‘Setting the joy free’ with Cadbury UK

A CDA analysis of how persuasion is communicated within Cadbury UK’s social media discourse, according to Aristotle’s ‘persuasive proofs’

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ABSTRACT

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This study uses a CDA analysis in order to take a critical look at how linguistic and visual techniques are used to create positive messages about a ‘modern’ brand, British confectionary company, Cadbury UK, in their social media discourse on Facebook, Instagram and Twitter. The study goes further in exploring how these messages are constructed in a way which according to Aristotle, is ‘persuasive’, looking at how they appealed to emotion (pathos), the character or trustworthiness of the brand (ethos) and how the message created or appealed to logic (logos). The study focuses on critical theoretical perspectives regarding the promotion of consumerism in such marketing operations, whilst also looking at how the messages identified are aimed at ‘persuading’ the audience into accepting consumerist values. This thesis also views social media as a platform upon which much sociological theory still applies such as the idea of ‘self-presentation’ for example, where individuals aim to present themselves in a way which benefits them within a social setting. The main messages identified within Cadbury UK’s social media discourse were: ‘Cadbury UK is a familiar ‘voice’, ‘Cadbury UK is a brand who cares’, ‘Cadbury UK is a source of joy’, ‘Cadbury UK shares festive family values’, ‘Cadbury UK is comforting’ and ‘Cadbury UK is a cultural symbol’. What these messages point out as a general summary is that Cadbury UK had utilised their social media discourse as a way of appearing ‘familiar’ to the consumer, with the aim of creating a ‘friendly’ relationship with them. It was also found that in all cases, pathos played a vital role in making the messages ‘persuasive’. This allowed the brand to communicate with the consumer at a ‘closer’, more emotional level.
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1. Introduction

The prevalence of social media as a marketing tool has been well documented to have given rise to the consumer voice, where traditional marketing processes such as advertising failed to do so (Alameddine, 2013). The two-way capabilities of social media have brought about what Solis & Breakenridge (2009) coin as “some of the most incredible and dramatic transformations in decades” (Solis & Breakenridge, 2009, p. xviii). Indeed, key to these changes is the move away from “old-school approach of ‘marketing at’ people” (Solis & Breakenridge, 2009, p. xviii) to instead “engaging in conversations that will enhance the brand and consumer relationships” (Solis & Breakenridge, 2009, p. xviii), which has been adopted by brands since the realisation that social media could be utilised in way which fulfils their commercially-driven goals. However, having the ability to communicate with brands is not the only way in which the consumer has gained power in the communicative process. Social media also gives the consumer, to an extent, the power to ‘self-select’ (Valkenburg, Peter & Walther, 2016, p. 4) which messages they are exposed to, something which has up until now, been almost impossible. Indeed, the consumer can now choose to ‘like’ or ‘follow’ the pages of brands that interest them, meaning that they are active in the process of marketing, and not “passive” (Kwak, Andras & Zinkhan, 2009, p. 49) beings used to soak up the persuasive messages, a process which marketers have in the past, been partially reliant on (Winslade, 2013).

Advertising is pervasive as we are bombarded with persuasive messages from all corners. From radio to television commercials to advertisements on public transport to billboards and the Internet, we are constantly persuaded to believe in something or behave in a certain way. If we think of advertising as a way of disseminating information to carry out business, we might say advertising began ages ago. When people bring some of their crops to the market and stand there shouting their wares, they are actually advertising their products. Advertisers have used numerous persuasive strategies throughout the ages. (Christopher, 2013, p. 773)

In social media marketing however, businesses are forced to focus on understanding and developing relationships with the consumer, so as not lose their trust within this social setting. “Companies don’t want to be seen as power hungry. Instead, companies want to engage and interact by educating and personalizing their consumers’ online experience” (Edgecomb, 2017). It has also been pointed out that businesses have lost power through the increased fear of uncontrolled public scrutiny on social media that “firms have been increasingly relegated to the sidelines as mere observers, having neither the knowledge nor
the chance –or, sometimes, even the right– to alter publicly posted comments provided by their customers” (Kaplan & Haenlein, 2010, p. 60).

