



## **MASTER THESIS**

Master of Science in Business Administration,  
15 ECTS, International Business and Marketing  
Spring 2017

### **The strategic use of rhetorical proofs in transformational advertising**

A case study about SAS' 'We Are Travelers'

Mads Kiholm & Alexander Gårdemyr

**Authors**

Mads Kiholm  
Alexander Gårdemyr

**Title**

The strategic use of rhetorical proofs in transformational advertising  
– A case study about SAS' 'We Are Travelers'

**Supervisor**

Heléne Tjárnemo

**Examiner**

Jens Hultman

**Abstract**

Whether classifying an advertisement as informational, transformational or a mix of both comes down to the message strategy and for it to be successful it essentially needs to be persuasive. In order to persuade consumers one must turn to rhetorical theory (Phillips & McQuarrie, 2004). Surprisingly, there are few empirical studies about the use of the three persuasive proofs; ethos, pathos and logos, within advertising. Therefore, the authors believe that a better understanding of how transformational advertising can be stimulated through the strategic use of the three rhetorical proofs is worth pursuing. The empirical setting was a single case study built around the first 'We Are Travelers' (WAT) commercial made for SAS by the three advertising agencies: Åkestam Holst, &Co and Los & Co. In Stage 1 of the analysis the likelihood of transformational advertisement was assessed, in Stage 2 the WAT-commercial was analysed by means of a systematic content analysis and in Stage 3 eight expert interviews were conducted. The findings show that pathos dominated the advertisement, ethos was only used subtly and logos could not be seen by the audience at all. Logos, however, played a crucial element 'behind the scenes' and worked in synergy with ethos and pathos, which demonstrate what Aristotle (2014) calls the most efficient communication. The authors can thus conclude that the WAT-commercial is classified as high transformational/low informational and the success of the WAT-commercial adds empirical evidence that indicate a commercial appealing to pathos can out-perform more rational-based campaigns (Binet & Field, 2017).

**Keywords**

SAS, We Are Travelers, advertising, transformational advertising, rhetoric, persuasion

# Table of contents

<b>1. Introduction.....</b>	<b>5</b>
<b>1.1 Background.....</b>	<b>5</b>
<b>1.2 Problematization .....</b>	<b>7</b>
<b>1.3 Research Purpose and Question.....</b>	<b>8</b>
<b>1.4 Demarcations.....</b>	<b>8</b>
<b>1.5 Outline.....</b>	<b>8</b>
<b>2. Literature Review .....</b>	<b>10</b>
<b>2.1 Transformational Advertising.....</b>	<b>10</b>
2.1.1 Informational advertising .....	10
2.1.2 Transformational advertisement.....	11
2.1.3 Likelihood of transformational advertisement.....	13
2.1.4 Four basic categories .....	16
<b>2.2 The Three Rhetorical Proofs .....</b>	<b>17</b>
2.2.1 The history of rhetoric.....	17
2.2.2 The three types of rhetorical proofs.....	18
2.2.3 Criticism of the three rhetorical proofs .....	20
2.2.4 The use of ethos, pathos and logos in advertising.....	20
<b>2.3 Summary of Concepts .....</b>	<b>21</b>
<b>3. Methodology .....</b>	<b>22</b>
<b>3.1 Theoretical Methodology.....</b>	<b>22</b>
3.1.1 Research philosophy and approach.....	22
3.1.2 Theory in use .....	23
<b>3.2 Empirical Methodology .....</b>	<b>24</b>
3.2.1 Research strategy .....	24
3.2.2 Research methods .....	25
3.2.3 Trustworthiness.....	31
<b>3.3 Limitations.....</b>	<b>32</b>
<b>3.4 Case Study Introduction .....</b>	<b>33</b>
3.4.1 The WAT-campaign .....	33
3.4.2 The client – SAS .....	35
3.4.3 The agencies .....	36
<b>4. Analysis .....</b>	<b>38</b>
<b>4.1 Stage 1 – Likelihood of Transformational Advertising.....</b>	<b>38</b>

4.1.1	Product and consumer variables .....	38
4.1.2	Market variables .....	39
4.1.3	Sub-conclusion.....	40
<b>4.2</b>	<b>Stage 2 – Systematic Content Analysis .....</b>	<b>41</b>
4.2.1	The context and underlying assumptions.....	41
4.2.2	SCA and overarching themes.....	41
4.2.3	The three rhetorical proofs .....	45
4.2.4	Sub-conclusion.....	47
<b>4.3</b>	<b>Stage 3 - Expert Interviews.....</b>	<b>48</b>
<b>5.</b>	<b>Discussion.....</b>	<b>50</b>
5.1	Ethos.....	50
5.2	Pathos.....	54
5.3	Logos .....	58
<b>6.</b>	<b>Conclusion .....</b>	<b>60</b>
<b>7.</b>	<b>Future Research.....</b>	<b>64</b>
<b>8.</b>	<b>References.....</b>	<b>65</b>
<b>9.</b>	<b>Appendices .....</b>	<b>72</b>
9.1	Appendix 1 – Interview: Topic List and Questions.....	72
9.2	Appendix 2 – Tally Of the Three Rhetorical Proofs Found In the SCA .....	73

## Figures and Tables

Figure 1 – A model of transformational advertising .....	14
Figure 2 – Four basic advertising classification categories .....	16
Figure 3 – Empirical data collection .....	26
Figure 4 – Top 3 factors influencing ticket purchase on a particular airline.....	34
Table 1 – Thesis outline .....	9
Table 2 – Ranking system .....	23
Table 3 – Ranking of articles used in this thesis.....	24
Table 4 – Interviewees.....	29
Table 5 – Example of the analysis conducted on the interviews .....	30
Table 6 – Systematic content analysis.....	42
Table 7 – The sum of the different types of rhetorical proofs.....	47
Table 8 – Summary of the thematic analysis from the interviews .....	49

# 1. Introduction

---

*This chapter gives an introduction to the two advertising appeals, informational and transformational advertising, and the three rhetorical proofs, ethos, pathos and logos, which both can be used to create a competitive advantage in advertising. The chapter continues with the problematization, from which the overall research purpose and question is formed. Also, a short paragraph about the demarcations is presented.*

---

## 1.1 Background

Advertising plays a crucial role in the presentation of a business and is considered one of the most important strategic vehicles in marketing (Sethuraman et al., 2011). However, consumers are often trying to ignore this type of external stimuli, as advertisements is constantly trying to catch the attention of potential consumers (Teixeira, 2012). This has put high pressure on advertisers, who struggle to create content that can break through such barriers. It has been suggested and demonstrated by several researchers that content appealing to consumers on an emotional level often is more successful than content that appeals on a more rational level (Binet & Field, 2007; Binet & Field, 2009; Pine & Gilmore, 2013). This is because emotional content has the advantage of creating much stronger bonds between the brand and the consumers, which can help differentiate the brand and ultimately create a sustainable competitive advantage (Pine & Gilmore, 1999; Thomson et al., 2005; Malär et al., 2011).

While advertising literature has recognised several types of advertising appeals, such as adventure, romance, guilt, happiness and success (Hestoni, 2000; Macias & Lewis, 2003; Warren et al., 2007), it is generally agreed among advertising scholars that such appeals can be categorised into two types: rational and emotional appeals (Macias & Lewis, 2003; Ahn et al., 2011). Some of the first to make a categorisation between rational and emotional appeals were Puto and Wells (1984), who coined the term informational and transformational advertisement. They presented the categorisation as a theoretical structure based on information processing theories of cognitive psychology and the theories of emotion and persuasion in social psychology (Wells, 1980; Puto & Wells, 1984). The difference between the two is that transformational advertising can affect what is experienced when the product is consumed opposed to informational advertising (Deighton, 1985). Deighton, (1985) further argue that informational advertising only generates awareness of choice options or supplies reasons to try one over another. Other scholars have made similar categorizations such as hard sell

versus soft sell (Snyder & DeBono, 1985), functional versus image (Park et al., 1986), utilitarian versus value-expressive (Johar & Sirgy, 1991) and thinking ads versus feeling ads (Bagozzi et al., 1999) and while the researchers use different names for their categorisations, they are all interchangeable (Hestoni, 2000).

Whether a commercial is perceived as informational or transformational boils down to the communication strategy, or more precisely the message strategy as it is often referred to within the advertisement industry (Kotler & Armstrong, 2010). In order for such a commercial to be efficient it essentially needs to be persuasive, as those advertisements that are best at persuading in a competitive situation are those most likely to win (O'Shaughnessy & O'Shaughnessy, 2004). Phillips and McQuarrie (2004) argue that in order to master the art of persuading consumers, one must turn to rhetorical theory.

There are generally two interpretations of rhetorical theory to be found within advertising: the theory of rhetorical figures (or marketing semiotics as it often is referred to) and the theory of persuasion (Sonesson, 2013). Rhetorical figures consist of many concepts such as 'metaphors', which can be defined as "implied comparison between two things unlike nature" (Corbett, 1999, p. 396) 'rhymes', which can be defined as "repeating sounds at the end of words/phrases" (Huhmann, 2008, p. 87) and 'paradoxes', which can be defined as "an apparently contradictory statement that nevertheless contains a measure of truth" (Corbett, 1999, p. 408). Persuasion, the second theory, consists of three persuasive appeals, which was first described by Pathos' former student Aristotle and dates back to the fourth century before Christ (Nilsson, 2006). These persuasive appeals, which can also be referred to as rhetorical proofs, consist of ethos, logos and pathos (Nilsson, 2006; Aristotle, 2014<sup>1</sup>). Shortly described, ethos is an appeal to the credibility of the presenter, pathos is an appeal to the audience's emotions and logos is an appeal to the message's rationality (Aristotle, 2014). For the scope of this thesis, the authors will look at the second theory, the three rhetorical proofs, as it essentially links to persuading consumers, which is said to be the goal of a successful message strategy (O'Shaughnessy & O'Shaughnessy, 2004; Kotler & Armstrong, 2010)<sup>2</sup>.

---

<sup>1</sup> Aristotle in Barnes (2014) - check also references for full source

<sup>2</sup> More arguments on why the three rhetorical proofs links well with advertising and the focus of this thesis will follow in Chapter 1.2 (Problematization)

## 1.2 Problematization

Despite many marketing scholars express a deep respect for persuasion and some even consider it marketing's main mission, there is very little empirical research to support the three persuasive appeals within marketing (Tonks 2002; Nilsson, 2006). The closest that one might come is when turning to discussions related to brand management (Keller, 2003), promotional strategies (Masterson & Pickton, 2004), implementation of strategies (Jobber, 2004), consumer behaviour (Solomun et al., 2002) or negotiation and selling (Reardon, 2005). However, despite all of the above articles explain that marketing is all about effective communication and persuasion, neither refer to the three rhetorical proofs, also known as the science of persuasion, as a source of knowledge (Nilsson, 2006). This lack of empirical research is even more surprising within advertising, as the theory of persuasion involves a speaker and an audience (Aristotle, 2014), which links incredibly well with advertising, which consists of a sender and a receiver (Kotler & Armstrong, 2010). Moreover, the theory on informational and transformational advertising has strong links to all the three rhetorical proofs. An example is the appeal to logos, which is created through relevant facts and verifiable data (Deighton, 1985) and thus can be categorised an informational ad (Puto & Wells, 1984).

With this lack of empirical research, it is therefore no surprise that there are no studies that combine the three rhetorical proofs with the theory on transformational advertising. Aaker and Stayman (1992), for example, studied transformational effects in advertising, but did not link it to the theory of rhetoric. The same goes for Naylor et al. (2009), who studied how transformational appeals can influence consumers' actual experience, but did not study any connection between the theory of transformational advertising and theory of rhetoric. When turning to rhetoric, Phillips and McQuarrie (2004) did study rhetoric in advertising, but focused on the theory of rhetorical figures (semiotics) and not theory of persuasion. Moreover, their study had no link to any transformational effects.

Based on the presented arguments above, the authors therefore believe that a better understanding of how transformational advertising can be stimulated through the strategic use of the three rhetorical proofs is worth pursuing. Such a study can contribute to the lack of empirical research within the advertising industry and contribute to the understanding of how message strategies can be created.

### 1.3 Research Purpose and Question

The purpose of this study is to fill the gap between theory and practise by analysing the strategic use of rhetoric, specifically the three rhetorical proofs, in order to create a transformational advertisement. The following research question will be attempted to be answered:

---

*How can we understand the strategic use of rhetoric in relation to transformational advertising?*

---

### 1.4 Demarcations

The first demarcation the authors made was to only look at the first ‘We Are Travelers’ (WAT) commercial, despite a total of seven films were made. Also, the focus was only on the film and not on other media such as newspaper, social media or poster ads. The second and final demarcation was to focus on the three rhetorical proofs and not the taxonomy of rhetorical figures (semiotics)<sup>3</sup>.

### 1.5 Outline

This thesis is structured into seven chapters. In Table 1 a short introduction of each chapter can be found.

---

<sup>3</sup> The researchers are well aware of the limitations of this choice, which is covered in Chapter 7

**Table 1 – Thesis outline**

<b>Chapter 1</b>	<p><b>Introduction</b></p> <p>This chapter gives an introduction to the two advertising appeals, informational and transformational advertising, and the three rhetorical proofs, ethos, pathos and logos, which both can be used to create a competitive advantage in advertising. The chapter continues with the problematization, from which the overall research purpose and question is formed. Also, a short paragraph about the demarcations is presented.</p>
<b>Chapter 2</b>	<p><b>Literature Review</b></p> <p>This chapter is split into two theoretical parts; transformational advertising and the three rhetorical proofs. The first part explains the difference between informational and transformational advertising. It also presents a model to identify the likelihood of transformational advertising and another model to illustrate the four basic advertising classification categories. The second part looks at the history of rhetoric, the three types of rhetorical proofs, criticism to this theory and the usage within advertisement. The chapter is concluded with a short explanation of which theories are carried forward.</p>
<b>Chapter 3</b>	<p><b>Methodology</b></p> <p>This chapter presents the methods used for answering the research question and is split into four parts: theoretical methodology, empirical methodology, limitations and case study introduction. The theoretical methodology explains the chosen research philosophy and approach, as well as a critical review of the scientific sources used to build the fundament of this thesis. The empirical methodology explains the various research methods and reasons for these choices. The third part discusses the limitations of the thesis and the final sub-chapter provides an introduction to the WAT-commercial, as well as an introduction to the three advertising agencies and SAS.</p>
<b>Chapter 4</b>	<p><b>Analysis</b></p> <p>This chapter is split into three stages. In Stage 1 the likelihood of transformational advertising is discussed, in Stage 2 the first WAT-commercial is analysed by means of the SCA and in Stage 3 the outcome of the thematic analysis of the expert interviews is explained. From this seven interpretive claims are created, which are used as the framework for the discussion.</p>
<b>Chapter 5</b>	<p><b>Discussion</b></p> <p>This chapter is structured around the seven interpretive claims, which were developed from the findings of the thematic analysis in Stage 3. The authors will look at ethos, which consist of 4 claims, then pathos, which consists of 4 claims and logos which consists of 1 claim. Two claims have a mixed appeal of both ethos and pathos. The content will mainly be based on Stage 3, however, Stage 1 and 2 will be used to further support some arguments.</p>
<b>Chapter 6</b>	<p><b>Conclusion</b></p> <p>This chapter concludes everything that was found during the execution of the thesis.</p>
<b>Chapter 7</b>	<p><b>Future research</b></p> <p>This chapter presents proposals for future research.</p>

Having discussed the background for the study, the problematization, as well as the research purpose and question, the authors will now continue with the literature review that will act as the theoretical framework for the analysis.

## 2. Literature Review

---

*This chapter is split into two theoretical parts; transformational advertising and the three rhetorical proofs. The first part explains the difference between informational and transformational advertising. It also presents a model to identify the likelihood of transformational advertising and another model to illustrate the four basic advertising classification categories. The second part looks at the history of rhetoric, the three types of rhetorical proofs, criticism to this theory and the usage within advertisement. The chapter is concluded with a short explanation of which theories are carried forward.*

---

### 2.1 Transformational Advertising

Willingly or not, consumers seek various benefits from advertising and it has been identified that utilitarian and emotional benefits are the two most important ones (Shimp & Andrews, 2013). While utilitarian benefits mostly relate to information, emotional benefits relate to the pleasurable, aesthetic and hedonic benefits that advertisements can provide (Cutler & Javalgi, 1993). Based on these benefits, two important message appeal strategies have been formed: rational and emotional (Macias & Lewis, 2003; Ahn et al., 2011) and while researchers have given these two categorisations different names they are all interchangeable (Hestoni, 2000). The first advertising scholars to create such a categorisation were Puto & Wells (1984), who named it informational and transformational advertisement<sup>4</sup>. To gain a better insight into the theory and thoughts behind the theory, it will be further explained in this sub-chapter.

#### 2.1.1 Informational advertising

Informational advertising is defined by Puto & Wells (1984) as a commercial that provides the consumers with relevant facts about the product and brand in a clear and logical manner. By doing this, consumers can have more confidence in their ability to determine the benefits of buying something. Examples of informational appeals include messages showing a product's superior quality, performance, value, economy and reliability (Johar & Sirgy, 1991). According to Puto and Wells (1984), a precondition for a commercial to be classified informational is that it should not only be designed as such, but also be perceived as being informational by consumers. They further argue

---

<sup>4</sup> Since Puto and Wells (1984) were the first to use such categorisations the authors will also use informational and transformational advertisement when referring to rational and emotional appeals throughout the thesis

that an informational advertisement is constituted by three characteristics, as they need to “(1) present factual, relevant information about the brand, (2) present information which is immediately and obviously important to the potential consumer and (3) present data which the consumer accepts as being verifiable” (p. 638). Stafford and Day (1995) argue that the two most important aspects of an informational advertisement are that it is presented in a straightforward fashion and characterised by objectivity. An example of an informational advertisement is an ad for a book club membership, which encompasses price information (e.g. buy one get one free) (Swaminathan et al., 1996).

