2017, JCB starts to demonstrate a balanced level of ethos, logos and pathos. Product attributes are explained through hyperbolic settings that exaggerate the products capabilities, allowing the advertisement to reduce the amount of text on the screen. A company could only do this once their brand was well established with its audience, had credibility and elements of trustworthiness. Otherwise, the audience would not believe the bold claims about their products the company is making. This

demonstrates a brand that is well known with the audience and one that holds a strong product portfolio. Interestingly, the Hydradig was a new concept machine introduced in 2016. Speaking with the creative designer (interview, May 10, 2017) who conceived the campaign, he said:

“And so, what we did we created almost these superhero iconic images, and people just bought straight into that and we gave it, and another thing is that it’s not all visual, what we have done since Hydradig is give every campaign its own soundtrack, so we also have aspirational music, which we’ve done henceforth. [...] We keep going back to that brand consistency, we keep each soundtrack very JCB. It’s very orchestral, it’s very epic, cinematic, it’s very aspirational, it’s very emotive. If you get the music wrong you’ve knackered the campaign. That’s narrative music, it changes the way that you feel.”

This gave us valuable insight into JCB’s other marketing activities. During the rhetorical analysis, we discovered that JCB is conveying pathos through hyperbolic settings and deep meaningful colours. The creative designer confirmed our findings without being prompted, by referring to the images as *“superhero iconic images”*. Although, JCB has refined the elaborate pathos attributes found in the Brand Activation stage, they appear to have utilised the appeal to exaggerate the logos and ethos appeals therefore creating a more refined and effective print advertisement. Contradictory to the Refinement Period, it does appear that JCB utilised strong pathos attributes for the product launch of the Hydradig, by using aspirational music, and visual and cinematic effects. However, this does not seem to have transferred to the other print advertisements and appears to be an isolated case. Therefore, we consider the period of Brand Refinement, as the stage where JCB limits the amount of all appeals that are conveyed, keeping them balanced and appropriately exploiting each appeal to work off another.

6.4 Chapter Summary

A strong presence of the pathos appeal within JCB’s communication was observed to exist due to the phenomenon of Brand Fellowship. Due to the relationship between the ‘man and machine’, the phenomenon evokes emotional decision making and reduces the amount of rational thinking. What JCB demonstrates through their communication, is the ability to transcend the traditional belief that branding is insignificant in a B2B context and that brand-building is rational constructed by the presence of a strong brand. A Creative Designer (interview, May 09, 2017) at JCB stated that JCB’s brand relies on the *“look, feel, company image, the tone of voice, it’s communication, [and] it’s all these elements all bundled together”*. Therefore, in order to build a strong relationship with the buyer in heavy-duty machinery and with the presence of Brand Fellowship, you need to balance all three rhetorical appeals.

7 Conclusion

As stated, the purpose of this master thesis was to explore, define and characterise the phenomenon of Brand Fellowship within B2B by using rhetorical appeals. Firstly, the presence of an emotional relationship between man and machine was observed to be evident through the manner of naming boats, adorning planes and through the elaborate marketing strategies that were deployed within the heavy-duty machinery industries.

Secondly, through the use of rhetorical appeals in conjunction with Keller's Customer Based Brand Equity Model, an effort was made to identify the extent of pathos or emotional attributes in B2B communication in a longitudinal case study of the heavy-duty machinery manufacturer JCB. Through the extensive literature review of B2B, its communication and rhetorical appeals, we were able to generate an analytical framework which we addressed throughout this thesis as the Rhetorical Inventory.

Thirdly, in contradiction to the traditional theory that B2B branding was constructed around rationality, it was found that JCB actively incorporated substantial levels of pathos attributes in their communication. Largely, the findings were validated by JCB personnel who confirmed that pathos attributes were conveyed in their communication. Contrary to our belief, evidence from the interviews suggest that this phenomenon may not even be restricted to small to medium sized business either and may exist with larger buying centres too. Overall, the presence of Brand Fellowship was substantially confirmed and for the first time a definition has been provided after this explorative and interpretative research.

In conclusion, our overall observation is confirmed. Any vessel which a human has spent a lot of time, work and money on, or which plays a big part in their memories, lifestyle, and safekeeping, acquires some level of personal affinity from the owner or user.

7.1 Theoretical Contributions

Five of the main theoretical contributions are explained in the following section.

The phenomenon of Brand Fellowship emphasises the pathos in B2B branding.

In line with the research approach of conducting a phenomenological research we aimed to generate new meaning, fuller meaning and renewed meaning on the phenomenon of Brand Fellowship. This thesis grants scholars the ability to understand the brand-building process when pathos appeals are demanded from its audience in a B2B market. Brand-building in the B2B context is otherwise under researched (Gomes, Fernandes & Brandão, 2016; Ćorić &

Horvat, 2010; Kuhn et al., 2008, Ohnemus, 2009; Mudambi, 2002), but is otherwise of growing importance (Gomes, Fernandes & Brandão, 2016; Ćorić & Horvat, 2010; Walley et al., 2007; Kuhn & Alpert, 2004, Mudambi, 2002). Additionally, B2B branding is considered to be predominantly rationally constructed and is not thought to utilise the extent of pathos attributes such as emotions and storytelling (Rosenbröijer, 2001). This thesis has not only fundamentally contradicted this notion, but has provided empirical examples of how a company can successfully incorporate B2B brand pathos in communication to compete at the highest level in the heavy-duty machinery industries.

The Rhetorical Inventory is the first known framework to amalgamate knowledge on rhetorical appeals and B2B brand-building.

One of the notable theoretical contributions that has materialised from this research is the creation and testing of the Rhetorical Inventory, an analysis tool that can understand the different rhetorical appeals at play in communication. Furthermore, the Rhetorical Inventory can, when applied over a longitudinal time period of an organisation, give direct implications about their brand-building process. Rhetoric is a convoluted area of theory and no known framework has collected all the identifying characteristics for each rhetorical appeal and put them into one concise framework.

Acknowledging the existence of Brand Fellowship aids in sculpting the consumers perception and decision-making process.