This power to the consumer could be viewed as a positive step forward by those concerned with how traditional advertisements disseminate and exercise ideological power. Specifically, those concerned with how they persuade us into adopting values and ideologies which contribute to the upkeep and development of the capitalist system. Such academics including Benhabib & Bisin (2002) for example, claim that “Western societies have developed into a historically new stage in the evolution of capitalism, one which is characterized by corporations exercising monopolistic power and sustaining demand by advertising through the media” (Benhabib & Bisin, 2002, p. 1). Whilst the influential impact of traditional marketing practices on the consumer by corporations has been well recognised as promoting a ‘consumerist culture’ which benefits the richest, social media as a potential channel for the dissemination of consumerist messages, has received less attention. Indeed, according to Roesler (2015), the impact of social media marketing has, from the point of view of those who seek to make financial profit from consumption, such a positive influence on purchase decisions that ‘business owners can afford to overlook it’ (Roesler, 2015).

Thus, in this study, I will analyse persuasive, influential, ‘consumerist’ messages and how they are constructed through the strategic use of linguistic and visual techniques within the social media discourse of Cadbury UK on Facebook, Instagram and Twitter. In order to do this, the messages will be analysed through the ancient rhetorical perspective of Aristotle, in particular through the lens of his persuasive proofs ethos, pathos and logos, more simply described as “ways of making speech persuasive” (Keith & Lundberg, 2008, p. 36). This will be done through a multimodal approach to Critical Discourse Analysis (CDA) in order to interpret how persuasive, commercially driven messages are intertwined with the visual and linguistic elements within a selection of Cadbury UK’s social media posts.

2. Background – Cadbury UK

Cadbury UK is a manufacturer of confectionary products and is widely considered as a ‘national treasure’ in Britain, thanks to its long and largely successful history. Headquartered in Uxbridge (London, England) the Cadbury brand is considered, according to Yehia (2014) as the third oldest iconic British brand still in business after being established in Birmingham, England in 1824. Whilst the brand specialises in the production of chocolate, it has also expanded into the production of other products such as biscuits and hot drinks for example. The brand, at least as it appears in its current form, adopts the slogan ‘free the joy’,
something which is consistent across most of its marketing material, none more so than within its social media operations. Cadbury UK have been widely recognised as a brand which has embraced social media as a way of marketing the brand, indeed, what is more, they have also been regarded as a brand which has been able to produce content which ‘stands out’ within a busy social media environment.

Cadbury is one brand that has certainly found a sweet spot among the noise and distraction of social media. A network of campaigns and a "social first" strategy have combined brand building with entertaining editorial and no small amount of market research. (Kiss, 2013)

Cadburys’ current logo originally appeared in 1921, but was not used within major branding operations until 1952. Similarly, their recognisable ‘brand colour’ purple, was used from 1920, and still forms a major part of their marketing operations (Cadbury UK, 2017).

![Cadbury UK logo](Sabin, 2014)

However, whilst Cadbury remains a much-loved British icon, in 2010, the brand was purchased by Mondelez International, an American multinational beverage, confectionary and food company, a deal which was heavily criticised by British consumers as betraying its British ‘heritage’.

### 3. Aim and research questions

As previously discussed, the persuasive properties of traditional marketing and communication practices such as advertising for example have been well documented (Christopher, 2013). Thus, adopting a Critical Discourse Analysis (CDA) approach, this study aims to investigate how Cadbury UK construct messages within their social media discourse which could be argued to both promote consumption, and according to Aristotle’s persuasive
proofs (ethos, pathos and logos), can be deemed as ‘persuasive’ and thus influential on how the audience think or feel about the brand. The thesis thus contributes empirical knowledge to the study of, first and foremost, how brands use traditional rhetorical principles in order to exercise, to at least some extent, ideological influence over consumers who are also social media users, with the aim of maintaining or increasing consumption levels. This knowledge is valuable as social media marketing has been previously viewed as giving consumers increased power in brand-consumer communications due to its two-way capabilities (Kaplan & Haenlein, 2010) and whilst this may be true, this thesis will explore how corporations are still able to retain at least some level of ideological control over the audience.