While more emotionally based advertising has gained popularity especially within the last decade (Ewing, 2013), it was generally agreed for a long time that informational advertisement was considered the best approach when dealing with low-risk purchase items such as Fast Moving Consumer Goods (FMCG), clothing and cosmetics. In fact, it was once believed that the sole purpose of an advertisement was to provide information (Ambler & Burne, 1999). However, despite a general approach to categorise products and services in low and high risk segments (Kotler & Armstrong, 2010) and then afterwards decide for the message strategy to be either informational or transformational might not be the most efficient approach today. This was the conclusion of a major study by Les Binet and Peter Field (2007), who were able to prove that emotionally based campaigns outperform informational advertisements in “every single business measure” (p. 57). It could therefore be argued that transformational advertising should be the main focus for most advertising.

### **2.1.2 Transformational advertisement**

Transformational advertising aims at relating emotional experiences to the product or service being advertised and then tries to change these emotions into an active interest in purchasing (Aaker & Stayman, 1992). An example of a transformational advertisement could be a company providing long distance calls that encourage consumers to "Reach out and touch someone". This transforms the experience of making long distance calls by linking it to emotion (Swaminathan et al., 1996). According to Puto and Wells (1984) transformational advertising is much more complex than informational advertising, since consuming the advertised brand will now be associated with a set of psychological characteristics for the consumer. Such characteristics let the consumer experience the brand in a different way than consumers who have not been exposed to the advertisement. This means that an advertisement, which is considered transformational, can change the consumer experience depending on whether or not the person has seen the advertisement. So, rather than changing the beliefs and attitudes of the consumer through providing information, it creates associations, which

helps transform the experience into something different than it otherwise would have been (Aaker & Stayman, 1992).

For an advertising to be considered transformational, it must consider the following two characteristics:

1. “It must make the experience of using the product richer, warmer, more exciting, and/or more enjoyable, than an experience obtained solely from an objective description of the advertised brand.
2. It must connect the experience of the advertisement so tightly with the experience of using the brand that consumers cannot remember the brand without recalling the experience generated by the advertisement” (Puto & Wells, 1984, p. 639)

While creating a transformational advertisement is a more complex process and, thus, usually more time consuming than creating an informational advertisement, there are several benefits to be gained from pursuing such a message strategy. Some of the most substantial arguments were given by Les Binet and Peter Field (2007), who wanted to uncover the real reasons why advertising works by drawing on a total of 880 case studies gathered from the Institute of Practitioners in Advertising’s IPA dataMINE database. These case studies are widely accepted by advertising and marketing scholars as the most rigorous available, but the real strength of the research is that the analysis is entirely evidence-based – there are no unsubstantiated opinions or theories. One of the most profound findings of their research was discovered when they investigated whether emotional-based or information-based advertising perform best. Quite surprisingly, emotional advertising delivers much greater profit gains and outperformed informational-based ads on almost all communication goals. A solely emotional approach also outperformed message strategies where rational and emotional content blended.

Another researcher to look at the effects of emotional appeals is Nobel-prize winner in Economic Sciences, Daniel Kahneman. In the book ‘Thinking, Fast and Slow’ Kahneman (2011) described how people make judgement and decisions based on two mental systems; system 1, which is fast and largely intuitive and system 2, which is much slower and more effortful. Kahneman gives an example of the two systems in action by asking a simple, math question: “a bat and a ball cost \$1.10. The bat costs \$1 more than the ball. How much does the ball cost?” (p. 44). The answer to the riddle is five cents, but only 16% of the respondents got the answer right. The reason is that instead of working to solve the equation that forms the real problem, the majority will answer 10 cents, as the question

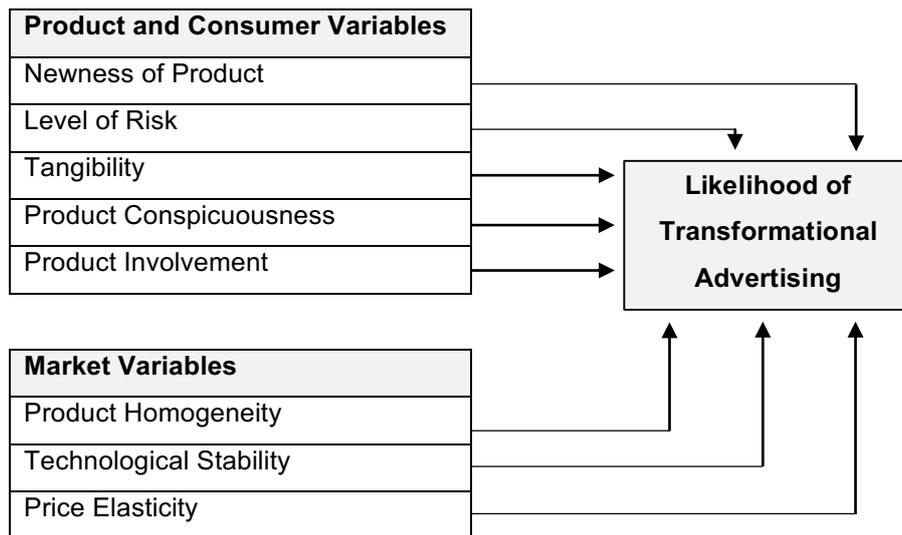
primes our brains to deduct \$1 from \$1.10. Kahneman explains that it is system 1 that urges the respondents to accept an apparently obvious answer. However, in order to get to the right answer, the respondents have to engage their system 2 and work through the problem. Through decades of research Kahneman was able to show that 95% of our actions are based on system 1, which is strongly guided by emotion. This is very interesting from an advertisement point of view, as the way consumers feel about something is a strong predictor of what they will think and do about it. Kahneman further argues that whether a decision is easy or difficult is strongly associated with good feelings and system 1 decisions are happy decisions, because they require less effort. It could therefore be argued that advertisements that appeals more to the emotions, thus transformational advertising, are likely to be more successful.

### **2.1.3 Likelihood of transformational advertisement**

While the definition between informational and transformational advertising is pretty straight forward, one should be mindful to over-attribute the altered experiences to advertisements. This is mainly because consumers at least expect the experience to be rewarding, which according to Bayes' law<sup>5</sup> suggest that every rational person alters past experiences on what they learn from experience. Several studies have researched the change in experience based on expectations (see, for example, Schmitt, 1999; Mascarenhas et al., 2006; Falk & Dierking, 2016), so if one would characterise this as a transformational experience then all successful advertising can be considered transformational (Deighton, 1988). With this in mind Swaminathan et al. (1996) decided to create an overall model in order to analyse the likelihood of a commercial being transformational. The model comprises of eight variables listed under 'product and consumer variables' and 'market characteristics' and is further illustrated in Figure 1 below.

---

<sup>5</sup> For an understanding of Bayes' law see for example: Vapnik, V. N., & Vapnik, V. (1998). *Statistical learning theory* (Vol. 1). New York: Wiley.



**Figure 1 – A model of transformational advertising (Swaminathan et al., 1996)**

The model can help give context to whether or not transformational advertising is likely to be found within a certain product and the market that it is operating in. As the model will be used in Chapter 4.1 (Analysis) each of the eight variables will be further described below.

### **Product and consumer variables**

The first variable, *the newness of the product*, within the ‘product and consumer’ category links to how long the product has been on the market, as new products usually tend to require more information from the consumers (Cohen & Basu, 1987). Therefore, ads tend to be more informational in the early stages of the product life cycle in order to educate the consumers and more transformational in the later stages, as the consumers’ information needs decline (Swaminathan et al., 1996).

The second variable, *level of risk*, examines the level of risk in the purchase. Again, there is generally a higher level of risk in newly introduced products, as the purchase can lead to several different outcomes. Consumers are, therefore, more likely to look for information as a risk-handling strategy when dealing with new products (Bauer, 1960). This uncertainty declines when a product establishes more brand familiarity, which indicates that advertisers tend to use more informational message strategies when they are dealing with a new product and more transformational message strategies when the product is considered mature (Swaminathan et al., 1996).

The third variable, *tangibility*, is the fundamental difference between services and products. Zeithaml et al. (1985) argue that when dealing with services it can be problematic to communicate features and

benefits, as services are much more intangible than products. Therefore, transformational advertising is more likely to be used when dealing with services (Swaminathan et al., 1996).

The fourth variable, *product conspicuousness*, refers to the intended communication role played by specific consumption decisions (Belk et al., 1982). It has been found that many consumers see possessions as a part of their image, as it enables them to communicate who they are through their choice of consumption. Products that are more likely to show a relation between the self-image of the consumer and the product brand are known as conspicuous products. These can for example be leisure products and activities, health and beauty products, food products, clothing and accessories, beers and cars. A transformational message strategy is more commonly used when dealing with conspicuous products, as they give the consumer an opportunity to focus on image, feelings and emotions with the ownership of such products (Swaminathan et al., 1996).

The fifth and final factor, *product involvement*, within the ‘product and consumer’ category relates to the degree of involvement of the product. Some products, such as perfumes and cars, are suggested to have a higher involvement than, for example, detergent and household cleaners, which are considered low involvement products. It is also possible to distinguish whether it is an ‘ego-involvement’ product, which occurs when a consumer’s value system is engaged during a purchase, or a ‘cognitive-involvement’ product, which occurs when the purchase is mostly rational and does not have an influence on one’s self-image (Muncy & Hunt, 1984). For ‘cognitive-involvement’ products, consumers usually tend to require more information when deciding whether or not to buy the product. It is therefore most common for advertisers to use informational advertising. With regards to ‘ego-involvement’ products, advertisers mostly use transformational advertising, as they deal with values and emotions of the consumers. An example can often be seen in perfume advertising, where the appeal to the consumers’ emotions is engaged through a woman or a man, which the viewer wants to identify with (Swaminathan et al., 1996).

### **Market variables**

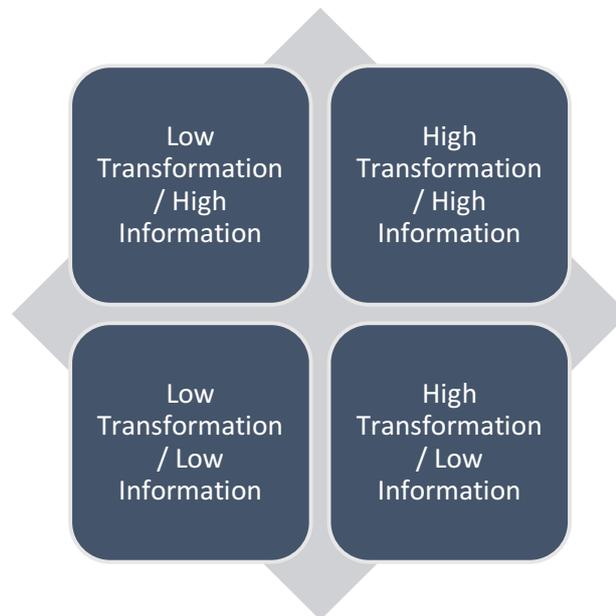
The first factor within the ‘market variable’ category, *product homogeneity*, refers to “the extent to which consumers perceive products as closely related substitutes of one another” (Swaminathan et al., 1996, p. 52). The authors argue that the greater the similarity between products the more likely is it that advertisers will use a transformational message strategy. This is because products with high homogeneity will have similar product characteristics to the consumer and therefore the product should instead appeal to their emotions.

The second variable, *technological stability*, links to the role of technology within advertising, which is relevant as it can be a differentiating factor. As a result, advertising in technologically turbulent markets tends to be highly informational, as it needs to stress superiority of products or technical features (Swaminathan et al., 1996).

The third and final market characteristic that determine the likelihood of transformational advertisement is *price elasticity* and show how sensitive consumers are to price in a specific market. Advertisers usually use an informational message strategy in markets with a high elastic demand, as they are driven by price rather than imagery (Swaminathan et al., 1996).

#### 2.1.4 Four basic categories

Despite describing both informational and transformational advertisement in two separate parts it is generally agreed that they are not mutually exclusive categories, but instead exhaustive (Clayton et al., 2012). This means that any given advertisement can be classified within one of four basic categories, which is illustrated in Figure 2 below.



**Figure 2 – Four basic advertising classification categories (Puto & Wells, 1984)**

If an advertisement has high transformation and low information it is, thus, classified as primarily transformational, whereas if it has high information and low transformation is it classified primarily informational (Swaminathan et al., 1996). In the case of high transformation, high information, and the opposite, it is classified as a mix of both. Whether the goal is to create a transformational,

informational or mixed message strategy, the commercial essentially needs to be persuasive. O'Shaughnessy and O'Shaughnessy (2004) argue that those ads that are best at persuading are most likely to win in competitive situations and in order to master the art of persuading consumers, one must turn to rhetorical theory (Phillips & McQuarrie, 2004).

## **2.2 The Three Rhetorical Proofs**

This subchapter will dive deeper into the theory of rhetoric by looking at its history, the three types of rhetorical proofs and how it is used in advertising.

### **2.2.1 The history of rhetoric**

No other academic subject, except philosophy, has a longer story to tell than the history of rhetoric (Nilsson, 2006). Therefore, rhetoric can be traced all the way back to the fourth century before Christ, when it was used for the first time by Plato in his dialogue 'Gorgias' (Aristotle, 2014). It is defined as "the ability to see what is possibly persuasive in every given case" (Rhet. 1.2, 1355b26f in Rapp, 2010, para 12) and came to be known as the art of persuasion (Aristotle, 2014).

Interestingly, Plato was not very fond of rhetoric; he considered it a form of flattery based on emotions and probabilities, and not a true knowledge grounded in nature, such as law or medicine. However, his student, Aristotle, advocated its importance and opposed the Platonic understanding of rhetoric. To him, rhetoric was not a question of whether or not to use it, but rather a question of performing the art of rhetoric well or not at all (Aristotle, 2014). After Aristotle's advocacy of rhetoric, it became more popular and a century later people started to study and teach rhetoric. These people were known as 'sophists', which refers to a person of wisdom (Kennedy, 2003). Until then rhetoric was mainly related to prepare members of the middle class to participate in public debates, but a few centuries later it became more related to politicians and lawyers in the Roman Empire (Sproule, 1997).

After the collapse of the Roman Empire much of the knowledge of rhetoric disappeared and the focus on persuasion shifted to narration, from a public to a personal context, and from speech to literature. This is something which is often referred to as 'letteraturizzazione' (Kennedy, 2003). Later, when natural science gained ground during the enlightenment and mathematics became the language of scientists, the art of persuasion almost vanished. However, within the twentieth century, rhetoric has seen some kind of revival (Nilsson, 2006) and especially in a persuasive communication form such as advertising it is not surprising that it is used quite frequently (Tom & Eves, 1999).

### **2.2.2 The three types of rhetorical proofs**

Aristotle was the first to systematically describe the psychology of persuasion. According to him, and many other authors that would later echo him, persuasion comes in three different kinds of proofs, also known as persuasive appeals. These three rhetorical proofs, or persuasive appeals, are ethos, pathos and logos and are found in the character of the speaker (ethos), in the emotional state of the audience (pathos) or in the argument itself (logos) (Aristotle, 2014). According to Holt and Macpherson (2010) these three rhetorical proofs extend from the credibility and emotional response to the inner logic of an argument. Pathos is connected to the interest of the audience as well as how receptive they are. Ethos look at the people engaging in sense-making and how trustworthy they are, and logos looks at the reasonableness and logical consequence of an argument. Each of the three will be described more in-depth below, before covering how these persuasive appeals are used in advertising.

#### **Ethos**

Aristotle (2014) describes ethos as the credibility of the speaker and the reason why people should believe what they are being told. Crowley and Hawhee (2004) argue that it takes both time and effort to build ethos and that is essential in cases where there is room for doubt. In order to demonstrate ethos, Edinger (2013) gave an example of leaders who display strong levels of character and integrity, which convinces the receivers that the leader knows more than they, the receivers, do. Such personal traits ultimately create credibility and, thus, cannot be rationally doubted by the audience (Aristotle, 2014). Percy and Elliott (2016) list other personal traits such as practical intelligence and goodwill and argue that if none of such traits are displayed in the speaker's character, he will have a hard time persuading the audience, as they probably will doubt his credibility. However, since ethos is limited to what is said by the speaker, it is not necessary that the speaker truly has a good character. Therefore, it could be said that a speaker has successfully mastered ethos when the listener believes his credibility (Nilsson, 2006; Rapp, 2010).

#### **Pathos**

Pathos, on the other hand, is the temporary appeal to the emotions of the audience (Aristotle, 2014) and essentially the reason why the audience believes what they are being told matters to them (Edinger, 2013). It can therefore be said that the success of the speaker's persuasive efforts is largely determined by the audience sense of judgement (Percy & Elliott, 2016). Such judgement varies, as people's emotional disposition differs from one another, and the challenge for the speaker is therefore to evoke emotions that can modify their judgements. Aristotle (2014) responded to this challenge by stressing the importance of the speaker's ability to understand the characteristics of the emotions he

tries to evoke. According to him, such characteristics can be broken into three factors: people's state of mind when feeling a particular emotion, to whom the emotion is directed to and for what reasons. Such knowledge will improve the ability of the speaker to bring the audience into a specific state of mind and deduce the circumstances in which a person feels a specific emotion (Rapp, 2010). It will also enhance the emotional connection between the speaker and the audience, as they are more likely to understand the speaker's perspectives and act on his call to action (Aristotle, 2014).

### **Logos**

Edinger (2013) argues that authority (ethos) and empathy (pathos) will not really help the speaker if the audience do not understand what they are being told or how the speaker came to his or her conclusions. To avoid this, the speaker must turn to logos, the third and final rhetorical proof, which is the appeal to the receivers' sense of reason, ergo the term logic (Aristotle, 2014). Aristotle believed that this was the most important of the three appeals to master (Nilsson, 2006) and can today for example be seen in the way leaders express logical ideas in compelling and clear ways to influence outcomes (Edinger, 2013). Using logos has the advantage of being hard to argue against and such arguments can make the speaker look more knowledgeable and prepared, which also enhances ethos (Garver, 2004). In everyday speaking and writing, however, the use of scientific reasoning and formal logic is not commonly used (Percy & Elliott, 2016). This means that some premises or even the conclusion might be unstated and instead filled in by the general assumptions of the audience. The rhetorical arguments therefore are most commonly based on probabilities rather than certain truth, something which is also referred to as 'enthymemes'.