This thesis provides evidence on how an underlying phenomenon like Brand Fellowship may propel the pathos appeal in a B2B setting and highlights the importance in understanding phenomenon within an industrial environment and the role it can play in sculpting a consumer's perception and decision-making process.

Keller's CBBE model can be applied to B2B applications.

Additionally, this case study demonstrates how Keller's CBBE model can be adapted to a B2B environment and supports Kuhn et al.'s (2008), notion that feelings, emotions and relationships play a fundamental role in building B2B brand-building.

Based on the JCB case study, there are five stages of brand-building in heavy-duty machinery.

This study identified that there are five clear stages to brand-building in heavy-duty machinery. This starts with establishing the rational and the company through element of logos and slowly matures to incorporate their brand identity and emotional elements to satisfy Brand Fellowship. Finally, this will be refined into a more rounded branding strategy. Within a theoretical setting, the five stages of brand-building contribute knowledge to the management of B2B brand-building.

7.2 Managerial Implication

Four of the main managerial implications are explained in the following section.

The Rhetorical Inventory guides holistic B2B communication

This application of the Rhetorical Inventory within this thesis, provides relevant direction for a brand manager seeking advice and possible solutions to guide communicational messages to its audience. Within a B2B context, rhetorical appeals have not been applied in the strategic brand management context. Through using rhetorical appeals to identify the different attributes in print advertising, a brand manager or advertising agency will be able to align their strategy or communication with a brand phenomenon that particularly demands a particular facet of persuasive techniques.

The Rhetorical Inventory can be used to create communication.

Ultimately, one of the fundamental principles of communication is the idea that you need to know your audience (Aristotle, trans. Kennedy, 1992). If a marketer understands the audience, then the Rhetorical Inventory is not only limited to understanding and analysing previous communication items, but can additionally be used as a supporting tool to create a piece of communication too. If you are aware that a phenomenon exists, you can sculpt your entire communication channels around that by incorporating the attributes found within the Rhetorical Inventory.

Heavy-duty machine brands must use the pathos appeal in their brand and marketing strategy.

In the case of Brand Fellowship within the heavy-duty machinery industries, our research implies that a successful brand may deploy pathos attributes within their communication because of the man-machine relationship and need for social gratification that exists. This thesis provides empirical evidence to support this and provides an analytical tool (the Rhetorical Inventory) that can guide a brand manager in shaping a brand with the correct attributes to facilitate this within the brand-building process. In support of Flory and Iglesias (2010), this study finds that narratives and storytelling have an important role for brand managers, creative designers and advertising agencies.

It is useful to use rhetorical appeals in corporate brand and design guidelines.

After investigating JCB's communication, it suggests that branding guidelines and design templates are advantageous in fostering brand-building for an organisation. Adding rhetorical appeals to brand and design guidelines will help designers convey a balanced message as well as the aesthetic appeal they would get from the traditional design and branding templates. This study substantiates that the application of rhetoric is a useful tool to balance brand communication and messages that has otherwise to our knowledge never been traditionally been applied to these guidelines in the past. As these are corporate guidelines, the messages can transcend print advertisements and be incorporated in all facets of branding, including consumer goods, product placement amongst many other areas.

8 Limitations of the Study and Future Research Suggestions

This chapter will acknowledge the overall limitations of this study whilst recommending further research that can be conducted.

During the semi-structured interviews, we described to the interviewees, that our study was mainly focusing on small to medium sized businesses as these were the sectors that were observed to display the phenomenon predominantly. Contrary to this, in two of the interviews we discovered key decision makers for big buying centres and rental fleets were invited to a pre-launch of one of the latest products, which suggests that Brand Fellowship may still influence the larger companies too. As this was not the main focus of the study, this is something that would need to be explored in the future.

A limitation to this study is that the research focused on one British company in certain industries, despite the notion that the phenomenon of Brand Fellowship is global and spread across industries that JCB does not operate in. Further research is required into other heavy-duty brands and sectors to further substantiate this phenomenon. Further exploration of this phenomenon within other companies and sectors such as trucks and ships will cement the existence of Brand Fellowship as well as identifying other areas of significance outside of communication for brand managers.

This study's aim was to explore Brand Fellowship which was carried out from a brand management and communication perspective. A limit to this study, is that the exploration of this phenomenon from the personal construction of the consumer's world and their consumption habits was not studied in depth. As such, further research is required from the consumer's perspective and research with an actual driver/operator and owner of these machines would be a valuable asset for further research. Additionally, as the phenomenon is a consumer's cognitive process, this phenomenon crosses into the science of psychology which the researchers are not educated or trained in. Whilst the researchers aim was to define the phenomenon and prove the existence, they had limited resources to understand the deeply embedded psychological and cognitive logic that causes it. Understanding this further would provide brand managers with the ability to understand how other phenomena may develop, thus allowing them to forecast and create a brand strategy that can manage this.

As this study chose to focus on a qualitative research approach, there are subsequent limitations that accompany this. This method was selected because it allowed the research to explore the phenomenon of Brand Fellowship in depth. It is recommended that a further quantitative and deductive approach would prove useful in order to substantiate the findings of this study to further validate the existence of Brand Fellowship and its accompanying characteristics in other industries and sectors.

During this process, a new analytical framework was constructed, the Rhetorical Inventory, that provided empirical evidence for this study. Yet, as this is a new framework, it needs to be tested in other applications to confirm its authenticity. Furthermore, we argue that this framework may be used outside of the B2B context and the phenomenon of Brand Fellowship, thus this framework needs to be explored outside of these fields of research and in other communication settings.

Overall, this thesis was an exploration into a new field of research delving into an unexplored phenomenon and the myriads of rhetoric which naturally had some limitations. However, this paper presents researchers with exciting opportunities for further exploration and we look forward to indulging into this phenomenon and the area of rhetorical communication in the future.