In the strive to fulfil this aim, two research questions were chosen as ‘steps’ used to fully explore this ‘problem’. Firstly, it is necessary to identify which main messages are present in the material studied, which is the focus of the first research question. Secondly, it was necessary to examine how these messages were constructed ‘persuasively’, according to Aristotle’s persuasive proofs.

R.Q. 1: What are the main messages identified within the selected Cadbury UK social media marketing material?

R.Q. 2: How are the main messages constructed in a way which, according to Aristotle’s concepts of ethos, pathos and logos, makes them persuasive?

4. Previous research

The thesis will now go on to examine a selection of previously conducted studies which relate and aid the clarification of the role of this thesis within its field of research.

4.1 Facebook, Instagram and Twitter

In a study carried out by Basilisco & Jin (2015), the researchers conducted an online survey which was sent to a random and unspecified number of Filipino Facebook users in order to obtain information about their motivations behind Facebook usage. A total of 243 valid responses were accumulated and quantitively analysed using SPSS, the main results of which indicated that the main motivations behind their taking-part of Facebook was the search for social relationships, for entertainment, seeking information, convenience, social capital and make themselves feel good about their lives or what they wish their lives to be. In terms of theoretical framework, the study took a uses and gratifications approach to research, looking at why individuals use this type of media. Secondly, in a content analysis carried out by Smith & Sanderson (2015) looking at the self-representation of athletes on Instagram, the 50 most
recent posts of 32 different sportsmen and women, both captions and image were analysed separately. Athletes from a range of different sports were selected from the study, these were basketball, soccer, tennis, track, golf, swimming, baseball, and softball. Indeed, the main results showed that the representations could be categorised as the following: Humanitarian, Family-Driven, Personality Traits and Interests, Dedicated Athlete, Endorser and Socialite. The theory of self-presentation provided the key theoretical framework for this study. Lastly, in a study carried out by Shu-Chuan, Chen & Sung (2015), Ajzen’s (1991) model of the theory of planned action was applied in order to examine brand-following behaviour on Twitter. The results of the study showed that attitudes towards brand-following, the subjective norms of the consumer and the perceived behavioural control were all found to positively impact upon brand-following behaviour. It was also found that those who have a stronger brand attachment are more likely to show intention to follow a brand and finally, the intention of consumers to tweet and retweet links posted by brands are the two behavioural outcomes of following brands.