Aristotle (2014) argued that there are two ways to appeal to logos; through deductive reasoning or inductive reasoning. In deductive reasoning the speaker starts with one or more premises and then derive a conclusion from them, for example: 'audiences hate dull things (premise), text-heavy slides are dull (premise), therefore, audiences hate text-heavy slides (conclusion)'. The second way is through inductive reasoning, which is similar to deductive reasoning in the way that both consists of one or more premises, which leads to a conclusion. The difference lies in the fact that the conclusion cannot be guaranteed to be true: 'all articles on rhetoric that you have read in the past were insightful (premise), here is an article on rhetoric (premise), therefore, this article on rhetoric is insightful (conclusion)'.

### **2.2.3 Criticism of the three rhetorical proofs**

Criticism of the three rhetorical proofs include a lack of the concept of communication failure such as noise and barriers. Furthermore, the model is structured around public speaking and there is no concept of feedback; it is one way from speaker to audience (Foss, 2004). However, the usage of the three rhetorical proofs have later been extended beyond public speeches and now includes written text and even visuals (Foss, 2005). Foss argues that a rhetorical perspective on visuals involves the analysis of the communicative aspects rather than the aesthetic aspects. Moreover, despite the criticism on feedback, the model is widely accepted in advertising, as the sender is active and the receiver passive (Foss, 2004). Although the authors of this study are not analysing a speech, they will still refer to a 'speaker' and 'audience' as part of the rhetorical process.

### **2.2.4 The use of ethos, pathos and logos in advertising**

Not surprisingly, the three rhetorical proofs are frequently found in advertisements in order to persuade consumers. Ethos can, for example, be seen when a popular spokesperson is used as a means to persuade the target audience to use the advertised brand, because of their endorsement of his status (Percy & Elliott, 2016). Pathos, on the other hand, is usually used in advertising to create positive effects on the consumers' reactions to advertisements (Holbrook, 1986; Shimp, 1981). For example, music can be used to evoke and influence emotions (Juslin & Västfjäll, 2008). An example of logos in advertisements can be seen in ads featuring counterarguments, which ultimately leads the consumer to choose the advertised product or service over the competitor brand (Carlsson & Koppfeldt, 2008). Shea (2016) suggests that it is generally pathos that has the strongest appeal, but logos could bring forward relevant arguments against a purchase decision. She further argues that the usage of logos can be more elaborate when acknowledging or contradicting fiction about something that is being advertised. If applied correctly, however, ethos, pathos and logos can create a synergy, which according to Aristotle (2014) is the most effective communication. Interestingly, this might not be true today, as advertising that appeals to emotion (pathos) performs significantly better than the ones that appeals more to logic (logos) or credibility (ethos), as described in the chapter about transformational advertisement (Binet & Field, 2007).

As each of the three rhetorical proofs have different usage, it is possible to recognize their characteristics within informational and transformational advertising. Logos, for example, is closely related to informational advertisement, as such commercials are built on verifiable data and relevant facts. Pathos, on the other, is closely related to transformational advertisement, as it deals with evoking emotions within the audience. Interestingly though, one is likely to find a mix of ethos,

pathos and logos within transformational advertising, as it is general much harder to affect the experience of the consumers and therefore advertisers often use more than one type of rhetorical proof to create an efficient message strategy (Deighton, 1985).

## 2.3 Summary of Concepts

The previous two sub-chapters covered transformational advertising, the three rhetorical proofs and the relation between them from a theoretical perspective. As it was pointed out in Chapter 1, there are few empirical studies about the strategic use of the three rhetorical proofs, even less when adding the theory of transformational advertisement. In order to gain a better understanding of such usage, the authors will therefore carry forward the likelihood of transformational advertising<sup>6</sup> (Swaminathan et al., 1996) and use it as an analytical tool in Chapter 4.1. The authors will also carry forward the three rhetorical proofs (Aristotle, 2014), which will be used from Chapter 4.2 and onwards. Finally, the authors will use the four basic advertising classification categories<sup>7</sup> (Puto & Wells, 1984) in the Chapter 6, when concluding where to categorise the first WAT-commercial.

In the following chapter, the authors will continue by looking at the methodology in which arguments as to why the said approach was decided upon as well as the research framing this thesis has been structured.

---

<sup>6</sup> See Figure 1 – A model of transformational advertising, in Chapter 2.1.3

<sup>7</sup> See Figure 2 – Four basic advertising classification categories, in Chapter 2.1.4

### 3. Methodology

---

*This chapter presents the methods used for answering the research question and is split into four parts: theoretical methodology, empirical methodology, limitations and case study introduction. The theoretical methodology explains the chosen research philosophy and approach, as well as a critical review of the scientific sources used to build the fundament of this thesis. The empirical methodology explains the various research methods and reasons for these choices. The third part discusses the limitations of the thesis and the final sub-chapter provides an introduction to the WAT-commercial, as well as an introduction to the three advertising agencies and SAS.*

---

Methodology covers two intertwined concepts of the research work: (1) the methodological issues related to the theoretical perspectives chosen and (2) the methodological issues related to the specific choice of research approach and design (Turner, 2008). These aspects are both important to clarify, as they explain how the authors arrived at their conclusions and the premises underlying the way they offer contributions to the already existing theory. We will continue this chapter by first looking at the methodological issues related to the theoretical perspectives chosen.

#### 3.1 Theoretical Methodology

##### 3.1.1 Research philosophy and approach

In order to explain the chosen research philosophy there are three necessary steps that need to be answered: (1) whether the research philosophy follows pragmatism, positivism, realism or interpretivism, (2) whether the study follows a deductive, abductive or inductive approach and (3) whether a quantitative or qualitative research method is used (Saunders, 2015). Starting with the first step, research philosophy, the authors decided on interpretivism, as it concerns “the empathic understanding of human action rather than with the forces that act on it” (Bryman & Bell, 2015, p. 28). This links well with the purpose of identifying the strategic use of rhetoric in a transformational context. In the second step, research approach, the authors decided on an inductive approach, which is often used when having an interpretivist research philosophy (Saunders, 2015). The reason for choosing this approach over the others, is that it refers to the development of theories by first collecting data and then propose theories towards the end of the research process as a result of these observations (Saunders, 2015). A deductive approach, on the other hand, begins with developing one or more hypotheses, which then are developed into a conceptual model and empirically tested. Such an approach is much more suited for a quantitative approach (Bryman & Bell, 2015). In the third and

final step, theoretical method, the authors decided on a qualitative research method, as it resides in interpretivism, focusing on words and the meaning behind them (Bryman & Bell, 2015). In Chapter 3.2 the authors will further motivate the choice of following a qualitative method.

### 3.1.2 Theory in use

The literature used in this thesis originates mainly from peer-reviewed articles, which have been collected from Summon (database from Kristianstad University), Lovisa (database from Lund's University) and Copenhagen Business School Library Database. Key words such as “transformational advertising”, “rhetorical appeals”, “emotional marketing”, “experience” and “ethos logos pathos” were used. Most of the scientific articles have been retrieved from respected journals such as: *Journal of Advertising*, *Journal of Advertising Research*, *Journal of Consumer Research*, *Journal of Marketing* and *Harvard Business Review*, to mention a few. All of these journals are listed in the ‘Academic Journal Guide 2015’ (Association of Business Schools, 2015), which have been used as much as possible, as it gives an indication of the quality of the scientific articles. In Table 2 below, a short description of the various quality rankings is given.

**Table 2 – Ranking system (Association of Business Schools, 2015)**

Ranking grade	Meaning of quality ranking
4*	Journals of distinction (world elite journal)
4	Best-executed research (top journal)
3	Well executed research (Highly regarded journal)
2	Acceptable standards (well regarded journal)
1	Modest standard (recognized journal)

This thesis is based on 41 scientific articles, in which 32 of them are listed on the ‘Academic Journal Guide 2015’. The remaining articles, which are not on this list, are either taken from fields outside of business journals, such as rhetoric and communication, or simply did not qualify to enter the list. However, these articles only account for 22% of the total. Table 3 gives an indication how the chosen articles are ranked.

**Table 3 – Ranking of articles used in this thesis**

<b>ABS Ranking 2015</b>	<b>Numbers of cited articles</b>	<b>Percentage</b>
4*	5	12%
4	5	12%
3	10	24%
2	10	24%
1	2	5%
<i>Not in the ABS list</i>	9	22%
<b>In total</b>	<b>41</b>	<b>100%</b>

Besides peer-reviewed articles, books, consultancy reports and webpages have been used as well. The authors acknowledge the danger of using websites as sources, which is why respected media companies such as Business Insider and Reuters were chosen. Also, any information related to the companies presented in this thesis was taken directly from their websites.

For all the articles used in this thesis, more recently published studies were prioritized whenever possible. However, since rhetoric is one of the oldest theories known to mankind, it was necessary to incorporate older sources as well. Also, the authors are well aware that the theory of transformational advertising is 33 years old. The reason for using this theory and not one with a more recent publication date, is because advertising scholars still use this categorization today.

## **3.2 Empirical Methodology**

### **3.2.1 Research strategy**

The research strategy that was chosen for this thesis is a single case study, which is said to provide “tools for researchers to study complex phenomena within their contexts” (Baxter & Jack, 2008, p. 544). According to Yin (2013) “case studies are the preferred method when (a) ‘how’ or ‘why’ questions are being posed, (b) the investigator has little control over events, and (c) the focus is on a contemporary phenomenon with a real-life context.” (p. 2). Also, a case study is well-suited when having an interpretivist research philosophy (Torrance & Stark, 2005; Elliott & Lukes, 2008) and, thus, works well when conducting a qualitative study (Baxter & Jack, 2008). Based on these arguments, the authors believe that a case study method suits the purpose of this study, which is to gain an insight into the strategic use of rhetoric in transformational advertising. When choosing a case study, there are three types of approaches: (1) the critical-, (2) the unique- and (3) the revelatory case (Bryman & Bell, 2015). This thesis uses the revelatory case framework and was chosen, because the

researchers have the opportunity to study something that has not been studied before (Bryman & Bell, 2015). Moreover, when carrying out a case study, the researchers needed to decide whether to use a single case or multiple cases. The authors decided on a single-case study, as it allows for an in-depth research with a rich description and analysis of the chosen topic (Yin, 2013). A single case also has the advantage over multiple cases, as it gives a nuanced view on reality and a deeper understanding of the practical functions of the theories (Flyvbjerg, 2006).

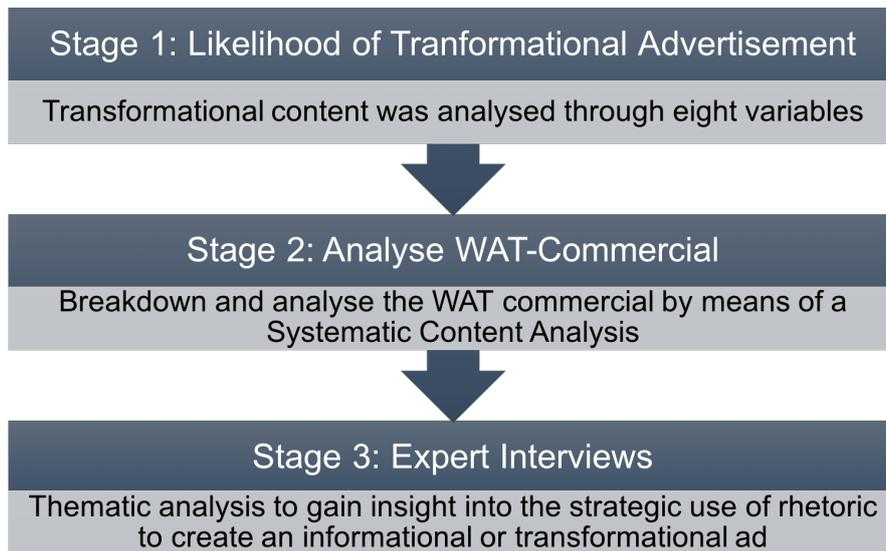
When carrying out a case study there are some common concerns to be aware of, which Flyvbjerg (2006) discusses in his article “Five Misunderstandings About Case-Study Research”. One of these concerns is that a case study contains a bias toward verification, which means that the researchers want to confirm their own assumptions. However, a case study can also show that these notions are wrong if the researchers are aware of their own preconceived notions, however this is something that applies to all research methods (Flyvbjerg, 2006). Another common concern, is that one cannot generalise from a single case study, which can result in such a study not contributing to scientific development. Since the context of this case study is highly specific, it is therefore possible that the conclusions cannot be regarded as general premises for the relation between the three rhetorical proofs and transformational advertising. Nonetheless, this single case study can provide an insight in the relation between the three rhetorical proofs and describe their relation in a particular case. It can furthermore be used as a pre-study to a more extensively study with multiple cases<sup>8</sup>.

### **3.2.2 Research methods**

In this section the different research methods for the data collection are presented. These are: (1) check the WAT-commercial for likelihood of transformational advertising (2) analyse the WAT-commercial and (3) conduct expert interviews. The first and second stage were initiated in order to gain a better understanding of the commercial before forming relevant interview questions. This was important, as the main focus of the data collection was on the third stage, the expert interviews. The three stages are illustrated in Figure 3 below and will be further described in this section.

---

<sup>8</sup> See Chapter 3.4.1 and Chapter 3.4.2 for an introduction of the chosen case study



**Figure 3 - Empirical data collection**

### **Stage 1: Likelihood of transformational advertising**

In the first stage the authors used the eight variables proposed by Swaminathan et al. (1996) to predict the likelihood of transformational advertising. Each variable was shortly explained in the literature review and then applied in the analysis. Stage 1 was an important initial step to gain a better understanding of the context of the commercial before carrying out the Systematic Content Analysis (SCA) and the expert interviews.

### **Stage 2: Systematic content analysis**

The second stage involved analysing the first WAT-commercial by means of a content analysis in order to gain an initial understanding of the strategic use of rhetoric. This understanding helped the authors form relevant questions for the interviews in Stage 3. According to Vaismoradi et al. (2013), a content analysis is a way of systematically coding and categorizing data to find patterns, trends, relationships between data, structure and discourses of communication. However, in order to develop a systematic approach that focuses on the breakdown of rhetorical elements, a method proposed by Shea (2016) was used. Shea is a professor in rhetoric and teaches how to analyse commercials. Her method breaks down the content of a commercial into five rhetorical elements: (1) written text, (2) spoken words, (3) elements of sound, (4) visual elements and (5) elements of movement. Before breaking down the commercial into these elements, one must answer a couple of questions about the context and the underlying assumptions, which helps create a better initial understanding of the commercial.

### **The context and underlying assumptions**

- Is the ad seasonal or was the goal of it for specific event/situation?
- Where does the advertisement appear?
- Is there any difference in the ad depending on what kind of media channel or country the advertisement was used in?
- Who is the audience of the advertisement?
- What are the implied beliefs of the target audience?

After answering these questions, the ad is broken down into the five rhetorical elements, as previously mentioned. Both the elements of sound and visual elements were decoded into words for the purpose of the analysis. From here the authors grouped the data by means of seven overarching themes, which were then linked to the three rhetorical proofs. The result of this analysis can be found in Table 6 in Chapter 4.2.2. In order to come up with these themes, the authors looked at the raw data, which was grouped under the five rhetorical elements and then clustered this data into seven overarching themes. These seven themes were then explained and then linked to the three rhetorical proofs. From this the authors were able to sum up how much ethos, pathos and logos was used in the five rhetorical elements. This was done in order to see how much of each of the three rhetorical proofs were found in the WAT-commercial. These can be found in Table 7. Finally, the different types of the rhetorical proofs were further explained.

The authors are well-aware that developing such overarching themes is highly subjective. It was therefore decided that each researcher did their own analysis of the commercial and then afterwards these findings were compared and discussed<sup>9</sup>. To further limit the subjectivity of these themes, the content analysis was critically assessed by Marie Kiholm<sup>10</sup>, who majored in Danish and teaches about the art of rhetoric at Greve Gymnasium, Denmark. Her comments were interwoven in the analysis.

### **Stage 3: Expert interviews**

The third stage was conducted through interviews with experts, who worked on the first WAT-commercial. These are listed in Table 4. According to Kvale and Brinkmann (2007) there are seven essential steps that should be followed when planning an interview study: (1) thematise, (2) design, (3) interview, (4) transcribing, (5) analysing, (6) verifying and (7) reporting. These will be further described below.

---

<sup>9</sup> Some of the findings differed between the authors, but a common ground was found through discussion & argumentation

<sup>10</sup> Marie Kiholm is the sister to Mads Kiholm, one of the authors

## **Thematiser**

The thematization, or the intended purpose for the interviews (Kvale & Brinkmann, 2007), was done by obtaining pre-knowledge of the subject through Stage 1 and 2, as described in the previous two stages. The purpose of the interviews was to get an insight in how the three different agencies, Åkestam Holst, &Co and Los & Co applied the three rhetorical proofs strategically in this particular case study and to relate their practises to transformational advertising.

## **Design**

A semi-structured interview method was selected for this thesis, as it allows for deviations from the initial questions formulated and thus permits the emergence of other new questions (DiCicco-Bloom & Crabtree, 2006). Bryman and Bell (2015) refer to it as “a list of questions fairly specific to be covered..., but the interviewee has a great deal of leeway in how to reply” (p. 481). The interviews were prepared by making a list of topics and questions, which were based on the outcome of Stage 2; the systematic content analysis. These topics were transformational advertisement, the three rhetorical proofs and the challenges they faced when developing the commercial. The topic list and questions can be found in appendix 1. All interviews covered the same questions in order to be able to compare the answers. Some of the interviews were conducted in Danish and Swedish and the questions were therefore translated into these languages.