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10 Appendices

Appendix A

Keller 2009 p. 143

CBBE Term	Explanation (Keller, 2009, p. 143)
Brand salience	“is how easily and often customers think of the brand under various purchase or consumption situations”
Brand performance	“is how well the product or service meets customers’ functional needs.”
Brand imagery	“describes the extrinsic properties of the product or service, including the ways in which the brand attempts to meet customers’ psychological or social needs.”
Brand judgments	“focus on customers’ own personal opinions and evaluations.”
Brand feelings	“are customers’ emotional responses and reactions with respect to the brand”
Brand resonance	“refers to the nature of the relationship customers have with the brand and the extent to which they feel they’re ‘in sync’ with the brand”

Appendix B

Rhetoric in Modern Day Advertising

Take a trivial illustration: many detergent advertisements are arguments from example. Advertisers show a smiling woman folding a pile of sparkling clean clothes which she has washed with their product. They assume that the vividly presented example will make people reason as follows: “Well, that woman used “Burble” and look at how clean her clothes are. If I use “Burble”, my clothes will be clean, and I’ll be happy too” The advertisers hope that viewers will generalise from the fictional example to their own lives and draw the line conclusion that they should buy the detergent. There are no facts in this argument, and yet it is apparently persuasive, since detergents continue to be advertised in this way.” (Crowley & Hawhee 1999; p. 7)

Appendix C

JCB.com (2017)

Joseph Cyril Bamford Demonstrating the fail safes



Dancing Diggers Today (2017)



Appendix D

Interview Topic Guide

Interview Consent Form

Thank you for your time. We are Chris Young and Sebastian Zierke and we are Master's students in International Marketing and Brand Management at Lund University Sweden. We are currently writing our thesis about a phenomenon within the B2B context and are applying this on a case study of JCB. Please be aware that we are focusing on small to medium sized businesses and not rental fleets nor buying centres. We have three main topic areas to ask you about with 4-6 questions each. The interview should take circa 30 minutes.

By conducting this interview you are giving your consent for us to audio record you and use this interview for the use of this thesis. The participation in this research is voluntary, you are free to refuse to participate and you are free to withdraw from the research at any time. The data collected from this interview will be used for thesis and journal publications. Are you willing to participate and do you give your consent to participate in this research paper?

explanation [e.g. who we are, (what is the purpose and use of the interview, description of the process of the interview] Inform about the gift card prize to motivate them to participate in the interview
Mention the duration of interview

Interview with
Global Accounts Executive (Ryan)
Product Sales Specialist (Will)
Electrical Test Engineer (Ash)
Creative Designer (Nick)

Background Questions

Marketing & Branding

What do you do in your job?

How important is marketing & branding to JCB and the customer as well?

How important is a British brand for a British and worldwide buyers/customers?

Brand Fellowship/Relation to the Machines

How long have you been aware of JCB? - few years old,

What is your relation to the machines?

Have you operated them, do you enjoy it?

Do you have a favourite one?

What is the relationship of your customers to the machine?

How important is the JCB brand for the customers in their decision-making process?

Rhetorical Appeal & Communication

What portion is rational decision making for your customers and what is emotionally driven

Smaller the customer the more emotional (larger, finance buying centre

In relation to (brand) identity: we have understood is as showing in communication authority, credibility, trustworthiness, track record, history, country of origin

How do you convey that? - What of that are you using?

In relation to showing and giving the message you are sending a meaning - how are you doing that?

How are you showing performance and imagery?

What about the emotional side? How important would you say it is/or has become? Or does it equal now?

Can you give examples of how JCB is using emotions to sell - even though they are a Business 2 Business company?

Storytelling, have you used it in any of your communication?

Why is JCB so special, can you give an example?

Appendix E

Initial Line-by-Line Coding Example

Name	Ryan
Job Title	Global Accounts Executive
Location	JCB Headquarters, Roc cester, Staffordshire

Marketing & Branding

1. Interviewer: What do you do in your job?

Interviewee: I am a Global Major Accounts Executive and I work in the sales division of JCB. We work with the large global and national rental houses and multinational contractors and we support them in working more closely with JCB and we build relationships through account management.

2. Interviewer: How important is marketing & branding to JCB and the customer as well?

Interviewee: Specifically to the UK I think it is hugely important because for the types of sized companies that you are looking at JCB as a brand will often have a fondness in their memory, in my opinion, from a historic perspective from being a British brand for so long. A lot of these small to medium sized companies may have been around for 20-30 years and started out with JCB, yes, they have moved onto other competition but I think a lot of them would still have a soft spot for JCB. The more marketing we could do to boost our brand, it plays on that fondness that they may have somewhere I would say that would boost sales.

3. Interviewer: You say fondness and what was that other word... Soft spot. Can you elaborate more on how JCB is achieving that or what is behind that soft spot and that fondness?

Interviewee: I would say JCB potentially in the way that it has been marketed in the past, we're talking about the way it's been done in the past few decades as a family brand, dancing diggers shows that kind of thing. And the events, the charity events. That family brand, that ethos, we are still a private company. Potentially it is more... what's the word.....

So basically, I was saying that the types of customers that would be in small to medium sized enterprises in the UK may not be the from the corporate world if that makes sense. And so, in terms of the multinational belts and the competitors in the market with their big big global brands and big American, Japanese and Korean companies could give off a different impression to the homegrown JCB brand that has been around for years and their fathers used and yes that's what I was saying.

The big multinational brands of Komatsu, Caterpillar and Hyundai and Hitachi etc they can't play on the same family friendly and ethos that JCB can in the UK. Erm they would have to play a different em marketing branding strategy and so we can utilise that branding in the UK specifically for those sized companies quite well I think from our historic family owned British brand.

- L Job Name: Global Major ▼
- L We, Size (large) working ▼
- L Work closely with JCB, we build
- L Main task: Building relationships
- L UK market specific, and very ▼
- L High Importance
- L Specific sized companies
- L Liking: memory, historic appeal
- L British brand and specific small
- L 20-30 years around = building ▼
- L Customer retention and ▼
- L Marketing Strategies, repetition
- L Sales increase
- L Marketing Strategy of the past
- L We, Marketing strategy in the ▼
- L
- L Brand Identity, family, dancing ▼
- L Brand Identity Ethos
- L Possibility of more
- L Specific small to medium sized ▼
- L Specific, not from corporate ▼
- L Big multinational and ▼
- L Competitors, Japanese and ▼
- L Ethos, UK, homegrown
- L Competitor listing
- L Competition does not have ▼
- L Marketing and branding ▼

Initial Focused Coding Example

Name	Ryan
Job Title	Global Accounts Executive
Location	JCB Headquarters, Rocester, Staffordshire

Marketing & Branding

1. **Interviewer:** What do you do in your job?