4.2 Rhetoric in traditional marketing and communication

In a study carried out by Adegoju (2008), the researcher conducts a rhetorical analysis on advertisements promoting herbal medicine in Nigeria. Indeed, the researcher focuses on the application of Aristotle’s persuasive proofs (ethos, pathos and logos) and the three types of rhetorical speech (deliberative, forensic and epideictic) across traditional marketing channels within electronic and print media. The channels chosen for examination from electronic media are radio and television, whilst the chosen print channels were paid adverts in national news magazines (Adegoju, 2008). The aim of the study is to identify whether such a “culturally based” (Adegoju, 2008, p. 3) practice -as the use of herbal medicine in Nigeria- was advertised using equally culturally-specific strategies. One of the main results of the study indicated that one of the main rhetorical strategies employed in the advertising of herbal medicine, was the attempt by the companies to appear credible by displaying “practical intelligence and knowledge of herbal healing” (Adegoju, 2008, p. 6). However, Adegoju (2008) draws the conclusion that the strategies employed in the advertising of herbal medicine in Nigeria “generally fit in with the prefabricated style of advertising discourse” (Adegoju, 2008, p. 3) and thus are not culturally specific. Indeed, this study outlines the idea that there exists a common rhetorical structure within traditional advertising which is not disturbed by cultural factors. Furthermore, the study shows a distinct focus on the application of Aristotle’s persuasive proofs (ethos, pathos and logos) and outlines their application in traditional marketing practices.
Also looking at how rhetoric and semiotics are applied within traditional marketing practices is a study conducted by Ellison (2014), who, using Critical Discourse Analysis (CDA), aims to analyse the discourse surrounding the idea of ‘agelessness’ in print advertisements for anti-ageing skin care products in North America. In particular, the researcher looks at the way in which anti-ageing skin care products are put forward as objects of desire, with the end goal of helping the consumer become ‘ageless’ in their appearance. Using the tools available in the study of semiotics and visual rhetoric, the researcher identifies four main representations of ‘agelessness’. The first representations identified was titled “Agelessness as Scientific Purity” (Ellison, 2014, p. 20), the second was entitled “Agelessness as Genetic Impulse” (Ellison, 2014, p. 20), the third “Agelessness as Nature’s Essence” (Ellison, 2014, p. 20) and lastly “Agelessness as Myth” (Ellison, 2014, p. 20). Furthermore, Ellison (2014) claims that the results represent “one of the most pervasive vehicles through which our current vision(s) of ageless perfection are reflected, reinforced, and suspended in a drop of cream” (Ellison, 2014, p. 20). Indeed, the study carried out by Ellison (2014) informed the appropriate selection of method for this master thesis, which also uses a Critical Discourse Analysis (CDA) to identify the key persuasive messages behind a selection of marketing material, whilst also examining the specific choices made in contribution to their construction.

4.3 Rhetoric on social media

In a study analysing successful brands’ application of rhetorical principles within social media content, Stevanovich (2012) carried out an examination of the Facebook and Twitter posts of three brands which were considered to be “standouts in their respective industries” (Stevanovich, 2012, p. 3) in terms of their social media usage, Coca-Cola, Southwest Airlines, and the U.S Army. Indeed, Stevanovich (2012) applied the three-stage model of neo-Aristotelian criticism in order to examine the rhetorical principles applied. The first step required that Stevanovich (2012) ‘reconstructed’ the context of the content, focusing on the ‘personality’ of the brand being analysed and its reasons for taking part in social media discourse. The second is the application of the ‘five cannons of rhetoric’ aimed at identifying the rhetorical steps involved in the ‘speech’ or in this case, the content. The last stage involved the assessment of the impact of the content on the audience, this was measured by analysing engagement levels of the posts along with the amount of ‘followers’ or ‘likes’ the brand had on its pages. The findings of the study proved the importance of content in social media discourse and that communication theory is important in becoming ‘successful’ on these platforms. Ethos, pathos and logos were included as a part of this rhetorical and it was indeed found that such principles were applied in order to create “compelling” (Stevanovich, 2012, p. 65) content. However, within the study there was little focus on how these concepts
are constructed within individual pieces of content, which could have provided a better understanding of how such concepts are tailored to social media audiences.

In a second study focusing on the analysis of organisational social media content Lee & Kahle (2016) aimed to examine the “linguistic makeup” (Lee & Kahle, 2016, p. 201) of tweets from organisations within the sports industry. Indeed, the researchers aim to uncover the relationships between the emotions and values communicated by the organisations and how this contributes to the achievement of their marketing objectives. The main theoretical framework which makes up this study is the idea that words are an essential tool in marketing, used in order to attach value to what is being promoted. The researchers use the idea of “means-end chains” (Lee & Kahle, 2016, p. 201) when describing how words of social value are used in marketing in order to attach meaning to certain products, for example, with the aim of prompting consumers to buy them using emotional appeal. The main methodology of this study was a qualitative content analysis carried out by the use of software which categorised the words used in the organisation’s posts based on the emotions they are believed to evoke. The key findings which came from the study were that the organisations were all found to promote various levels of the following values; excitement, self-fulfilment, being respected, fun and enjoyment, security, self-respect and sense of accomplishment.