## **Interview**

The interviewees were selected from the three advertising agencies that were involved in developing the WAT-campaign. These agencies are Åkestam Holst, &Co and Los & Co and will be described more in the depth in Chapter 3. All of the selected interviewees had different functions on the first WAT-commercial, but were all a part of the strategic development in one way or another<sup>11</sup>. A full overview of the interviewees can be found in Table 4.

---

<sup>11</sup> An introduction to the three advertising agencies can be found in Chapter 3.4.3

**Table 4 – Interviewees**

<b>Name</b>	<b>Function</b>
<b>Åkestam Holst</b>	
Interviewee 1	Client Lead
Interviewee 2	Planner
Interviewee 3	Lead Planner
Interviewee 4	Account Manager
Interviewee 5	Art Director
<b>&amp;Co</b>	
Interviewee 6	Account Director
<b>Los &amp; Co</b>	
Interviewee 7	Art Director
Interviewee 8	Copywriter

A total of eight interviews were conducted and ranged from 29 minutes to 1 hour and 28 minutes in length. The authors conducted the interviews face-to-face, through telephone and via Skype. In some of the interviews the order of questions changed, as the interviewees were encouraged to talk freely. This also meant that some questions were added and rephrased depending on the answers given from the interviewees. Some of these questions ended up being leading questions, which is best to avoid, as they can influence the answers of the interviewee and can confirm researcher bias (Kvale & Brinkmann, 2007). However, most of these leading questions were used as a form of member checking to ensure that the answers of the interviewees were understood correctly. Another factor which might have influenced the outcome of the study, was that the asked questions were related to the theories that were presented in the literature review. In order to avoid that the interviewees provided answers they thought were best suited for this thesis, only a general introduction of the topic and the purpose was given prior to and during the interviews.

### **Transcribing**

All the interviews were recorded and transcribed in order to do a full analysis of the interviews without any misunderstandings. The transcript of the interviews allowed for a thematic analysis of the interview content. It also allowed for re-reading the interviews which provided some insightful inputs in the analysis. In order to make the transcript easier to read, and due to the time limit, elements like ambient sound, filler sounds and inaudible words were left out.

## Analysing

The expert interviews were analysed using a thematic analysis method, which is a process for encoding qualitative information by examining themes within the collected data (Boyatzis, 1998; Vaismoradi et al., 2013). The goal of a thematic analysis is to examine the data by breaking it down into smaller units and then submit it to a descriptive treatment (Vaismoradi et al., 2013). The authors used a two-step approach proposed by King and Horrocks (2010) starting with descriptive coding, which basically is a straightforward coding method used to assign basic, descriptive themes to provide an inventory of the topics. This was followed by interpretive coding, in which the authors interpreted more specific trends and patterns. To fit the research, the authors added a third step, which involved linking the interpretive coding to the three rhetorical proofs. To illustrate the process, Table 5 below features an example from one of the interviews.

**Table 5 - Example of the analysis conducted on the interviews**

		Descriptive coding	Interpretive coding	Type of rhetorical proof
I	What were the objectives and what did they want to achieve (SAS)?			
R	They wanted to achieve a few things, first there were a starting point to change the associations linked to community. It's a question you ask people but not like this, with SAS you feel part of a community [inaudible] association. <sup>1</sup> Second, that traveling is joyful. <sup>2</sup> Third, we wanted to increase people's willingness to pay, so pre-imposed have you seen the commercials, they should be uplift in the willingness to pay associations. <sup>3</sup> At the same time it was about, is SAS the airline for the experienced travellers? On that question it should go up. That captures the position, and position being the brand for the 'true travelers' <sup>4</sup> on that influence the price premium drivers mainly community and joyful travel and thirdly, specifically, influencing the willingness to pay. <sup>2</sup>	<sup>1</sup> Community feeling <sup>2</sup> Travel experience <sup>3</sup> Willingness to pay <sup>4</sup> True traveler	Emotional appeal Price Pride	Ethos Pathos

The different colours in the example above were used to make it easier for the reader to see its relation to ethos, pathos and logos. In the transcriptions the red colour indicated ethos, the yellow colour indicated pathos, the blue colour indicated logos and the orange colour indicated the use of ethos and pathos together. Also, the small numbers were used to show where in the text the authors found the themes when carrying out the descriptive coding. Both of these initiatives made it a lot easier for the authors to go back and find specific themes and compare them across the interviews.

Analysing the data this way helped the authors get an overview of the data and their relation to the theory<sup>12</sup>. It also helped when the data was later analysed and interpreted, as it was structured in a systematic way. The authors are well-aware that coding can be seen as an interpretive act, as it depends on the choice of words made by the authors. These choices are based on perceptions found in the data and codes (Saldaña, 2015). In order to try to limit the subjectivity, the authors, thus, did each their own coding, which was later discussed and aligned.

### **Verifying**

During the expert interviews a type of respondent verification, also called member checking (Lincoln & Guba, 1985), were applied, by restating claims and questions during the interviews to ensure the authors have understood the replies.

### **Reporting**

All the interview data was reported as thoroughly as possible and the themes were coded in different colours in the transcripts in order to illustrate how these parts related to the three rhetorical proofs. This should make it easier for the reader to follow the thoughts of the authors in the analysis.

### **3.2.3 Trustworthiness**

Since it was decided to use a qualitative method to collect data, the authors needed to consider trustworthiness, which according to Guba and Lincoln (1994) is the main criteria for a qualitative study. Trustworthiness consists of the following four components: (a) credibility, (b) transferability, (c) dependability and (d) confirmability (Shenton, 2004). In this thesis the authors aspire to use these components in order to create trustworthiness and will be further described below.

### **Credibility**

According to Guba and Lincoln (1994) credibility contributes to a belief in the trustworthiness of data through several attributes, in which triangulation and member checking are the most commonly used methods to address credibility. Denzin (1978) defines methodological triangulation as the combination of methodologies in the study of the same phenomenon. It involves using more than one method to gather data, such as interviews, observations and documents. Therefore, the authors were aiming to achieve triangulation through theoretical data collection, their own analysis of the commercial through a SCA and the views of the experts through interviews. Member checking in the interviews was explained in Chapter 3.2.2. Also, in having a supervisor with experience within

---

scientific research, the authors of this research have had a good reference point to ensure that the research has been carried out following the standards of good practice.

### **Transferability**

Transferability refers to external validity, which according to Merriam (1998) concerns “the extent to which the findings of one study can be applied to other situations” (p. 253). According to Guba and Lincoln (1994) the findings of a qualitative research are specific to a small number of particular environments and individuals, which makes it near impossible to demonstrate that the findings and conclusions apply to other situations and populations. For these reasons, generalization in qualitative research is limited. The authors aim at creating transferability through a thorough description of the research context and assumptions that were central to the research. Moreover, meta texts were added for each chapter to give the reader a better overview of the thesis.

### **Dependability**

Dependability refers to the reliability of the research, in which it is said that one must adopt an auditing approach (Bryman & Bell, 2015). This means that the researchers need to present and ensure that all phases of the research process are available to the reader. In order to achieve dependability, the authors have thus presented the material, which have been linked to the research process, in the paper and in the appendices.

### **Conformability**

Conformability relates to the objectivity of the study, therefore, one must assure that the study has been done in good faith (Guba & Lincoln, 1994). Complete objectivity, however, is impossible in business research (Bryman & Bell, 2015). In order to achieve conformability, the authors have discussed the research process with the assigned supervisor and reassessed the data throughout the study.

## **3.3 Limitations**

This qualitative study is interpretative in nature, therefore, the objective is not to be able to generalise the findings of the study. Instead the aim of this research is to reach a thorough understanding of the studied subject, and for the findings to be relevant in the perspective of the intended users of the research (Bailey, 2008). This study will be narrowed down and specified toward the SAS’s WAT-campaign from 2014, specifically the first WAT-commercial that was introduced in late 2014. This study is limited as there is a lack of previous research in the subject which might mean that some

scientific articles used might be slightly dated. Another limitation of the study is that the overarching themes in the SCA could be perceived as somewhat subjective, however the authors tried to minimize this as much as they could by doing the SCA separately and then have a third party checking the overarching themes. Even though the authors have high ambitions, the time and resource limitation confines this study to the degree it has been limited to. A final limitation of this thesis is the choices made by the authors throughout the study, which could limit the generalizability.

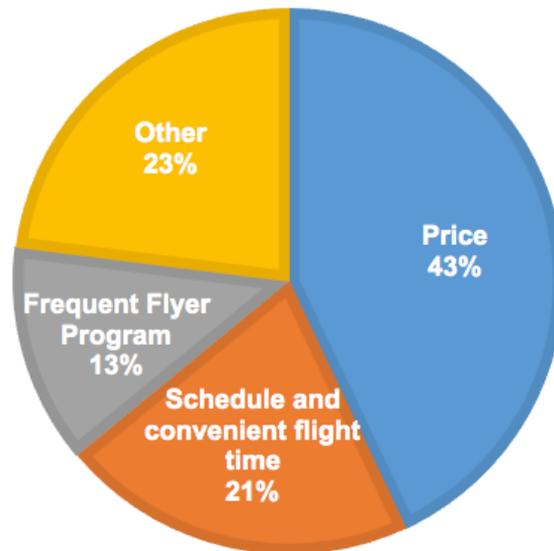
### **3.4 Case Study Introduction**

In this subchapter, a brief summary of the WAT-campaign is given, followed by an introduction to SAS, the client, and finished off with a presentation of the three advertising agencies that developed the WAT-commercials.

#### **3.4.1 The WAT-campaign**

On the 29th of September 2014, SAS released a new, long-term branding and image concept to reposition themselves. The concept was titled 'We Are Travelers' and was a step away from SAS' previous, more tactical use of communication. Instead, the new strategy aimed to appeal to the emotional aspects of flying (Larsen, 2014). One of the main reasons to focus less on facts and figures came after years of increasing competitive pressure from low-cost carriers such as Ryanair, EasyJet and especially Norwegian. SAS had learned that it was impossible for them to compete on price if they still wanted to make a profit and therefore they would have to distinguish themselves by offering something else.

Interestingly, price has become one of the most crucial aspects for most travellers when buying a ticket today (Escobar-Rodríguez & Carvajal-Trujillo, 2014) and in a recent study by the International Air Transport Association (IATA) (2015) they actually found that it was the biggest motivations for choosing a specific airline. The research, which used a sample of 7.300 respondents between the age of 25 to 54 years old, was initiated to investigate global passenger trends. Figure 4 below illustrates this a bit further.



**Figure 4 – Top 3 factors influencing ticket purchase on a particular airline (IATA, 2015)**

To add to this increasing price-trend, Ryanair is now the largest European airline company within Europe and took over from Germany's flag carrier Lufthansa (Bryan, 2017).

Based on this increasing market pressure, SAS contacted three advertising agencies to help them develop their new strategy that could reposition themselves. The three advertising agencies were Stockholm-based Åkestam Holst, which functioned as the lead bureau, Copenhagen-based &Co, which functioned as the integrator on the Danish market and Oslo-based Los & Co, which functioned as the integrator on the Norwegian market. With the help of an intensive research carried out by Åkestam Holst, it was decided to focus more on the feelings and expectations people feel before embarking the airplane and starting a new journey (Larsen, 2014). Moreover, it was decided to focus on passengers, who travel more than five times a year, as this group makes up about 10 percent of all Scandinavian travellers and contributes to 70 percent of SAS' revenue (SAS, 2017a). Interestingly, this group of passengers have strong feelings about traveling, despite the fact that they travel quite frequently. However, they also have higher demands than regular travellers that their journeys are smooth and executed efficiently— something which the WAT-campaign also had to showcase (Larsen, 2014).

The WAT-campaign was spread across various Scandinavian TV channels, cinemas, prints, as well as outdoor and selected digital platforms. It featured several commercials in which various profiles of both passengers and SAS employees are showcased. This mixed group of people all share the joy of traveling and travel frequently. For the purpose of this thesis, the focus will be on the lead commercial, which is the first advertisement that started the new campaign. The first film should be

seen as a celebration of the plane, which in the advertisement is portrayed like a magnet to both the employees and passengers as they are drawn towards it<sup>13</sup> (Larsen, 2014). The full video can be found here: <http://bit.ly/2rKOrTe>.

To sum up, the first WAT-commercial was therefore a step away from the previous, more rational type of communication and a step towards a more emotional and differential approach. According to SAS' Danish marketing director the goal of the WAT-campaign was to reposition the company and show their capabilities as market leaders within the Scandinavian airline industry (Larsen, 2014).

### **3.4.2 The client – SAS**

Back in the 1930's the idea of a united, Scandinavian airline company started to arise, but due to the second world war, it was first realized on the first of August 1946 when Denmark, Sweden and Norway signed a contract. Since then SAS has been one of the most innovative and forward thinking airline companies and today, it is Scandinavia's leading airline with 11,288 employees and 28,1 million annual passengers spread over 119 destinations (SAS, 2017a; SAS, 2017b).

SAS has three strategic priorities: win Scandinavia's frequent travellers, create an efficient operating platform and secure the right capabilities (SAS, 2017a). The first strategic priority also reflects SAS' target group, which is frequent travellers, the second reflects their ambition to make it easy to travel to and from Scandinavia and the third priority reflects the drive towards enhancing skills, developing leadership and promoting the SAS' culture. These three priorities link well with their vision, which is "to make life easier for Scandinavia's frequent travellers".

SAS' focus on frequent travellers means that they can compete with other airlines such as Lufthansa and Finnair. It also means that they can offer business products that are not available in many low cost carriers such as Norwegian and Ryanair, which gives them a competitive advantage. Moreover, their positioning within the Nordic countries gives them a scarcity value for the Scandinavian travellers over other flag carriers such as for example Lufthansa and Finnair. However, being in the business for more than 70 years (SAS, 2017b) also means that they are bound by old contracts and agreements, which in some cases can lead to a competitive disadvantage. Especially the low-cost carriers have changed the airline industry, and this has made it more difficult for SAS to stay competitive and adapt to a changing environment (SAS, 2017a). Therefore, it was decided to develop a new strategy together with the three aforementioned advertising agencies; Åkestam Holst, &Co and

---

<sup>13</sup> The context will further be explained in Chapter 4.2.1 when analysing the SCA

Los & Co (Larsen, 2014). In the following chapter, these companies and their role on the WAT-campaign will be described.

### **3.4.3 The agencies**

#### **Åkestam Holst**

Åkestam Holst's role on the WAT-campaign was, as previously mentioned, to function as the lead bureau. Being the lead bureau meant that they were in the top of the chain of command and the ones to do most of the research to back-up the new communication strategy. This choice of location was obvious since SAS' corporate office located in the same region (SAS, 2017a). Åkestam Holst was founded in 1998 and has been voted one of the best advertising agencies within Sweden ten times by financial newspaper Dagens Industri and research firm Regi. Åkestam Holst currently employs 99 people (Åkestam Holst, 2017).

#### **&Co**

&Co's role on the WAT-campaign was to function as the integrator of the commercial on the Danish market and their contribution can especially be seen in one of the later commercial. This later commercial features Peter Amby, which a Danish gallerist and art consultant and represents a 'true traveler' from Denmark (SAS, 2017c). On the first WAT-commercial they contributed with consulting on the creative aspects as well as insights on the Danish market. The advertising agency was founded in 2000 and was awarded best advertising agency in Denmark 2010, 2011, 2013, 2014 and 2016 and currently employs 32 people (&Co, 2017).

#### **Los & Co**

Los & Co's role on the WAT-campaign was to function as the integrator of the commercial on the Norwegian market and their contribution can especially be seen in two of the later commercials. These later commercials feature Tiril Sjåstad Christiansen, a Norwegian freestyle skier, and Kjetil Trædal Thorsen, a Norwegian architect. Both of these commercials were developed to represent a 'true traveler' from Norway (SAS, 2017d; SAS, 2017e). Los & Co's role on the first WAT-commercial was quite similar to &Co's, as they gave input on the creative aspects and insights on the Norwegian market. Today, Los & Co employs 60 people (Los & Co, 2017) and are not a part of the further development of the WAT-campaign. However, as they had an important role in the development and creative concept behind WAT, the authors thought they were necessary to incorporate into this thesis.

Having discussed both the theoretical and empirical methodological thoughts, the inherent methodological limitations and having an introduction to the case study, the client and the advertising agencies, the authors will now move on to the three-stage analysis, in which observations were made and data was collected.

## 4. Analysis

---

*This chapter is split into three stages. In Stage 1 the likelihood of transformational advertising is discussed, in Stage 2 the first WAT-commercial is analysed by means of the SCA and in Stage 3 the outcome of the thematic analysis of the expert interviews is explained. From this seven interpretive claims are created, which are used as the framework for the discussion.*

---

### 4.1 Stage 1 – Likelihood of Transformational Advertising

As it was put forward in chapter 2.1.3, Swaminathan et al. (1996) came up with eight variables in order to determine the likelihood of finding transformational advertisement within a certain product and the market that it is operating in. They grouped these eight variables under two categories: (1) ‘product and consumer variables’ and (2) ‘market variables’, which were used to give context to the product that SAS offers and the market that they compete in order to determine the likeliness of finding informational and/or transformational content. In section 4.1.1 the authors will describe the five variables grouped under ‘product and consumer variables’, in section 4.1.2 the authors will describe the three variables grouped under ‘market variables’.

#### 4.1.1 Product and consumer variables

The first variable that indicates the likelihood of transformational advertising is according to Swaminathan et al. (1996): *the newness of the product*. SAS is a company with many years of experience, which was celebrated August 1st 2016 when the company turned 70 (SAS, 2017b). Since the product is not in the early stage of the product life cycle anymore it indicates that the information needs of the consumers have declined and as a result SAS does not need to educate the consumers about their services. This suggest that there is mainly a likelihood of transformational advertising.

The next variable is the *level of risk* and is related to the purchase of the product. As it was pointed out in chapter 2.1.3, uncertainty declines when a product establishes more brand familiarity, which would increase the likelihood of transformational advertising (Swaminathan et al., 1996). Since SAS has established its market position a long time ago, which was also mentioned in the previous variable, the consumers should associate a low risk when purchasing airline tickets from them. Therefore, it is not very likely that people need more information before buying from SAS, which suggest a great likelihood of finding transformational advertising.