Interviewee: I am a Global Major Accounts Executive and I work in the sales division of JCB. We work with the large global and national rental houses and multinational contractors and we support them in working more closely with JCB and we build relationships through account management.

Comment [L1]: Job Title: Global Major Accounts Executive.

2. **Interviewer:** How important is marketing & branding to JCB and the customer as well?

Interviewee: Specifically to the UK I think it is hugely important because for the types of sized companies that you are looking at JCB as a brand will often have a fondness in their memory, in my opinion, from a historic perspective from being a British brand for so long. A lot of these small to medium sized companies may have been around for 20-30 years and started out with JCB, yes they have moved onto other competition but I think a lot of them would still have a soft spot for JCB. The more marketing we could do to boost our brand, it plays on that fondness that they may have somewhere I would say that would boost sales.

Comment [L2]: Brand Significance: The brand is resonates within the customers memory fondly.

Comment [L3]: Ethos: JCB Branding is significant because the brand is British and has history.

3. **Interviewer:** You say fondness and what was that other word...soft spot. Can you elaborate more on how JCB is achieving that or what is behind that soft spot and that fondness?

Interviewee: I would say JCB potentially in the way that it has been marketed in the past, we're talking about the way it's been done in the past few decades as a family brand, dancing diggers shows that kind of thing. And the events, the charity events. That family brand, that ethos, we are still a private company. Potentially it is more... what the word.....is [Reception cuts out]

Comment [L4]: Ethos, Pathos: History, family brand and dancing diggers influence the fondness that customer's feel.

So basically I was saying that the types of customers that would be in small to medium sized enterprises in the UK may not be from the corporate world if that makes sense. And so in terms of the multinational belts and the competitors in the market with their big global brands and big American, Japanese and Korean companies could give off a different impression to the homegrown JCB brand that has been around for years and their fathers used and yes that's what I was saying.

Comment [L5]: Ethos: Generations of famers used the brand which will have made customers fond and made it a soft spot.

The big multinational brands of Komatsu, Caterpillar and Hyundai and Hitachi etc. they em can't play on the same family friendly and ethos that JCB can in the UK. Erm they would have to play a different em marketing branding strategy and so we can utilise that branding in the UK specifically for those sized companies quite well I think from our historic family owned British brand.

Comment [L6]: Ethos: JCB has a family, friendly ethos in the UK.

Comment [L7]: History, family owned and British brand is utilised by JCB.

3. **Interviewer:** Would you say then Interviewee, that we in marketing would call it the Unique selling proposition, so what makes JCB special is part of their ethos?

Appendix F

Period One Image A: 1948-1951

JCB

**INDUSTRIAL
MAJOR
LOADER**

Another **JCB** Product

J.C. BAMFORD
LAKESIDE WORKS • ROCESTER • UTTOXETER • STAFFS • ENG

Telephone - ROCESTER 37121

©1951 J.C. Bamford & Co. Ltd. - No connection with any other JCBs

Telegrams - LAKESIDE, ROCESTER

Period One: Image B: 1953

JCB

MAJOR LOADER

IDEAL FOR

- Builders and Public Works Contractors
- Gas, Telephone, Water and Electrical Authorities
- Local Authorities
- Power Generation
- Land Grading Contractors
- Excavating and Road Works
- Forestry Operations, etc.

J.C. BAMFORD (EXCAVATORS)
LAKESIDE WORKS - ROCESTER - UTTOXETER - STAFFS - ENGLAND
Telephone: Rocester 371 Telegrams: Lakeside, Rocester

JCB HYDRA-DIGGA

NOW... 100% INCREASE IN THRUST



- 180° SLEWING
18 ft. REACH
13 ft. DEPTH
10 ft. 6 ins. DISCHARGE HEIGHT

NOW... 50% BUCKET CAPACITY INCREASE.
RANGE 10 ins. to 96 ins.

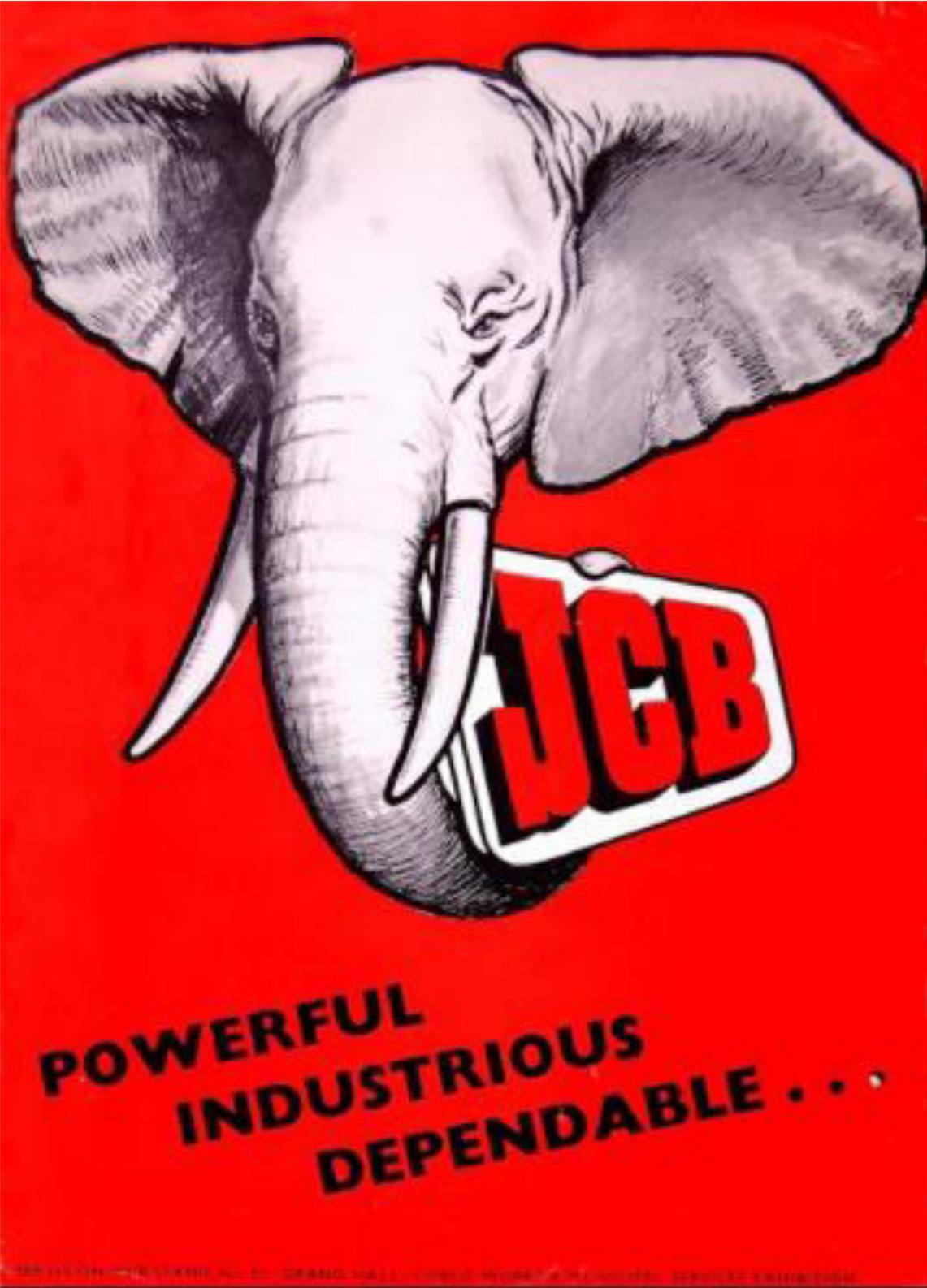
- The **HYDRA-DIGGA** is the most powerful tractor-mounted excavator in the world!



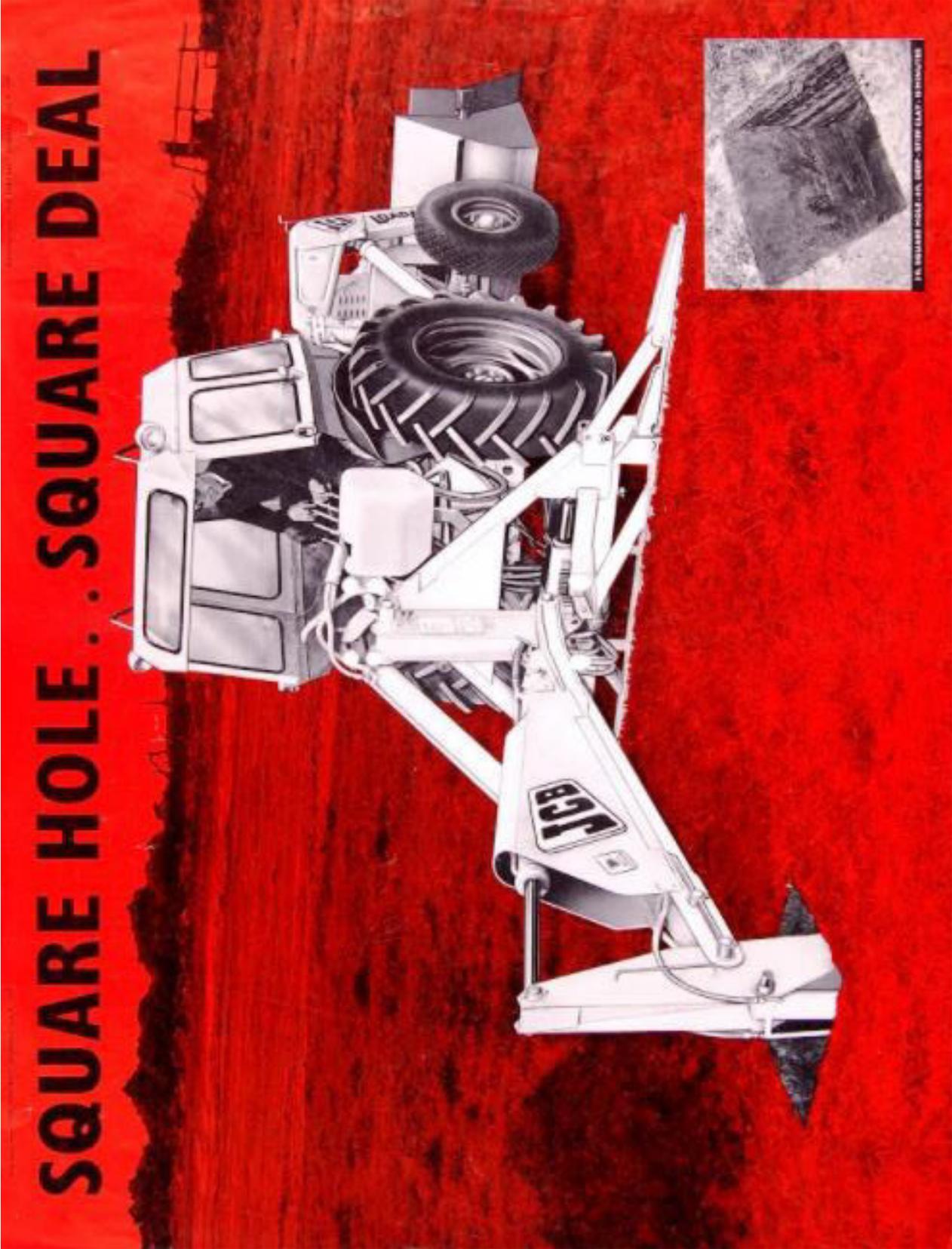
STAND No.
414 Row H

J.C. BAMFORD (EXCAVATORS) LTD.
LAKESIDE WORKS · ROCHESTER · UTTOXETER · STAFFS · ENGLAND
Telephone: Rochester 371 Telegrams: Lakeside, Rochester