The third variable is *tangibility*, which is the fundamental difference between products and services (Swaminathan et al., 1996). Services are much more intangible than products and therefore it can be difficult to communicate features and benefits (Zeithaml et al., 1985). Flying with SAS has both intangible and tangible elements. The price, time of departure and competitive benefits are all examples of tangible elements, however, there is a high degree of service involved as well, which is a great example of an intangible element. Because of this, there is neither a likelihood of finding transformational nor informational advertising within this variable.

The fourth variable is *product conspicuousness*, which relates to the way consumers use consumption as a way to reflect who they are. Such products, which enable consumers to communicate who they are, are known as conspicuous products and are more likely to be used in transformational ads (Swaminathan et al., 1996). One could produce arguments for both whether or not SAS' product is considered conspicuous. As it was shown in Figure 4 the main factor influencing ticket purchasing is price and those people answered price might see airline travel as just getting from point A to B as cheaply as possible. On the other hand, people love to show others that they are travelling, which for example can be seen on social media sites where airports dominate as the most checked-in places (Ali, 2013) and checking in on social media can be related to a reflection of people's self-image (Shi & Whinston, 2013). Swaminathan et al. (1996) mention that commercials appealing to the self-image of the consumer have a high likelihood of being transformational. However, due to the different arguments and buyer motivations, it is difficult to say, at this stage, whether SAS' product is perceived as a conspicuous product.

The final variable within 'product and consumer variables' is *product involvement* and relates to the degree of involvement of the product. This can both be looked at by distinguishing between high/low involvement and ego-involvement/cognitive-involvement products (Muncy & Hunt, 1984). SAS' main target group is people who travel more than five times during a year and contributes to 70 percent of SAS' revenue (SAS, 2017a). Based on this, it is most certainly that people who choose SAS either have or will have a long-term relationship with SAS, and thus, have a high involvement. Also, the fact that people willingly share when they check in on social media, as discussed in the previous paragraph, points towards more of an ego-involvement product. These factors make the product involvement more likely to be transformational.

#### **4.1.2 Market variables**

The first variable within the 'market variables' category is *product homogeneity*, which refers to the similarity between products. The greater the similarity the more likely is it that advertisers will use

a transformational message strategy (Swaminathan et al., 1996). Within the airline industry flying and buying tickets are highly similar despite the choice of carrier, as both have a very specific functional purpose. Also, there is a lot of overlap in service when comparing SAS with similar flag carriers such as Lufthansa (Germany) and Finnair (Finland). This can for example be seen in the offerings of lounges, online check-in, three separate classes on long-haul flights, entertainment systems, electronic boarding card, app-integration, loyalty programs and fast track benefits (Lufthansa, 2017; Finnair, 2017; SAS, 2017f). Since these product features do not differ to a great extent, it is very likely that transformational advertising will appear in this product category.

The second variable is *technological stability*, which can be a differentiating factor within advertising (Swaminathan et al., 1996). In a recent report, consultancy firm Accenture (2016) looked at digital trends that could disrupt the airline industry in the near future by examining data from newspapers, International trade organizations and major European IT providers within the global travel and tourism industry. According to them, standing out in the airline industry is harder than ever, but absolutely critical. Their solution lies within new technology, as it enables airlines to stand out by creating differentiated customer experiences that can build loyalty and at the same time deliver greater operational efficiency. SAS is well aware that digital innovation is an essential strategic tool when developing new customer offerings. In fact, they have invested MSEK 500 in future digital services, such as WIFI on board the planes (SAS, 2016a). Judging from this, the airline industry is affected a lot by innovation, which points towards the likelihood of informational advertising rather than transformational advertising.

The third and final market variable is *price elasticity*, which indicates how sensitive consumers are to price in a particular market. It was previously shown in Chapter 3 (Figure 4), that the airline industry is a highly elastic market where price matters for the consumers. Therefore, one might expect more informational advertising to stress the price position of the brand/product. However, SAS has a higher price compared to the low-cost carriers, which is why they probably want to stay clear of any rational claims concerning price. This points towards the likelihood of transformational advertising.

#### **4.1.3 Sub-conclusion**

Looking at the eight variables, three out of the five ‘product and consumer variables’ indicated a higher likelihood of transformational advertising, while tangibility and product conspicuousness gave a neutral outcome. With regards to ‘market variables’, two of the three factors indicated a high likelihood of transformational advertising. The only variable to point more towards the likelihood of informational advertising was technological stability. The authors can therefore conclude that there

is a much higher chance of finding transformational advertising than finding informational advertising in the case of SAS. In the following sub-chapter, the authors will continue by looking at the three types of rhetorical proof and see how these correlates to transformational advertising within the first WAT-commercial.

## **4.2 Stage 2 – Systematic Content Analysis**

### **4.2.1 The context and underlying assumptions**

The piece of communication material that was subject to analysis was the first WAT-commercial for SAS, which is a 60 seconds long promotional film for the global market. The film is non-seasonal, which means that it is not tied to any specific event and can be used all year round. The advertisement introduced a long-term branding and image concept to reposition SAS (Larsen, 2014), as mentioned in Chapter 3.4, which is why the lifespan of this film should be seen as long-term. The target audience of the commercial is SAS' main target group, which can be defined as frequent travellers, which comprises of people who travel more than five times during a year. This group makes up about 10 percent of all Scandinavian travelers and contributes to 70 percent of SAS' revenue (SAS, 2017a). Since the advertisement was used for a global market, it was recorded with a Danish, Swedish, Norwegian and English voice-over. For the purpose of this thesis the English language version was chosen. The underlying assumption in this film is that traveling is much more than a tour from A to B; it is a part of our lifestyle. On top of that, it is also built on the joy and expectations people feel before embarking the airplane and starting a new journey.

### **4.2.2 SCA and overarching themes**

After looking at the context and underlying assumptions, the authors continued the SCA by breaking down the commercial into five rhetorical elements, which produced a lot of raw data. This raw data was interpreted and clustered into seven overarching themes. The final step was to link these overarching themes to the three rhetorical proofs. A summary of the SCA can be seen in Table 6.

**Table 6 - Systematic content analysis**

Type / Element	Raw data	Overarching theme	Type of rhetorical proof
Written text	WE ARE TRAVELERS	Unity	Pathos
	SAS	Knowledgeability	Ethos
	A STAR ALLIANCE MEMBER	Knowledgeability	Ethos
Spoken Words	We spends day packing	Unity	Pathos
	We travel light	Unity	Pathos
	We are on our way to work	Unity	Pathos
	We are leaving work behind	Unity	Pathos
	Some of us are already at work	Individuality	Pathos
	We are looking for that someone	Unity	Pathos
	Or for something else	Individuality	Pathos
	We long for the sea	Unity	Pathos
	And we work hard	Unity	Pathos
	We will be seeing our children soon	Unity	Pathos
	Or our parents again	Unity	Pathos
	Some of us snore	Individuality	Pathos
	And some of us check everything one extra time	Individuality	Pathos
	One flight	Unity	Pathos
	Hundreds of reasons to fly	Individuality	Pathos
	From one true traveler	Individuality	Pathos
To another	Individuality	Pathos	
Elements of sound	Piano	Dramatic	Pathos
	People walking	Anticipation	Pathos
	Cello	Dramatic	Pathos
	Violins	Dramatic	Pathos
	Horns	Dramatic	Pathos
	Clarinet	Dramatic	Pathos
	Jet engine sound	Anticipation	Pathos
Visual elements	Baggage vehicle	Anticipation	Pathos
	Runway	Anticipation	Pathos
	SAS Logo (on vehicle)	Knowledgeability	Ethos
	Dusk sky	Calmness	Pathos
	Plane	Knowledgeability / Anticipation	Ethos, Pathos
	Employees (Pilot, Stewardesses)	Knowledgeability	Ethos
	Mountains in the horizon	Calmness	Pathos
	Focus on different types of passenger	Individuality	Pathos
	Typeface: sans-serif	Modernity	Ethos
	SAS Logo (on plane)	Knowledgeability	Ethos
Elements of movement	Baggage vehicle moving	Anticipation	Pathos
	Passengers walking	Unity / Anticipation	Pathos
	Camera sliding over SAS plane	Knowledgeability / Anticipation	Ethos, Pathos
	Camera sliding over single man walking towards plane	Individuality	Pathos
	Camera sliding over single woman walking away from plane, eating	Individuality	Pathos
	Camera sliding over old couple looking towards the plane	Individuality	Pathos

Camera sliding over hard working man, who briefly stops and looks at the old couple, then continue walking towards plane	Individuality	Pathos
Camera sliding over man communicating with mobile phone	Individuality	Pathos
Camera sliding over mother carrying her young child	Individuality	Pathos
Camera sliding over tired business people	Individuality	Pathos
Camera sliding over co-pilot tying his shoe, while the captain (female) waits next to him. After tying the shoe captain nods and they both walk towards the plane	Knowledgeability	Ethos
All passenger (crew, passengers) unites around the SAS plane	Unity	Pathos

By interpreting the raw data from the SCA, seven overarching themes were identified: Unity, Knowledgeability, Individuality, Dramatic, Anticipation, Calmness and Modernity. The motivation for choosing these themes and later their link to the three rhetorical proofs will be explained below.

### **Unity**

The first overarching theme that the authors assigned was unity and was identified in the spoken words, written text and elements of movement. Starting with the spoken words, ‘we’ is used a lot throughout the commercial by the voice-over artist, for example, through the words “we travel light” and “we are on our way to work”. The authors believe that by using the word ‘we’, SAS creates a sort of unity, as it brings all the travellers together as one. This is the same regarding the written text, which appears at the end of the commercial after both the passengers and crew have united around the plane. The third and final rhetorical elements in which the authors found unity, was observed through the people who all walk together towards the plane. While walking, the voice-over artists says ‘one flight’, which further enhances the feeling of unity. The reason for linking unity to pathos was because the authors feel SAS tries to evoke an emotional response from the audience. It appeals to the audience by creating a feeling that both passengers flying with SAS and the crew members are together, which also creates a form of belonging.

### **Individuality**

The second overarching theme that the authors assigned was individuality and was identified in the spoken words, visual elements and elements of movement. Starting with the spoken words, it was recognized in, for example, “some of us are already at work”, “hundreds of reasons to fly” and “from one true traveler to another”. By describing different scenarios, SAS establishes that their passengers are a diverse group of people and illustrates that people flying with SAS do it for different reasons.

A similar feeling is found in both the visual elements and elements of movement, as individuality can be seen in the variety of passengers such as an old couple, business people and a mother with her child. In this part the SAS crew also plays a part, which could be an indication that they serve individual needs. While individuality can be the opposite to unity, the authors believe that it in this commercial indicates that everyone is welcome to fly with SAS. Therefore, the authors believe that individuality links to pathos, as it tries to evoke an emotional response from the audience; we all have our differences, but we unite as travellers.

### **Knowledgeability**

The third overarching theme that the authors assigned was knowledgeability and was identified in the written text, visual elements and elements of movement. Starting with the written text, the authors felt that both “SAS” and “A Star Alliance Member” were used as a way to establish a certain sense of knowledgeability; SAS is a well-known airline company, especially within Scandinavia, and Star Alliance is one of the world's largest global airline alliances. In the visual elements the SAS logo further enhanced this sense of knowledgeability and can be seen both in the beginning on the moving vehicle and in the final transition from the runway to the blue background. In the elements of movement, the knowledgeability can be observed when the camera sliding over the SAS plane and when the co-pilot ties his shoes one last time before continuing walking towards the plane. The authors believe that the scene with the co-pilot is a brilliant way to create credibility, as it shows that the crew is well-prepared before a flight. Based on the findings, the authors believe knowledgeability creates trustworthiness and credibility, which is why it was linked to ethos.

### **Dramatic**

The fourth overarching theme that the authors assigned was dramatic and was only identified in the elements of sound. The choice of music in the WAT-commercial is classical and features a piano, cellos, violins, horns, and a clarinet. From the authors’ point of view, these elements all creates an elegant, yet dramatic feeling that creates the impression of moving forward. Since it tries to evoke certain emotions within the audience it has been linked to pathos.

### **Anticipation**

The fifth overarching theme that the authors assigned was anticipation and was identified in the elements of sound, visual elements and elements of movement. Starting with the elements of sound, the sound of people walking can be heard throughout the commercial and later the sound of a jet engine starting is added. The authors believe that both elements create the feeling that something is going to happen and that the people are going on a journey. The authors also identified anticipation

in the visual elements, which can be seen in baggage vehicle, the runway and the SAS plane. Again, the authors believe that this is used as a setting to remind the people that they are going on a journey. Finally, the authors identified a couple of elements of movement where especially the camera sliding over the SAS plane shows with whom these passengers are starting their journey together with. The authors believe that all of the above elements are great examples of appealing to the audiences' emotions, which is why anticipation has been linked to pathos.

### **Calmness**

The sixth overarching theme that the authors assigned was calmness and was only identified in the visual elements as the dusk sky and the mountains in the horizon. The authors believe that both elements create a kind of calmness; the dusk sky with its warm colours and the mountains as an element of nature. These two elements also take away the often stressful feeling of being in an airport, as the audience instead see a dreamy landscape. The authors linked it to pathos as these two elements try to evoke a certain feeling of calmness from the audience.

### **Modernity**

The seventh and final overarching theme that the authors assigned was modernity and was only identified in the sans-serif typeface, which has been categorised as a visual element. While most of the audience probably do not recognise the choice of typeface, the authors believe that the choice, perhaps subconsciously, creates a sort of modernity. This might add to the idea that SAS and the WAT-commercial provides a modern product. The authors believe that this choice of typeface can lead to credibility, which is why it was linked to ethos.

#### **4.2.3 The three rhetorical proofs**

Having discussed the identification and motivation for choosing the seven overarching themes, the authors will continue this chapter by linking them to the three rhetorical proofs.

### **Ethos**

Ethos was found in the written text, visual elements and elements of movement. The appeal to ethos was mainly created through branding of the logo, the star alliance membership, the typeface, the airplane and the crew. All of these elements display strong levels of character and integrity, which can lead to more credibility (Edinger, 2013). Moreover, by communicating such personal traits, the audience will have a hard time to rationally doubt SAS' credibility and trustworthiness (Aristotle, 2014).

Despite finding an appeal to ethos when breaking down the WAT-commercial, it was not used nearly as much as pathos. One explanation for appealing less to ethos could be that SAS has been in the market for more than 70 years and have had the time to create a trustworthiness and credibility, which the consumers are well aware of. This also means that the consumers know what kind of service they can expect, which decreases the room for doubt (Crowley & Hawhee, 2004). The authors are therefore not surprised to find little appeal to ethos within the first WAT-commercial.

### **Pathos**

Pathos was found in all of the five rhetorical elements and was linked to five of the seven overarching themes which were unity, individuality, dramatic, anticipation and calmness. In fact, of the 53 different identified elements of the SCA 43 were linked to pathos<sup>14</sup>. It can therefore be concluded that pathos was by far the most used form of rhetorical proof in the first WAT-commercial. In both the written text and the spoken words the word 'we' was emphasised a lot throughout the commercial. By using this word SAS creates an emotional connection to the audience, which according to Aristotle (2014) most likely will increase the audiences' will to act on the speaker's call to action. Another rhetorical element, which the authors identified as having an appeal to pathos was the elements of sound. The classical music in this commercial was likely chosen in order to provide an overall feeling of things moving forward. At the same time, however, it is a bit dramatic, which almost gives a majestic feeling of the brand SAS. Both such feelings are great examples of appealing to pathos and will likely enhance the speaker's ability to bring the audience into a certain state of mind, which according to Rapp (2010) is said to deduce the circumstances in which a person feels a specific emotion. Besides the words and the music, the visuals also played a big role in appealing to pathos. This was for example seen in the background where both the mountains and the warm colours of the dusk sky indicated a feeling of calmness. The authors believe that this could subconsciously guide the audience into a special state of mind; far away from busy airports, which often is the opposite of calm. Another example was the presentation of the various people, who despite difference in age, gender, marital status and employment all end up united around the SAS plane in the end of the commercial. The authors believe that this creates a sort of unity and shows that everybody can be a 'true traveler'. Finally, the authors depicted a sort of anticipation throughout the commercial, which they believed was initiated to create a sense of excitement when travelling with SAS.

---

<sup>14</sup> See Table 7 at the end of this sub-chapter for the overview

## Logos

The authors did not find any appeal to logos within the first WAT-commercial, which was not that surprising after finding a much higher likelihood of transformational advertising in Stage 1. As described in Chapter 2.2.4, logos in advertisement can for example be seen in ads that try to persuade the consumer to choose the advertised brand over the competitor brand in the form of a counterargument (Carlsson & Koppfeldt, 2008). The reason for not using logos in the commercial could be to avoid drawing unwanted attention to the product attributes. Such attention could lead to the conclusion that SAS does not provide any different features and services than the low-cost carriers. If this is the case, why should the consumer pay a higher price? Moreover, as it was previously shown in Figure 4, price is the number one motivation when buying an airline ticket and SAS is not able to compete on the lowest price. The authors' conclusion was therefore that both ethos and pathos are much more suited in order to persuade the consumers to choose SAS. In this case, this also links well with Binet and Field's (2007) research, which showed that advertisement that appeal to emotions (pathos) performs significantly better than the ones that appealing to logic (logos).

A short table was created to sum up the amount of ethos, pathos and logos, which was depicted by the authors in Stage 2. For the full tally model see appendix 2.