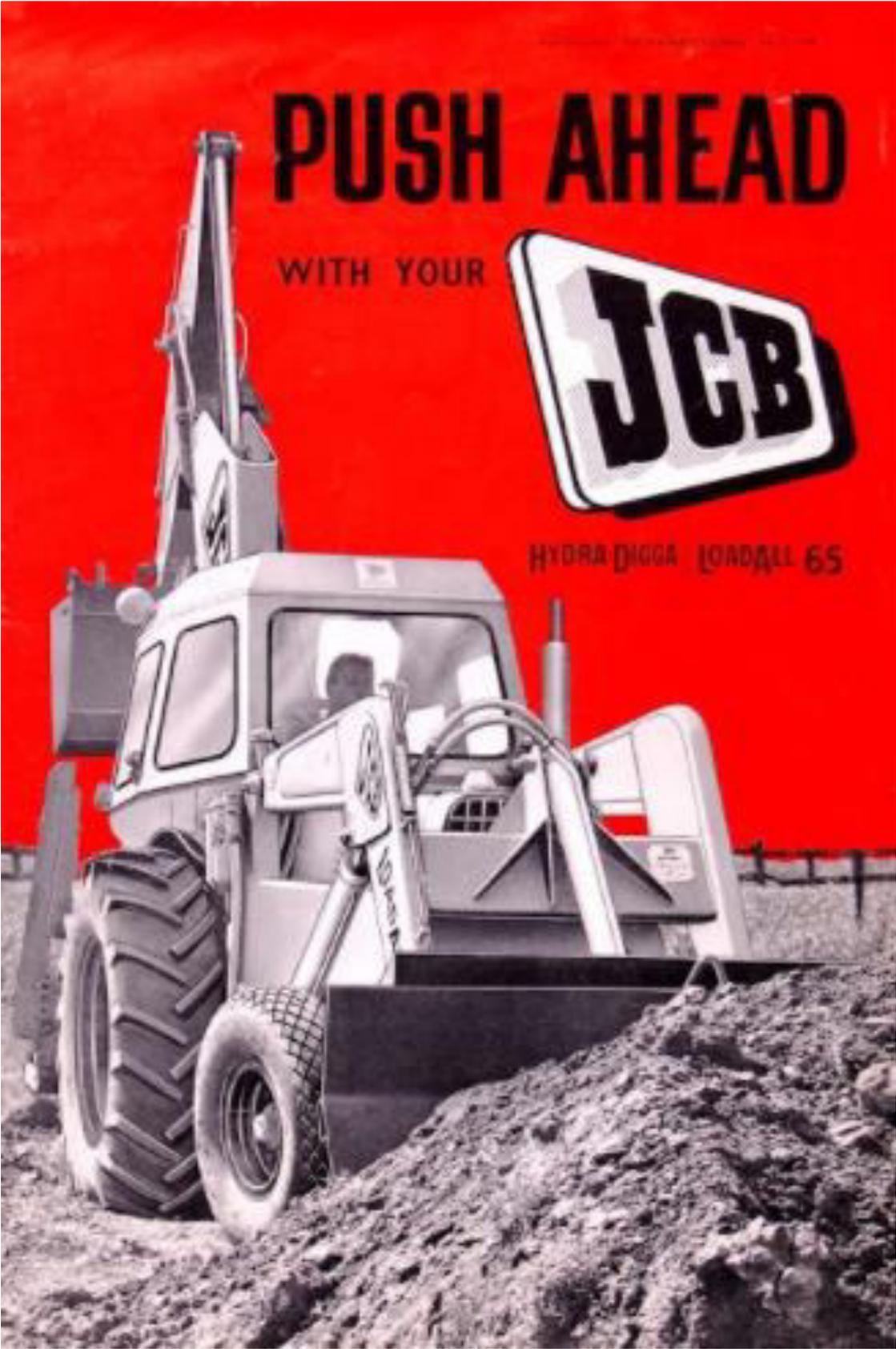
Period Two Image A: 1956-1960

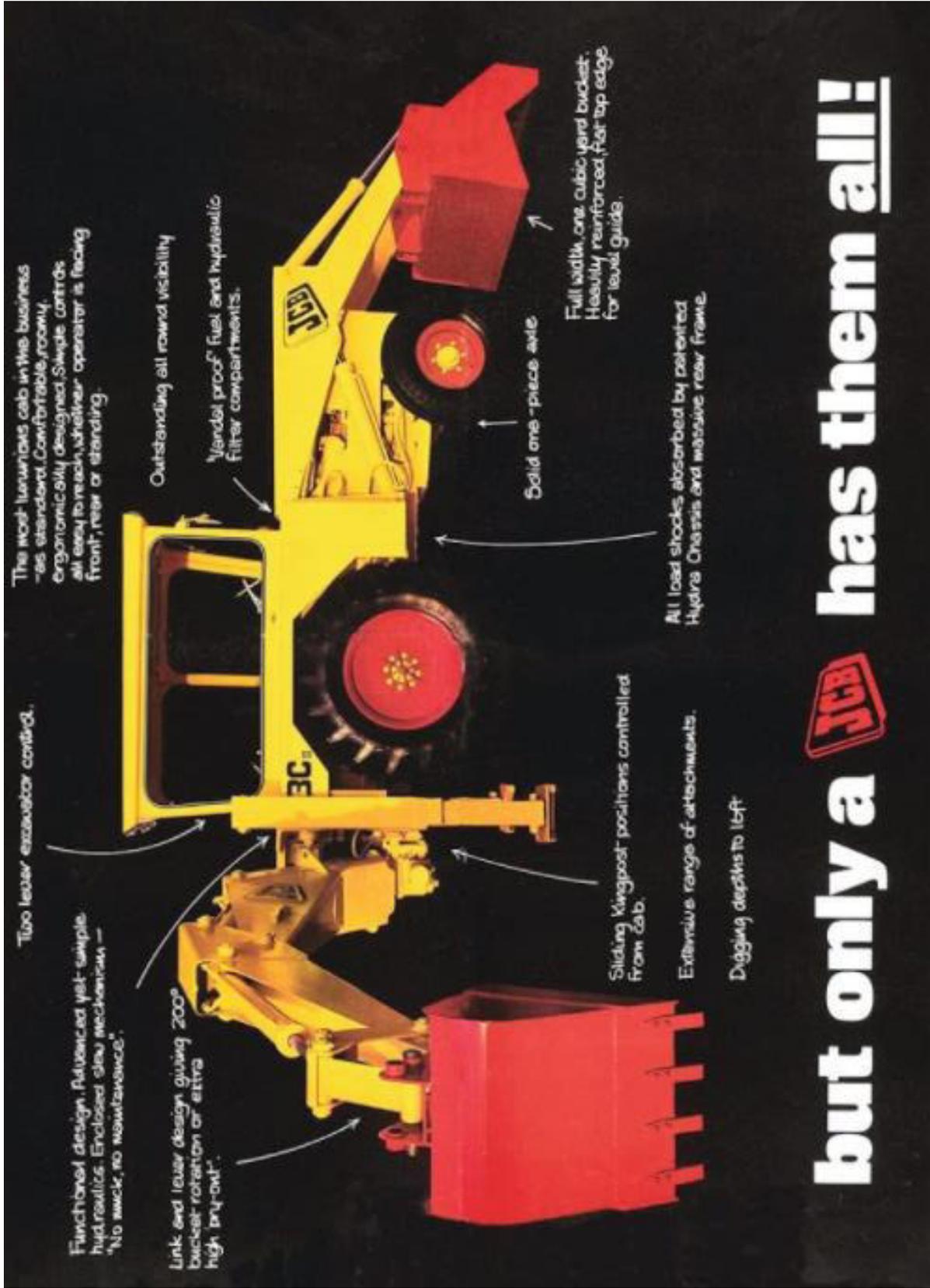


Period Two Image B: 1959



Period Two Image C: 1959





The most luxurious cab in the business — as standard. Comfortable, roomy, ergonomically designed. Swivel controls all easy to reach, whether operator is facing front, rear or standing.

Outstanding all round visibility

Vandal proof fuel and hydraulic filter compartments.

Full width, one cubic yard bucket. Heavily reinforced, flat top edge for level guide.

Solid one-piece axle