**Table 7 - The sum of the different types of rhetorical proofs**

Type / Elements	Ethos	Pathos	Logos
Written text	2	1	0
Spoken words	0	17	0
Elements of sound	0	6	0
Visuals elements	5	7	0
Elements of movement	3	12	0
<b>Total</b>	<b>10</b>	<b>43</b>	<b>0</b>

### 4.2.4 Sub-conclusion

The authors identified seven overarching theme from the SCA: Unity, Knowledgeability, Individuality, Dramatic, Anticipation, Calmness and Modernity. After linking these themes to the three rhetorical proofs, it became clear that the first WAT-commercial contains a lot of pathos, some ethos and no appeal to logos. As previously mentioned, advertisements which can be categorised as informational has a strong link to logos, as the foundation of such ads often are built on relevant facts and verifiable date. A transformational advertisement, on the other hand, will often use a blend of

ethos, pathos and logos, as it is much more difficult to affect a consumer's experience than describing facts and data (Puto & Wells, 1984; Aaker & Stayman, 1992). While not using logos, the WAT-commercial implies how a mixed appeal of both ethos and pathos can create trustworthiness and an emotional connection between the speaker and audience. This also indicates that the WAT-commercial is much stronger in its transformational content than in its informational content. What is worth noticing, however, it is that in order for a commercial to be considered transformational it also need to alter the experience from the audience's perspective. Therefore, it is not possible to establish a true level of transformational ability of this commercial.

### **4.3 Stage 3 - Expert Interviews**

From the results of Stage 2 the authors were able to formulate relevant interview questions, which were used during the eight expert interviews. The topics and questions can be found in Appendix 1. The three most important aspects that were covered during the interviews were: (1) how the three types of rhetorical proof were used strategically, (2) the reasoning behind the extensive use of pathos and lack of logos and (3) to confirm whether or not the ad could be classified as transformational since Stage 1 and 2 were mainly based on the authors' own assumptions. After transcribing the interviews, the data was analysed following a thematic analysis method, as described in Chapter 3.2.2. This analysis helped the authors seeing themes within the collected data, which was labelled as descriptive coding and later clustered into seven interpretive codes. From the interpretive coding the authors created seven interpretive claims to sum up what was found. These interpretive claims will be used as the framework for the following chapter, in which the authors will discuss these findings more in-depth and link some of them to Stage 1 and 2 to form stronger arguments. It is important to note that two of these seven interpretive claims had, according to the authors, a mixed appeal of both ethos and pathos. This is not uncommon, as some of the clustered codes had more than one appeal. These two claims will, thus, be answered separately in Chapter 5 (Discussion) under ethos and pathos respectively.

Table 8 below gives a full overview of the result of the eight interviews and the process that was followed to create the seven interpretive claims.

**Table 8 - Summary of the thematic analysis from the interviews**

Descriptive coding	Interpretive coding	Interpretive claims	Rhetorical proof
Aspirational	Emotional appeal	The emotional appeal is superior to the rational appeal and aims at evoking certain feelings within the audience.	Pathos ●
Emotions			
Travel experience			
Individuality			
Visual			
Music			
Wordings			
Magic feeling			
Nostalgic			
Social drivers			
Community feeling			
Positioning	Credibility	Through a repositioning and reinforcement of the brand SAS, the commercial tries to communicate credibility.	Ethos ●
Reinforce SAS			
Reliable			
Branding			
Attention			
Price premium	Premium	The commercial tries to communicate a premium feeling and avoids focusing on low price due to the competitive market that SAS operates in.	Ethos + Pathos ●
Premium feeling			
Transformational change			
Consumers			
Competitive market			
Willingness to pay	Price	Despite different motivations for buying an airline ticket, willingness to pay and price justification is of great importance to SAS.	Ethos ●
Price justification			
Different motivations			
Language	Market adaptation	The outcome of the commercial was influenced by both language and location.	Pathos ●
Markets			
Proudness	Pride	The target group of the commercial is proud to be considered 'true travelers'.	Ethos + Pathos ●
True traveller			
Data research	Knowledge	Extensive research data was used 'behind the scenes' in order to meet the objectives of the ad.	Logos ●
Capabilities			

Having discussed the likelihood of transformational advertising, analysed and observed the use of five rhetorical elements within the first WAT-commercial and coded the interviews, the authors will now move on to the discussion, in which the above mentioned interpretive claims will be answered.

## 5. Discussion

---

*This chapter is structured around the seven interpretive claims, which were developed from the findings of the thematic analysis in Stage 3. The authors will look at ethos, which consist of 4 claims, then pathos, which consists of 4 claims and logos which consists of 1 claim. Two claims have a mixed appeal of both ethos and pathos. The content will mainly be based on Stage 3, however, Stage 1 and 2 will be used to further support some arguments.*

---

The purpose of this study was to fill the gap between theory and practise by analysing the strategic use of rhetoric, specifically the three rhetorical proofs, in order to create a transformational advertisement. Based on the premise that there in theory is a relationship between ethos, pathos and logos and the theory of transformational advertisement, the researchers used a single case study to get an understanding of the practical connection. In this chapter the researchers will therefore discuss the findings, which is built around the seven interpretive claims.

### 5.1 Ethos

*Interpretive code 1: Through a repositioning and reinforcement of the brand SAS, the commercial tries to communicate credibility.*

The first interpretive code categorized under ethos was that through a repositioning and reinforcement of the brand SAS, the commercial tries to communicate credibility. As it was explained in Chapter 3.4, the WAT-campaign that was launched in late 2014, was SAS' first step in repositioning themselves in the airline industry after many years of struggle. SAS had a hard time earning money and finding their place in the industry, and with low-cost carriers gaining more ground each year, SAS needed to do something. What SAS came up with together with the advertising agencies was that they needed to reposition themselves in order to reassure the consumers about the qualities of flying with SAS. Specifically, the Client Lead<sup>15</sup> said that the WAT-commercial was "the first tiny baby step in launching a concept that is about one thing: reinforcing our positioning that SAS is the airline". This concept was aimed at experienced travellers, which SAS refers to as 'true travelers'. The Client Lead and the Art Director at Los & Co<sup>16</sup> explained that the WAT-commercial needed to reinforce the positive feelings of flying SAS within the consumers. This feeling was according to

---

<sup>15</sup> See Table 4 in Chapter 3.2.2 for a full overview of the interviewees

<sup>16</sup> There are one Art Director in Åkestam Holst and one in Los & Co, which is why the company will be used when referring to them. For all other interviewees, the authors will only use their function

them already there, but needed to be reinforced. Furthermore, the Planner stated that by reinforcing these feelings, it could also strengthen consumers' perception of the brand, which then would lead to increased sales. The authors believe that both the repositioning and reinforcement of the brand SAS is an appeal to ethos, which could create credibility for SAS. According to Aristotle (2014), this can increase the likelihood that people believe what they are being told and, thus, create stronger ties to SAS.

Another aspect which could create credibility for SAS was according to the Planner to communicate SAS as a reliable airline; that everything works and if unexpected problems appear they can all be fixed. He argued that this was illustrated when the co-pilot bends down and tie his shoe and should reflect that SAS takes preparation before a flight serious. This further enhance the credibility of SAS, since it indicates a strong level of character and integrity (Edinger, 2013).

A third aspect which was highlighted during the interviews was that through different types of branding, the audience was more likely associate the commercial with SAS. This was for example seen in the usage of the SAS logo, which was used in the beginning, during and end of the commercial. The Lead Planner explained that by using the logo the audience will know that it is SAS' ad and all emotions that are created will only point towards SAS. The Account Manager also stated during her interview that this commercial and the rest of the WAT-campaign were a campaign for corporate branding of SAS and it was only the brand they needed to highlight. Therefore, it was important to show the SAS logo during the commercial. The authors also believe that by showing the audience of the commercial the logo of SAS together with the repositioning and reinforcement of the SAS brand, both trustworthiness and credibility increases. This also links well with findings of Stage 2.

The fourth and final aspect was the worldwide attention SAS got from the WAT-commercial and the campaign. The Art Director and Account Manager at Åkestam Holst said during the interviews that SAS needed publicity, mostly because of the last couple of turbulent years. The Art Director at Åkestam Holst further stated that by buying air time for the commercial it creates attention for the brand, which is a large part of achieving the pre-set goals. Furthermore, the Account Director said that the director behind the WAT-commercial was Andreas Nilsson. He was the director behind the famous "Epic Split"-commercial by Volvo Trucks starring Jean-Claude Van Damme. By using such a recognised and famous director for the WAT-commercial the authors believe this also creates more credibility for SAS, as it shows they take things seriously.

*Interpretive code 2: The commercial tries to communicate a premium feeling and avoids focusing on low price due to the competitive market that SAS operates in.*

The second interpretive code categorized under ethos was that the commercial tries to communicate a premium feeling and avoids focusing on low price due to the competitive market that SAS operates in. This claim is grouped under both ethos and pathos, but in this part the authors will deal with the aspects related to ethos. As mentioned above, SAS had before the WAT-commercial been in trouble with both being profitable and finding their place in the market. Something that several of the interviewees said during the interviews was that the airline industry has become brutal, with more and more low-cost carriers gaining ground and now competing with the big carriers like SAS, KLM and Lufthansa. The main strategy behind these low-cost carriers is mainly to offer very cheap tickets, which SAS cannot compete against. SAS, therefore knew that they had to make a change, both internally and externally, in order to survive. In order to make this change, they sat down together with the three lead agencies to come up with a plan. The Lead Planner said that the WAT-commercial and campaign were needed in order to change how SAS communicated and also to change their visual image. The Account Manager also touched upon this in her interview when she stated that SAS had suffered for a long time from an identity crisis and needed a change. The Art Director at Åkestam Holst mentioned that it was important that this change both included everyone involved with SAS, being the consumers, but also the crew and other people who worked for SAS. SAS and the leading agencies agreed that trying to compete on price with Norwegian and other low-cost airlines would not be the focus, because SAS will always offer airline tickets at a higher price than for example Ryanair due to having higher costs. So, the focus for the new strategy was instead to create a brand image that has a premium feel to it. The Copywriter described it as “we will have the same prices but we will give you something premium”. The Art Director at Åkestam Holst also mentioned that showing ‘premium people’ in the commercial who choose to fly with SAS could have an influence on the audience. The consumers expect a better experience with SAS than with Norwegian for example. Furthermore, in order to create this premium thought about SAS the Planner mentioned that it was important that everything felt premium. He mentioned that the production of the WAT-commercial needed also to breathe quality and premiumness and that it should feel luxurious and expensive. He further argued that the dark blue colour that was used in the commercial was chosen because it is a clear premium indicator. The reason for this claim to be grouped under ethos was because the quality and premium that is now incorporated into SAS’ core can be linked ‘SAS’ expert positioning. Meaning that SAS have been in the airline industry for over 70 years and thus have a lot of knowledge and expertise which could create credibility (Percy & Elliot, 2016). Moreover, the WAT-commercial provide the audience with a feeling of high quality, premiumness and luxury.

*Interpretive code 3: Despite different motivations for buying an airline ticket, willingness to pay and price justification is of great importance to SAS.*

The third interpretive claim under ethos was that despite different motivations for buying an airline ticket, willingness to pay and price justification is of great importance to SAS<sup>17</sup>. Something all interviewees mentioned during the interviews was that the target group for the first WAT-commercial, and the campaign as a whole, were those who did not put low price as their highest motivation for purchasing an airline ticket, which was illustrated in Figure 4. The motivations of the target group were, according to the Art Director at Los & Co, to have hassle free travel; they expect their travel to be smooth and fast. Something which they termed 'the joy of travel'. The Lead Planner mentioned other important motivations such as time of departure, lounge access and being able to choose a specific seat. The Account Manager also stated that this type of consumers often focuses on comfort, status and that everything works smoothly and in order to achieve this they are willing to pay for it. To get more people to be willing to pay for a ticket with SAS, which is more expensive than for example Norwegian, a lot of focus was put on price justification. The three advertising agencies investigated this by doing extensive research of what actually drives consumers to be willing to pay more for flying with one airline over another. The results from this research showed that it was not for example simplicity and lounge access that was the main focus, it was instead these four factors: joy of travel, community feeling, reliability and fashionability. In order to increase people's willingness to pay the Client Lead said that these four factors needed to be influenced. Interestingly, when the authors conducted the SCA in Stage 2, they found elements of three of these four factors, but they did not recognize fashionability at all. An example was the community feeling, which the authors referred to as unity. The reason for not finding fashionability could be that it is something, which is more in focus later on in the WAT-campaign. The reason for this claim to be grouped under ethos was because SAS' 70 years of knowledge and indirectly expertise from the extensive research from the advertising agencies, titled TRAX, could further strengthen their position as an expert within the airline industry. By having this know-how, SAS can limit the room for doubt since the consumers know what they get when flying with SAS. (Crowley & Hawhee, 2004). This could then increase their appeal to ethos in the form of trustworthiness.

*Interpretive code 4: The target group of the commercial is proud to be considered 'true travelers'.*

The fourth and final interpretive claim under ethos was that the target group of the commercial is proud to be considered 'true travelers'. This claim is grouped under both ethos and pathos, but in this part the authors will deal with the aspects related to ethos. The Art Director at Åkestam Holst

---

<sup>17</sup> This links both to ethos and pathos, but in this part the authors will mainly deal with the aspects related to ethos

explained that since SAS had been on the verge of going bankrupt couple of years ago, it was important that the WAT-campaign was used as a strategic tool to regain a certain image. The Copywriter also touched upon this when he stated that the pride of flying with SAS was missing, but reinforced after the release of the WAT-campaign. The goal of creating such a feeling was according to the interviewees to be the preferred choice for the most experienced travellers within Scandinavia. This is what SAS considers the 'true travelers'. By having the most well-travelled people flying with SAS, thus, creates a strong credibility. This pride, however, was not only a feeling aimed at the passengers, but also the crew. According to the Client Lead having the most experienced crew is something that contributes to increasing the pride of SAS. The internal aspect was something that the Art Director at Åkestam Holst also touched upon. He explained that the WAT-commercial helped rebuild the internal pride within the workforce at SAS, which most likely affected the crew positively, as they were able to identify more with their work. By both focusing on consumers who feel proud about flying with SAS and strengthen the internal pride in SAS the authors believe this could create credibility of the brand since it shows the other consumers that people fly with SAS even though they have higher prices, and the authors believe the internal pride of SAS can give indication to the consumers that SAS is a good company since all employees are proud to work for them and therefore also increase the credibility.

## 5.2 Pathos

*Interpretive code 1: The emotional appeal is superior to the rational appeal and aims at evoking certain feelings within the audience.*

The first interpretive code categorized under pathos was that the emotional appeal is superior to the rational appeal and aims at evoking certain feelings within the audience. The high amount of emotional appeal (pathos) was already found before carrying out the expert interviews, as Stage 1 of the analysis showed a much higher likelihood of transformational advertising and Stage 2 showed that 43 out of 53 elements in the WAT-commercial were linked to pathos. However, since both of these stages were based on the authors' own impression, it was necessary to confirm these findings by asking the interviewees whether they considered the message strategy to be more rational or emotional. All of the eight interviewees agreed on a highly emotional message strategy and the fact that no rational claims were used in the first commercial. This, thus, confirms the authors' impression from Stage 1 and 2. Interestingly, SAS' advertisements prior to the WAT-commercial were much more focused on rational claims, which was learnt during the interview with the Account Director, who also worked with SAS before the WAT-campaign. Some of these rational claims were free coffee, many departures to pick from and simplicity, which links much more to ethos and logos.

Based on this insight, the authors were curious to depict whether this new transformational advertising strategy would be a success, since it was put forward in chapter 2.1.1 that emotional based campaigns are likely to outperform informational advertising in “every single business measure” (Binet & Field, 2017, p. 57). Not surprisingly, the success of the first WAT-commercial was mentioned by the Lead Planner, who explained that a year after the launch, SAS sold much more tickets. Furthermore, SAS also saw a progress they had not seen within the last ten turbulent years. While the authors could not access the precise data due to confidentiality, these results were also highlighted in several of the other interviews as well. In this case, this could indicate that a transformational message strategy outperforms a more informational approach, however, it is difficult to exclude other factors that might have influenced the performance of the ad. Based on the above mentioned arguments, it can be concluded that the advertisement can be put in the high transformation/low information category, as described in Chapter 2.1.4.

The second aspect of this first claim relates to evoking certain emotions. As it was put forward in Chapter 2, advertisements that can be categorised as transformational are usually much more complex (Puto & Wells, 1984) and one of the challenges when dealing with pathos lies in understanding the characteristics of the emotions that the speaker tries to evoke (Aristotle, 2014). Therefore, the authors were curious whether or not the advertising agencies were trying to evoke certain emotions as a part of their strategy. Most of the interviewees mentioned an extensive research, which formed the basis for the WAT-campaign. The Planner explained that the research started with a statistic, quantitative study with 6000 respondents. Later, these findings were used and further explored in a qualitative study, which involved nine focus groups. From these studies a lot of conclusions could be drawn; one of the most crucial was that the target group responded much more to emotional claims, specifically four emotions: the joy of travel, community, reliability and fashionability. Since the WAT-commercial was based on solid data collection, the advertising agencies had a deep understanding of the emotions they were trying to evoke and thus responded well to what Aristotle (2014) considered one of the biggest challenges of appealing to pathos. The authors believe that this understanding was one of the crucial aspects of the big success of the commercial, as without it, they would make hollow claims that were based solely on gut-feeling. It is worth noticing that the authors were expecting to learn that many of the actions within an advertising agency are based on gut-feeling and were surprised to find that the WAT-campaign was built on a solid amount of data. Whether this is normal practise at an advertising agency is hard to judge, but in the case of the first WAT-commercial, it is safe to say that the research was an important aspect of making successful, strategic choices.

*Interpretive code 2: The commercial tries to communicate a premium feeling and avoids focusing on low price due to the competitive market that SAS operates in.*

The second interpretive code categorized under pathos was that the commercial tries to communicate a premium feeling and avoids focusing on low price due to the competitive market that SAS operates in<sup>18</sup>. This premium feeling was according to the Account Manager purposely chosen, as SAS was not able to compete on price against the low-cost carriers. The challenge was therefore according to her “to convince people to pay more money when there are so many low cost airlines that operate everywhere, such as Norwegian”. She further argued that they wanted to tap into the fact that flying is highly associated with status, which for example can be seen when some people boast that they travel a lot or that they fly business class. The strategy was thus to persuade the frequent flyers by appealing to pathos through creating a ‘premium feeling’. This premium feeling was something that many of the other interviewees touched upon as well. The Art Director at Los & Co, for example, mentioned that the four aforementioned emotions (the joy of travel, community, reliability and fashionability) could be described by one word; ‘price premium’, and further mentioned that there is “no need for SAS to fight Ryanair and Norwegian... we won't lower the price, but we will give you something premium”. During the interview with the Lead Planner the strategic use of elements was further touched upon. He explained how the music, actors, scene, camera angles and manuscript all were carefully selected to reflect this premium feeling. The choice of classical music was meant to create a dramatic feeling, but also a feeling of moving forward, whereas the actors were picked out to be aspirational for the viewers, which was for example illustrated in the fact that the captain was female. The scene was set around sunset to create a feeling of joy and the advanced camera angles were chosen to show skills and know-how. Finally, the manuscript reflected community feeling where both the travellers and the employees would join each other. These findings correspond well with the authors’ own interpretation in Stage 2 and further strengthen the argument as to why the first WAT-commercial can be categorised as a high transformation/low information. Interestingly though, the authors were struggling in Stage 1 to depict whether or not SAS could be considered a ‘conspicuous product’, which is said to appeal to the self-image of the consumers and thus increase the likelihood of transformational advertising. Judging from the interviewees, the goal of the WAT-campaign was to appeal to the self-image, which thus categorise the product as being conspicuous. This is also something which the Account Director referred to as “the cool people’s club”. Whether the authors were not able to pick up this appeal to the self-image, because it was not communicated clearly, because they do not belong to the target group or because of a third reason is however unclear.

---

<sup>18</sup> This links both to ethos and pathos, but in this part the authors will mainly deal with the aspects related to pathos

*Interpretive code 3: The outcome of the commercial was influenced by both language and location.*

The third interpretive claim under pathos was that the outcome of the commercial was influenced by both language and location. The Client Lead explained that despite many similarities between the Scandinavian countries, there are also many aspects that make them different from each other. In Denmark people mainly fly international, as the domestic market is rather small. This also means that the competition does not only come from the low-cost carriers, but also from similar options such as British Airways, Lufthansa and KLM. In Norway, on the other hand, domestic flights account for 70% of SAS' revenue and here airline traveling is often seen as a transport from point A to point B only. Finally, there is Sweden, which has a balanced of domestic and international flights. On some routes, such as Stockholm – Gothenburg, the train is actually a bigger competitor than other airline carriers. Since the competitive landscape differs on each market, it was important to give the WAT-campaign a big scope: “it is impossible to find a Nordic approach that is 100% effective on each market, but it's much more efficient to have one concept for all the markets” (Client Lead, 2017). In the interview with the Copywriter, he explained that due to the three different languages of the Scandinavian countries, it was a challenge to create this community feeling. It was therefore decided to create the main commercial in English, which was used when communicating as ‘one’ SAS and according to him made the ad feel more ‘magical’. However, three other versions with a Danish, Swedish and Norwegian voice-over were created as well and used in the respective countries. Another aspect of the market adaption was the various stakeholder interests, which according to the Account Director resulted in a lot of compromises. Such compromises affected the quality of the first ad, and was according to the Account Manager, one of the biggest challenges of the commercial. However, both interviewees agreed that the commercial was a big success, as SAS was able to sell much more tickets after the release of the first commercial. The Lead Planner added that “ongoing tracking showed that after the first half of the year, the goals for the full year had been achieved. SAS' price premium in relation to Norwegian had, up to the whole period, increased by as much as X% [confidential] compared to the same period last year”. It could be argued that the previously mentioned compromises lowered the appeal to pathos, which could result in the audience not feeling what was being said to them mattered (Edinger, 2013). Therefore, one might ask if the commercial would have performed even better with less compromises.

*Interpretive code 4: The target group of the commercial is proud to be considered 'true travelers'.*

The fourth and final interpretive claim under pathos was that the target group of the commercial is proud to be considered 'true travelers'. The Client Lead explained that the term 'true traveler' came from their research, in which they found that travelling is considered as a status symbol and links to expressing your identity. He further explained that Norwegian would have to persuade people into believing that they are the airline for the frequent travellers, whereas SAS reinforced an existing feeling. By strengthening this existing feeling, the aim was to try make the frequent flyers less sensitive to rational factors such as price. They therefore decided to capture this 'true traveler'-feeling in one line called 'We Are Travelers'. The Account Director explained that the first commercial gives a characterisation of the various kind of people that choose to fly SAS and shows both the individuality and some of the aspects that connect all of these 'true travelers'. The Art Director at Los & Co agreed: "I think the idea is there is a lot of different people here, but we all have something in common, we are going somewhere and it's important for us". According to the Lead Planner, choosing an approach that appeals much more to pathos was, as mentioned previously, quite a change in strategy for SAS, as they used to be much more focused on rational claims such as 'the most punctual airline in the world'. However, he further explained that adding data and rational claims did not add anything when the goal was to stimulate emotions within the audience. This links well with the research done by Kahneman (2011), which proved that the brain processes things very differently whether it is being fed an emotional or rational claim and 95% of the time people engage system 1, which is strongly guided by emotions. The strategy behind the stimulation of emotions in the WAT-commercial was, thus, that the receiver would process what they were being told less critically by engaging system 1. From the tracking of the commercial this strategy proved to be a success and an even bigger success than previous ads had been. This confirms the findings by Binet and Field (2017), in which emotional campaigns were proven to outperform rational campaigns.

### **5.3 Logos**

*Interpretive code 1: Extensive research data was used 'behind the scenes' in order to meet the objectives of the ad.*

The only interpretive claim under logos was that extensive research data was used 'behind the scenes' in order to meet the objectives of the ad. While there are no rational claims used within the first WAT-commercial and, thus, no appeals to logos, all the emotional content and choices were backed up by a solid-research model titled TRAX-driver analysis, which was developed together with Lund University and Stockholm University. This analysis, which was also mentioned in some of the other claims, consisted of both quantitative and qualitative empirical data collection and, was according to

the Planner, initiated to answer ‘what drives the willingness to pay’. The Client Lead further explained that the analysis also helped to show that the willingness to pay differed between the Scandinavian countries, so in order to convince SAS to use the same advertising concept for the three countries, they created four clusters that included most of the values that was found in Denmark, Sweden and Norway. These four clusters were the aforementioned joy of travel, community, reliability and fashionability. In the qualitative study they further investigated these four clusters by asking “community, what is that? What does it consist of? Joy of travel what is that? What are people meaning when they are saying community?” (Client Lead, 2017). This phase also included desktop research where for example Facebook behaviour was investigated. From these findings, they found that people like to brag about travelling and see it as a status symbol and this is where the ‘premium feeling’ and ‘true traveler’ values were born. This, thus, confirms that SAS can be considered a ‘conspicuous product’, as it can contribute to building the frequent travellers’ self-image through travelling and increases the likelihood of transformational advertisement. Furthermore, while the appeal to logos is only used ‘behind the scenes’, it plays a really big role in building the foundation for appealing to emotion and shows that despite not communicating logos, it works in synergy together with ethos and pathos, which according to Aristotle (2014) is the characteristic of the most effective communication. While theory is one thing, the success of the commercial adds empirical evidence that this might be true.

## 6. Conclusion

---

*This chapter concludes everything that was found during the execution of the thesis.*

---

There are relatively few empirical studies about how rhetoric, specifically the three rhetorical proofs, can be used strategically within the advertising industry. These three rhetorical proofs are ethos, which links to credibility and trustworthiness, pathos, which links to emotions, and logos, which links to rationality or logic (Aristotle, 2014). The authors believe that the lack of empirical studies is quite surprising, since the theory of the three rhetorical proofs consist of a speaker (sender) and an audience (receiver), which is well suited to be used within the advertising industry. To use such appeals successfully, one must consider whether to appeal to the rationality of the audience, which in theory is known as informational advertisement, the emotions of the audience, which in theory is known as transformational advertisement, or a mix of both (O'Shaughnessy & O'Shaughnessy, 2004; Puto & Wells, 1984). In order to get a better understanding of the practical relationship between the theories of rhetoric and transformational advertising, the authors, thus, aimed to answer the following research question: *How can we understand the strategic use of rhetoric in relation to transformational advertising?* From then it was decided to use a single case study, as it allows for an in-depth research with a rich description and analysis of the chosen topic (Yin, 2013). This case study focused on the first WAT-commercial, which was launched to help re-position SAS in an industry that is dominated by low-cost carriers (source). The commercial was created by the three advertising agents: Åkestam Holst (Sweden), &Co (Denmark) and Los & Co (Norway), which also was in charge of the message strategy. Since the authors aimed at triangulation, it was decided to not only focus on the advertising agencies and compare the findings with theory, but also for the authors to make their own observations through the SCA. It was therefore decided to follow a three-stage approach in order to answer the research question.

### **Stage 1 – Likelihood of transformational advertising**

In Stage 1, the authors looked at the context of the product that SAS offers in order to analyse if there is a likelihood of finding transformational advertising. This is based on theory by Swaminathan et al. (1996), where one analyses eight variables, which is grouped under 'product and consumer variables' and 'market variables'<sup>19</sup>. The outcome of Stage 1 was that five out of eight variables pointed towards

---

<sup>19</sup> These variables were explained and illustrated (Figure 1) in Chapter 2.1.3

a high likelihood of transformational content, two gave a neutral outcome and only one variable indicated a higher likelihood of finding informational advertising. This indicates that there is a much higher probability of finding transformational content than informational content.

### **Stage 2 – Systematic content analysis**

In Stage 2, the authors analysed the first WAT-commercial by means of a SCA. This included answering some general question about the context and underlying assumptions of the commercial and breaking the commercial down into raw data by means of five rhetorical elements. From then the authors clustered the raw data into seven overarching themes, which was linked to the three rhetorical proofs. The result of the SCA showed a lot of appeal to pathos, some appeal to ethos and no appeal to logos. The appeal to pathos was found in all of the five rhetorical elements<sup>20</sup> and was emphasised through the choice of words, music and visual elements. All of these elements were used to create a feeling of unity and anticipation for going travelling. Also, individuality played a big role, as it, according to the authors, was essential to show all the different types of travellers, who all unite under one SAS. While the appeal to ethos was found significantly less, it was portrayed in the commercial through the SAS logo, which according to the authors both created credibility and trustworthiness. This could help the audience to associate the commercial with SAS and persuade the audience of SAS' intended re-positioning as a premium brand. While the first WAT-commercial did not use any appeal to logos, the authors believe that the mixed appeal of both ethos and pathos helped increase both the trustworthiness and the emotional connection between the speaker and audience. The authors were also able to indicate that the commercial might be stronger in its transformational capabilities than in its informational capabilities. This stage helped the authors gaining a better understanding of the commercial, which was used to form topics and question for the final stage.

### **Stage 3 – Expert interviews**

In Stage 3, the authors conducted expert interviews with eight people from the three advertising agencies, who were all involved in the first WAT-commercial<sup>21</sup>. This step helped the authors getting a better understanding of how the three rhetorical proofs actually were intended to be used strategically within the first commercial. From the interviews, a thematic analysis was performed, which led to the uncovering of seven interpretive claims and formed the framework for the discussion in Chapter 5. The findings showed that pathos was the rhetorical proof that was used the most, ethos was mainly used in subtle ways and logos could not be seen by the audience at all.

---

<sup>20</sup> These elements are listed in Table 6 - Systematic content analysis, in Chapter 4.2.2

<sup>21</sup> For an overview of the interviewees see Table 4 and Chapter 3.2.2

The interviewees explained that the goal of the commercial was to reposition SAS through appealing to certain emotions within the audience, which could not have been done through informational advertising. These findings, thus, links well with the findings of both Stage 1 and 2. The interviewees specifically mentioned four emotions: the joy of travel, community, reliability and fashionability, which can be categorised under 'premium feeling'. The reason for trying to communicate this 'premium feeling' was to avoid focusing on low price, as SAS is not able to compete on price against the low-cost carriers and the challenge was, thus, to convince the audience to pay more money for an airline ticket when they can find cheaper alternatives such as Norwegian. To respond to this challenge, Åkestam Holst conducted a big research study, TRAX-analysis, and involved both quantitative and qualitative methods. From this they found that flying is highly associated with status, as a lot people, for example, like to brag about being well-travelled or flying business class. The strategy was therefore to persuade the audience by appealing to pathos through creating a 'premium feeling'. This meant that the music, actors, scene, camera angles and manuscript all were used strategically to reflect this premium feeling. The classical music created both a dramatic feeling and a feeling of moving forward and the actors were picked out to be aspirational for the audience, which for example can be seen in the choice of having a female captain. While the scene was set around sunset to create a feeling of joy, the advanced camera angels were chosen to show high technical skills. Finally, the manuscript reflected a community feeling where both the passengers and the crew were united under 'one SAS'.

The appeal to ethos, was used as way to create credibility and trustworthiness and while not being nearly as prominent as pathos, it had an important function throughout the whole WAT-campaign, as it was used as a way to reassure the audience about SAS' capabilities as an airline company. In the first WAT-commercial it was mainly seen in the visual elements such as the logo, which appeared several times throughout the commercial. In the beginning of the commercial the logo was used as a way to set the context and in the end it helped rounding off the commercial, which according to the interviewees created trustworthiness. Another aspect was the blue colour, which according to the interviewees were used as another way to communicate this premium feeling. A third aspect was the scene in which the co-pilot reaches down to tie his shoe. According to the interviewees this was created as a way to show that SAS takes care of everything, even the smallest details, which increases the trustworthiness. Finally, the aforementioned camera angels were executed by Andreas Nilsson, the director behind the famous 'Epic Split' commercial for Volvo Trucks, which featured Jean-Claude Van Damme. While most viewers of the audience probably do not know this, the authors believe that it can add on to the credibility for the ones who do know. The reason for not finding more appeal to

ethos in the first commercial is probably because it was more in focus in the later commercials. The interviewees explained how they selected aspirational people from Sweden, Denmark and Norway, which each was reflected in the following commercials. These were then used as a way to create a feeling of aspiration within the audience, which according to the interviewees could lead to credibility.

The appeal to logos was not used within the commercial itself, but was used heavily ‘behind the scenes’ to create the whole fundament of the WAT-campaign. This fundament was created from the findings of the aforementioned TRAX-analysis, which used both qualitative and quantitative methods in order to answer ‘what drives the willingness to pay’. Despite not being able to see the appeal to logos in the first WAT-commercial, it still works in synergy together with ethos and pathos. This synergy is according to Aristotle (2014) the characteristic of the most effective way of communication and the authors can thus add empirical evidence to this.

#### **Puto and Wells’ (1984) four basic advertising classification categories**

Following the four categories for the classification of advertisements as defined by Puto and Wells (1984), the first WAT-commercial was mainly focused on appealing to pathos, it had some appeal to ethos and no appeal to logos. Therefore, the authors concluded that this commercial is a high transformation/low information advertisement. The findings of this study suggest that there is a congruence between the three advertising agencies’ perception of the first WAT-commercial and the characteristics of the theory on informational and transformational advertisement (Puto & Wells, 1984). Furthermore, the classification as a high transformation/low information commercial helps to justify SAS’ price premium, which according to the interviewees was a challenge when developing the commercial.

Through both Stage 2, the SCA, and Stage 3, the expert interviews, the authors have realised the immense work that went behind making the first WAT-commercial. Moreover, it became evident how the use of ethos, pathos and logos have all been used strategically in order to meet the objectives of the commercial and creating an effective, transformational advertisement.

## 7. Future Research

---

*This chapter presents proposals for future research.*

---

For a more reliable research it is first of all recommended that a future study would incorporate other media in which the WAT-campaign was displayed. This could be newspapers, social media and prints. Secondly, qualitative data collection methods from the point of view of the consumer could further enhance triangulation. Such methods could for example be to observe focus groups. Thirdly, the WAT-commercial was focused on the Nordic market consisting of Sweden, Denmark and Norway. However, as previously mentioned there are differences between the three countries. Therefore, it would have been interesting to go more in-depth in each of the three countries to explore the effect of the commercial and to see whether the consumers perceived the commercial differently. Fourthly, the authors decided to focus on the theory of persuasion, however, it could be interesting to test the theory of rhetorical figures (marketing semiotics) in the same case to depict any differences. Finally, in order to increase the trustworthiness of this research and thus enhance generalization, a more extensive research with multiple cases can be developed from this single case study. This could for example be to look at other commercials and campaigns.

## 8. References

---

- &Co. (2017). Brands. Retrieved from <http://www.andco.dk/brands/>
- Aaker, D. A., & Stayman, D. M. (1992). Implementing the concept of transformational advertising. *Psychology and Marketing*, 9(3), 237.
- Accenture. (2016). Turbulence ahead: plotting a course through digital disruption. Retrieved from [https://www.accenture.com/t20160601T043737\\_\\_w\\_\\_be-en/\\_acnmedia/PDF-17/Accenture-Airline-Tech-Vision-POV.pdf](https://www.accenture.com/t20160601T043737__w__be-en/_acnmedia/PDF-17/Accenture-Airline-Tech-Vision-POV.pdf)
- Ahn, H., Song, Y. A., & Sung, Y. (2011). When the going gets tough, ads become straightforward but multi-appealed: The influence of the recession on financial services advertising appeals. *Journal of Financial Services Marketing*, 16(3-4), 230-243.
- Ali, R. (2013). US Airports Are the Most Checked-In Places On Facebook. Retrieved from <http://www.businessinsider.com/most-checked-in-places-on-facebook-2013-8?r=US&IR=T&IR=T>
- Ambler, T., & Burne, T. (1999). The impact of affect on memory of advertising. *Journal of Advertising Research*, 39, 25-34.
- Aristotle. (2014). *Rhetoric*. In: Barnes, J. (Ed.). *Complete Works of Aristotle, Volume 1: The Revised Oxford Translation* (Vol. 1). Princeton University Press.
- Association of Business Schools. (2015). Academic Journal Guide 2015. Retrieved from <http://www.kfs.edu.eg/com/pdf/20820152253917.pdf>
- Bailey, K. (2008). *Methods of social research*. Simon and Schuster.
- Bagozzi, R. P., Gopinath, M., & Nyer, P. U. (1999). The role of emotions in marketing. *Journal of the academy of marketing science*, 27(2), 184-206.
- Bauer, R. A. (1960). *Consumer behavior as risk taking*. Reprinted in Risk Taking, and Information Handling in Consumer Behavior, ed. Donald F. Cox., Boston: Harvard University Press, 23-33.
- Baxter, P., & Jack, S. (2008). Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers. *The Qualitative Report*, 13(4), 544-559
- Belk, R. W., Bahn, K. D., & Mayer, R. N. (1982). Developmental Recognition of Consumption Symbolism. *Journal of Consumer Research*, 9(1), 4.
- Binet, L., & Field, P. (2007). *Marketing in the era of accountability: Identifying the marketing practices and metrics that truly increase profitability* (No. 2). World Advertising Research Center.
- Binet, L., & Field, P. (2009). Empirical generalizations about advertising campaign success. *Journal of Advertising Research*, 49(2), 130.