All load shocks absorbed by patented Hydra Chassis and massive rear frame.

Two lever excavator control.

Functional design. Patented yet simple hydraulics. Enclosed slow mechanism — "No rick, no maintenance".

Link and lever design giving 200° bucket rotation or extra high "put-out".

Sliding Kingpost positions controlled from cab.

Extensive range of attachments.

Digging depths to 16ft

but only a  has them all!

Period Three Image A: 1966



**now
a new
earthmover
for the man
who demands
the ultimate
in power,
speed and
styling**

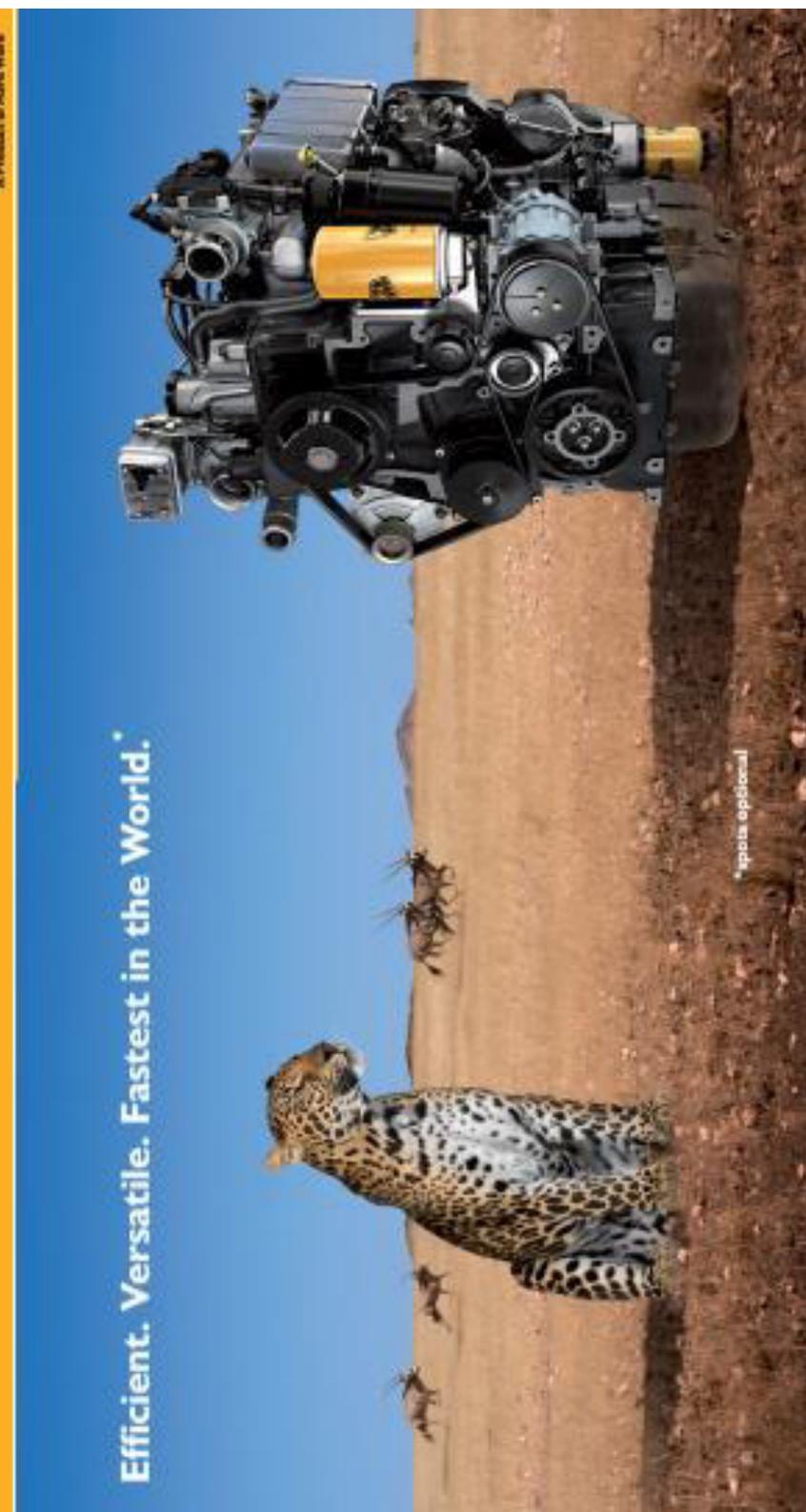




can give you
Success in
the Seventies!