- Boyatzis, R. E. (1998). *Thematic analysis: Coding as a process for transforming qualitative information*. Thousand Oaks, CA: Sage Publications.
- Bryan, V. (2017). Ryanair seizes Lufthansa's crown as Europe's biggest airline by passengers. Retrieved from <http://uk.reuters.com/article/uk-lufthansa-traffic-idUKKBN14U1P4>
- Bryman, A., & Bell, E. (2015). *Business Research Methods*. Oxford: Oxford University Press.
- Carlsson, A., & Koppfeldt, T. (2008) *Visuell retorik*. Upplaga 1. Malmö: Liber
- Clayton, M. J., Cavanagh, K. V., & Hettche, M. (2012). Institutional branding: A content analysis of public service announcements from American universities. *Journal of Marketing for Higher Education*, 22(2), 182-205.
- Crowley, S., & Hawhee, D. (2004). *Ancient rhetorics for contemporary students*. New York: Pearson/Longman.
- Cohen, J. B., & Basu, K. (1987). Alternative models of categorization: Toward a contingent processing framework. *Journal of Consumer Research*, 13(4), 455-472.
- Corbett, E. P. J. (1999). *Classical rhetoric for the modern student (4th ed.)*. New York, US:Oxford University Press.
- Cutler, B. D., & Javalgi, R. G. (1993). Analysis of print ad features: services versus products. *Journal of Advertising Research*, 33(2), 62-70.
- Deighton, J. (1985). Rhetorical strategies in advertising. *Advances in Consumer Research*, 12, 432-436.
- Deighton, J. (1988). Two meanings for transformation. *Advances in Consumer Research*, 11, 262-264.
- Denzin, N. K. (1978). *Sociological methods: A sourcebook (2nd edition)*. London: Butterworths.
- DiCicco-Bloom, B., & Crabtree, B. F. (2006). The qualitative research interview. *Medical education*, 40(4), 314-321.
- Edinger, S. (2013). Three Elements of Great Communication, According to Aristotle. Retrieved from: <https://hbr.org/2013/01/three-elements-of-great-communication-according>
- Elliott, J., & Lukes, D. (2008). Epistemology as ethics in research and policy: The use of case studies. *Journal of Philosophy of Education*, 42(1), 87-119.
- Escobar-Rodríguez, T., & Carvajal-Trujillo, E. (2014). Online purchasing tickets for low cost carriers: An application of the unified theory of acceptance and use of technology (UTAUT) model. *Tourism Management*, 43, 70-88.

- Ewing, T. (2013). Fun, fast and easy. *ESOMAR Asia Pacific*.
- Falk, J. H., & Dierking, L. D. (2016). *The museum experience revisited*. Routledge.
- Finnair. (2017). Services on Finnair flights. Retrieved from <https://www.finnair.com/at/gb/information-services>
- Flyvbjerg, B. (2006). Five misunderstandings about case-study research. *Qualitative inquiry*, 12(2), 219-245.
- Foss, S. K. (Ed.). (2004). *Rhetorical criticism: Exploration & practice*. Waveland Press Inc.
- Foss, S. K. (2005). Theory of Visual Rhetoric. In K. Smith, S. Moriarty, G. Barbatsis, & K. Kenney, *Handbook of Visual Communication: Theory, Methods, and Media* (pp. 141-52). Mahwah, New Jersey.
- Garver, E. (2004). *For the sake of argument: Practical reasoning, character, and the ethics of belief*. Chicago: University of Chicago Press.
- Guba, E. G., Lincoln, Y. S. (1994). *The context of emergent paradigm research, in Y.S Lincoln (ed.), Organization theory and inquiry: The paradigm revolution*. Beverly Hills, CA: Sage.
- Hestoni, A. (2000) The relationship between values and appeals in Israeli advertising: A smallest space analysis. *Journal of Advertising* 29(3), 55–68.
- Holbrook, M. B. (1986). Emotion in the consumption experience: toward a new model of the human consumer. *The role of affect in consumer behavior: Emerging theories and applications*, 6(23), 17-52.
- Holt, R., & Macpherson, A. (2010). Sensemaking, rhetoric and the socially competent entrepreneur. *International Small Business Journal*, 28(1), 20-42.
- Huhmann, B. A. (2008). A model of the cognitive and emotional processing of rhetorical works in advertising. In E. McQuarrie, & B. J. Phillips (Eds.). *Go figure! New directions in advertising rhetoric* (pp. 85-113). Armonk, US: M.E. Sharpe.
- IATA. (2015). 2015 IATA Global Passenger Survey. Retrieved from <https://www.iata.org/publications/Documents/Highlights%202015-Global-Passenger-Survey-Final.pdf>
- Johar, J. S., & Sirgy, M. J. (1991). Value-expressive versus utilitarian advertising appeals: When and why to use which appeal. *Journal of advertising*, 20(3), 23-33.
- Jobber, D. (2004). *Principles and practice of marketing*. McGraw-Hill.
- Juslin, P. N., & Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms. *Behavioural and brain sciences*, 31(05), 559-575.

- Kahneman, D. (2011). *Thinking, fast and slow*. Macmillan.
- Keller, K. L. (2003). *Strategic brand management*. Pearson Education Limited.
- Kennedy, G. A. (2003). *Classical rhetoric and its Christian and secular tradition from ancient to modern times*. University of North Carolina Press.
- King, N., & Horrocks, C. (2010). *Interviews in qualitative research*. Sage.
- Kotler, P., & Armstrong, G. (2010). *Principles of marketing*. Pearson education.
- Kvale, S., & Brinkmann, S. (2007). *Interviews: Learning the craft of qualitative research interviewing*. London, UK: Sage Publications.
- Larsen, C.W. (2014). SAS i luften med nyt koncept. Retrieved from <http://markedsforing.dk/artikler/kampagner/sas-i-luften-med-nyt-koncept>
- Lincoln, Y. S., & Guba, E. G. (1985). *Naturalistic inquiry*. Beverly Hills, Calif.: Sage Publ.
- Los & Co. (2017). About us. Retrieved from: <http://www.losco.no/english/>
- Lufthansa. (2017). Information & Service: your journey with Lufthansa. Retrieved from <http://www.lufthansa.com/de/en/Information-Service>
- Macias, W. and Lewis, L.S. (2003) A content analysis of Direct-To-Consumer (DTC) prescription drug web sites. *Journal of Advertising*, 32(4), 43–56.
- Malär, L., Krohmer, H., Hoyer, W. D., & Nyffenegger, B. (2011). Emotional brand attachment and brand personality: The relative importance of the actual and the ideal self. *Journal of Marketing*, 75(4), 35-52.
- Mascarenhas, O. A., Kesavan, R., & Bernacchi, M. (2006). Lasting customer loyalty: a total customer experience approach. *Journal of consumer marketing*, 23(7), 397-405.
- Masterson, R., & Pickton, D. (2004). *Marketing: an introduction*. McGraw-Hill.
- McKay, B., & McKay, K. (2010). Classical Rhetoric 101: The Three Means of Persuasion. Retrieved from <http://www.artofmanliness.com>: <http://www.artofmanliness.com/2010/12/21/classical-rhetoric-101-the-three-means-of-persuasion/>
- Mcquarrie, E. F., & Mick, D. G. (1996). Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*, 22(4), 424
- McQuarrie, E. F., & Mick, D. G. (1999). Visual rhetoric in advertising: Text-interpretive, experimental, and reader-response analyses. *Journal of consumer research*, 26(1), 37-54.

- Merriam, S. B. (1998). *Qualitative Research and Case Study Applications in Education*. San Francisco: Jossey-Bass.
- Muncy, J., & Hunt, S. (1984). Consumer Involvement: Definitional Issues and Research Directions. *Advances in Consumer Research*, 11(1), 193-196
- Naylor, G., Kleiser, S. B., Baker, J., & Yorkston, E. (2008). Using transformational appeals to enhance the retail experience. *Journal of Retailing*, 84(1), 49-57.
- Nilsson, T. (2006). Marketing and Classical Rhetoric. In S. Lagrosen, & G. Svensson, *Marketing - Broadening the Horizons*. Studentlitteratur.
- O'Shaughnessy, J., & O'Shaughnessy, N. (2004). *Persuasion in advertising*. Routledge.
- Park, C.W., Jaworski, B.J. and MacInnis, D.J. (1986) Strategic brand concept-image management. *The Journal of Marketing*, 50(4): 135–145.
- Percy, L., & Elliott, R. H. (2016). *Strategic advertising management*. Oxford, United Kingdom: Oxford University Press.
- Phillips, B. J., & McQuarrie, E. F. (2004). Beyond visual metaphor: A new typology of visual rhetoric in advertising. *Marketing theory*, 4(1-2), 113-136.
- Pine, J., & Gilmore, J. H. (1999). *The experience economy: work is theatre and every business a stage*. Boston: Harvard Business School Press.
- Pine, J., & Gilmore, J. (2013). *The experience economy: past, present and future*. In J. S. Sørensen, *Handbook on the Experience Economy* (pp. 21–44). Edward Elgar.
- Puto, C. P., & Wells, W. D. (1984). Informational and Transformational Advertising: the Differential Effects of Time. *Advances in Consumer Research*, 11(1), 638-643.
- Rapp, C. (2010). Aristotle's Rhetoric. *The Stanford Encyclopaedia of Philosophy*
- Reardon, K. (2005). *Becoming a skilled negotiator*. John Wiley and Sons.
- Saldaña, J. (2015). *The coding manual for qualitative researchers*. Sage.
- SAS. (2017a). SAS Annual Report 2015/2016. Retrieved from <http://www.sasgroup.net/en/wp-content/uploads/sites/2/2017/02/2016eng.pdf>
- SAS. (2017b). SAS celebrates 70 years in the sky. Retrieved from <http://www.sasgroup.net/en/sas-celebrates-70-years-in-the-sky/>
- SAS. (2017c). We Are Travelers - Peter. Retrieved from <https://scandinaviantraveler.com/dk/play/we-are-travelers-flysas-peter>
- SAS. (2017d). Kjetil Trædal Thorsen take it from the rooftop. Retrieved from <https://scandinaviantraveler.com/dk/node/337>

- SAS. (2017e). Behind the scenes med Tiril. Retrieved from <https://scandinaviantraveler.com/dk/play/we-are-travelers-flysas-behind-the-scenes-med-tiril>
- SAS. (2017f). Travel Info. Retrieved from <https://www.flysas.com/en/travel-info/>
- Saunders, M. N. (2015). *Research methods for business students, (7th edition)*. Pearson Education India.
- Schmitt, B. (1999). Experiential marketing. *Journal of marketing management*, 15(1), 53-67.
- Sethuraman, R., Tellis, G. J., & Briesch, R. A. (2011). How well does advertising work? Generalizations from meta-analysis of brand advertising elasticities. *Journal of Marketing Research*, 48(3), 457-471.
- Shea, R. (2016). The Rhetoric of Advertising. Retrieved from [http://apcentral.collegeboard.com/apc/members/courses/teachers\\_corner/32181.html](http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/32181.html)
- Shenton, A. K. (2004). Strategies for ensuring trustworthiness in qualitative research projects. *Education for information*, 22(2), 63-75.
- Shi, Z., & Whinston, A. B. (2013). Network structure and observational learning: evidence from a location-based social network. *Journal of Management Information Systems*, 30(2), 185-212.
- Shimp, T. A. (1981). Attitude toward the ad as a mediator of consumer brand choice. *Journal of advertising*, 10(2), 9-48
- Shimp, T. A., & Andrews, J. C. (2013). *Advertising, promotion and other aspects of integrated marketing communications*. 9th edition. Thomson South-Western, Mason, OH.
- Snyder, M. and DeBono, K.G. (1985) Appeals to image and claims about quality: Understanding the psychology of advertising. *Journal of Personality and Social Psychology*, 49(3): 586–597.
- Solomon, M., Bamossy, G., & Askegaard, S. (2002). *Consumer behaviour*. Pearson Education Limited.
- Sonesson, G. (2013). Two strands of rhetoric in advertising discourse. *International Journal of Marketing Semiotics*, 1(1), 6-24.
- Sproule, J. M. (1997). *The heritage of rhetorical theory*. McGraw-Hill College.
- Stafford, M. R., & Day, E. (1995). Retail services advertising: the effects of appeal, medium, and service. *Journal of Advertising*, 24(1), 57-71.

- Swaminathan, V., Zinkhan, G. M., & Reddy, S. K. (1996). The evolution and antecedents of transformational advertising: A conceptual model. *Advances in Consumer Research*, 23, 49-55.
- Teixeira, T. (2012, March). The New Science of Viral Ads. *Harvard Business Review*, 90(3), pp. 25-27.
- Thomson, M., MacInnis, D. J., & Park, C. W. (2005). The ties that bind: Measuring the strength of consumers' emotional attachments to brands. *Journal of consumer psychology*, 15(1), 77-91.
- Tom, G., & Eves, A. (1999). The Use of Rhetorical Devices in Advertising. *Journal of advertising research*, 39-43.
- Tonks, D. G. (2002). Marketing as cooking: The return of the sophists. *Journal of Marketing Management*, 18(7-8), 803-822.
- Torrance, H., & Stark, S. (2005). Case study. In B. Somekh, & C. Lewin, *Research methods in the social sciences*. London: Sage Publications.
- Turner, O. (2008). *Social Science Methodology*. SAGE Publications Ltd.
- Vaismoradi, M., Turunen, H., & Bondas, T. (2013). Content analysis and thematic analysis: Implications for conducting a qualitative descriptive study. *Nursing & Health Sciences*, 15(3), 398-405
- Warren, R., Wicks, J.L., Wicks, R.H., Fosu, I. and Chung, D. (2007) Food and beverage advertising to children on U.S. television: Did national food advertising respond? *Journalism and Mass Communication Quarterly*, 84(4), 795–810.
- Wells, W. D. (1980). *How Advertising Works*. Needham.
- Yin, R. K. (2013). *Case study research: Design and methods*. Sage publications.
- Zeithaml, V. A., Parasuraman, A., & Berry, L. L. (1985). Problems and Strategies in Services Marketing. *Journal of Marketing*, 49(2), 33.
- Åkestam Holst. (2017). Akestam.holst: Info. Retrieved from:  
<http://fabriken.akestamholst.se/akestamholst/info/>

## 9. Appendices

---

### 9.1 Appendix 1 – Interview: Topic List and Questions

#### General Introduction

Action: *Watch the first WAT-commercial (if possible)*

#### Introduction Interviewee

- Could you start by telling me a little bit about the first We Are Travelers commercial?
- What was your role on the first We Are Travelers commercial?

#### General – WAT

- When you initially started working on We Are Travelers, what did SAS write in the **advertising brief**? What were the **objectives** and what did they want to achieve? How did the video help achieve these objectives?
- Who is the **target group** for the commercial? What do you know about them? What differentiates them from other audiences? How is this reflected in the commercial? How did you get these insights?
- Which **countries** is this commercial supposed to be shown in? What is the competitive market situation like there?
- What knowledge do you have on SAS's **price** positioning? Did this knowledge affect the campaign?

#### Transformational Advertising

- Would you say the message strategy was more linked to rational or emotional buying behaviour? Why?
- What do you think people will **think or feel** when watching the commercial?
- How do you think the commercial could influence the **experience** of traveling with SAS? In what way? How does it create a different experience for audiences compared to people who did not watch the commercial?

#### Rhetoric – Pathos

- Was the commercial meant to evoke certain **emotions**? If yes, which emotions? Could you explain how you tried to evoke these emotions? Wording, visuals, music, anything else?
- What was the intended focus of the commercial for passengers traveling with SAS? Why? (For example in our opinion there is some kind of focus on **unity**, can you reflect on that?)

#### Rhetoric – Ethos

- How did you use the SAS logo and what was the intention?
- Do you think viewers need to be **reassured** of SAS's capabilities? Why?
- You use the word "we" a lot, what was the intention of the chosen words?

#### Rhetoric – Logos

- There is no **data and research** highlighted in this commercial, how come? How much data and research did you have at your disposal when creating the commercial? Why was this not used in the commercial?

#### Challenges

- What were the **challenges** in this campaign? How did you handle these challenges?

#### Closing

- Ask if interviewee wants to add anything

## 9.2 Appendix 2 – Tally Of the Three Rhetorical Proofs Found In the SCA

Type / Element	Overarching theme	Ethos	Pathos	Logos
Written text	Unity		1	
	Knowledgeability	2		
	Individuality			
	Dramatic			
	Anticipation			
	Calmness			
	Modernity			
Spoken words	Unity		10	
	Knowledgeability			
	Individuality		7	
	Dramatic			
	Anticipation			
	Calmness			
	Modernity			
Elements of sound	Unity			
	Knowledgeability			
	Individuality			
	Dramatic		5	
	Anticipation		2	
	Calmness			
	Modernity			
Visual elements	Unity			
	Knowledgeability	4		
	Individuality		1	
	Dramatic			
	Anticipation		3	
	Calmness		2	
	Modernity	1		
Elements of movement	Unity		2	
	Knowledgeability	3		
	Individuality		7	
	Dramatic			
	Anticipation		3	
	Calmness			
	Modernity			