Period Three Image D: 1980





A Product of Ingersoll Rand

Efficient. Versatile. Fastest in the World.*

*up to 10% optional

The JCB DieselPlus engine, 8500cc, as proven in the new JCB backhoe loader was made, where its high torque at low speed helps to achieve up to 10% improved fuel economy and reduced carbon emissions. Versatile, as proven in tests of thousands of excavators across the world and, following the development of our new DieselPlus Tier 4 engine, with units ranging from 5500V (74hp) to 12000V (172hp). The fastest in the world, as proven when it became the world's first speed record holder for a diesel engine.

If the suffix can achieve all of this, imagine what it can do for you.

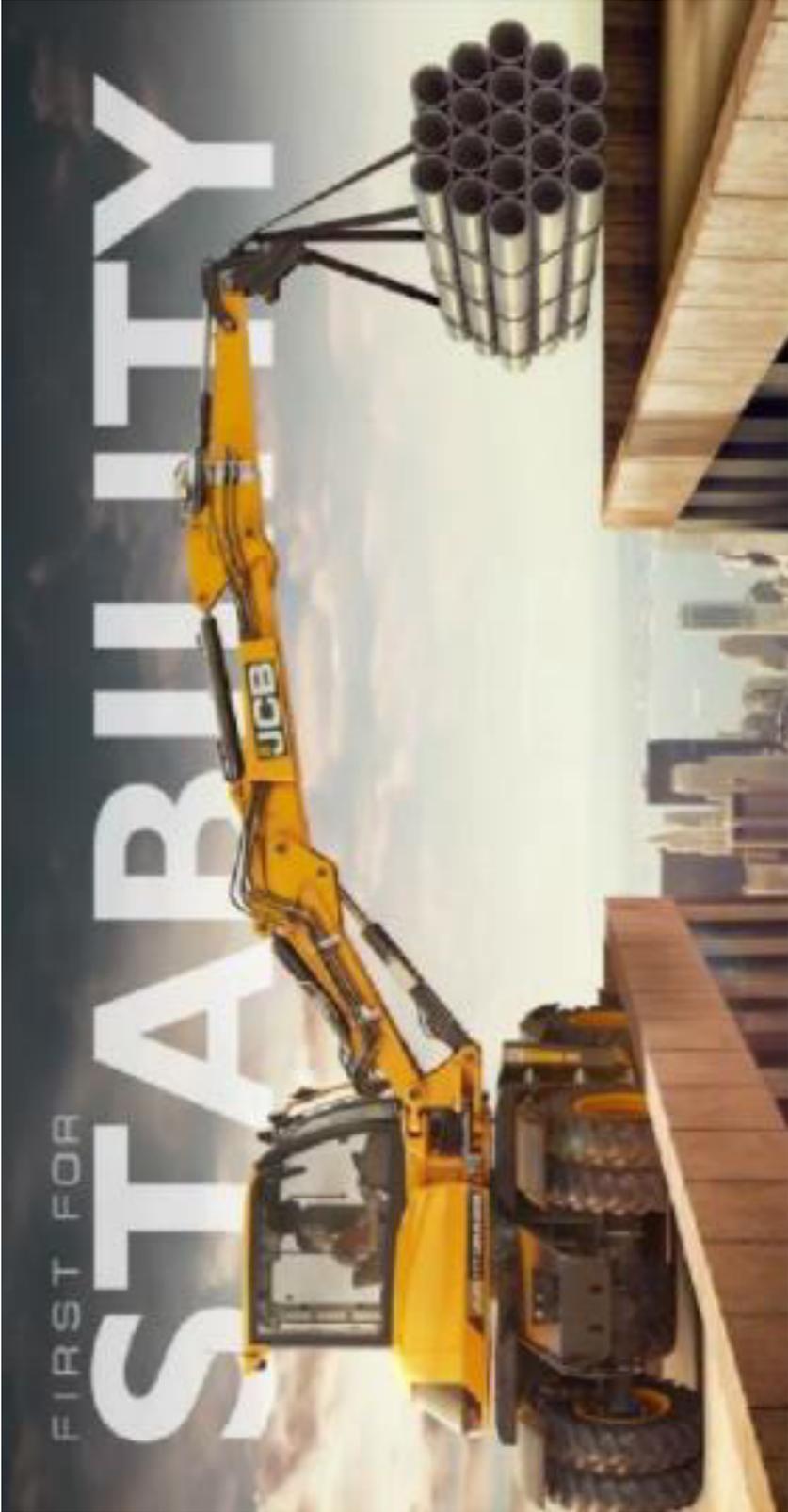
www.jcbpowersystems.com



Period Five Image B: 2016



Period Five Image C: 2016



fPeriod Five Image D: 2017



Appendix G

Anomalies- Semiotic

1963-1978

It's worth noting some anomalies and exceptions that were found during the analysis of the advertisements during phase four. Three notable advertisements highlighted in below in Period Three (1963-1978) were very similar in terms of style and tone of the advertisement. It is clear that these adverts convey very strong logos elements, displaying a high level of rational, facts, figures and descriptive elements of the machines. The advertisement is reminiscent of an engineering blueprint with sections of transparent exteriors showing the mechanical elements inside. These are very different to the majority of the other advertisements during this period and we hypothesise this could be because this period saw the introduction of new product categories. The wheeled Loading Shovel ranges were introduced in 1968 along with the JCB Crawler Loader following in 1971 and the JCB 807 Crawler Excavator introduced in 1973 (JCB.com, 2016). The company expressed initial levels of logos and rational in order to shape the image of the company. This suggests that this is what JCB aimed to accomplish establishing the rationale for these new product advertisements which thus explains the anomaly during this period.