4.4 Businesses and social media
A study carried out by Jones, Borgman & Ulsoy (2014) aimed to analyse how social media and the Internet, could impact on small businesses in seemingly “underserved” (Jones, Borgman & Ulsoy, 2014, p. 611) regions. The researchers adopted a case study research methodology as they believed this method to offer the most detail. They also used a number of surveys and semi-structured interviews in order to understand what the business owners thought about the use of social media and the Internet. Whilst there is no solid theoretical framework as this is more of a market research-based study, the key idea upon which the study is built is the idea that “Internet technology and social media are known to have substantial impacts on the operations and success of businesses” (Jones, Borgman & Ulsoy, 2014, p. 611). The study also builds its theoretical framework from other pieces of previous literature concerning the strategic use of social media. The main findings uncovered by this study were that the use of the internet and social media by small businesses contributed to an increase in brand awareness, enquiries, relationships with customers, new customers, global reach, the co-promotion of other local businesses thus enhancing the reputation of the business within the region.
In a study carried out by Kljucanin, Pourjanaki & Shahbazi (2012), the researchers aimed to examine how brand awareness can be created through the use of social media using one case study in particular, Husqvarna Sverige. Evidently, whilst only one company was selected and focused upon, one can assume that Husqvarna Sverige use social media in a way which many companies do at this moment in time. The theoretical aspect of this study focuses very much on the two-way communication which is available across social media in marketing today, without the inclusion of a specific theory upon which to base the research. Theories which concern this study could include audience reception theories for example. The research questions listed by the authors were: “How should social media is used when firms do marketing in order to increase the customers' loyalty and willingness to do word-of-mouth for the firm? We will look into what the respondents’ think, what the theory is suggesting about this topic and lastly, we will look into how Husqvarna are using social media marketing in their daily operations” and “What influence has social media on the customer's perception of the brand and how does it affect the customer's behaviour?” (Kljucanin, Pourjanaki & Shahbazi, 2012, p. 5). The chosen methodology of the study was mixed with quantitative and qualitative methods. The quantitative section was an online questionnaire sent to Facebook users who had 'liked' the Husqvarna Sverige page, whilst the qualitative method used was an in-depth interview with a member of staff from the company. The results from the study showed that, on a number of levels, Husqvarna Sverige were “quite successful” (Kljucanin, Pourjanaki & Shahbazi, 2012, p. 49) in building brand awareness using social media, according to the range of data collected.

In a study carried out by Alameddine (2013), the researcher examined the role which social media plays in modern marketing practices. The researcher broke this general aim down further into separate research questions which were: “What are the stated reasons why marketing executives from selected companies use social media in online marketing?”, “Which social media metrics and analytics are used by marketing executives from selected companies for online marketing?”, “What are examples of successful marketing strategies implemented by marketing executives from selected companies?”, “How reliable are the metrics used by marketing executives from selected companies in interpreting the data they collect by which the effectiveness of social media marketing campaigns is being measured?” and “How do marketing executives from selected companies assess the effect of social media marketing on their revenue?” (Alameddine, 2013, p. 7). The theoretical framework for the study is very much focused on marketing and communication theory and is based on the idea that ‘the medium is the message’ -as stated by the researcher. The study used the qualitative method of semi-structured, individual interviews with one executive from each company involved, there were seven in total. The researcher expressed the need for qualitative
methods as it had “social purposes” (Alameddine, 2013, p. 40). The results of the study showed that the use of social media marketing was very much dependent on the needs of each company. This evidently determined how they used social media and how often for example.

4.5 Social Media and the Audience
The aim of a study carried out by Kuhakoski & Seifert (2015) was to analyse why Swedish users of Pinterest indeed use the platform. The aim is very much based on helping businesses who are considering utilising the platform as a part of their strategy, to better understand Pinterest, thus helping them to make more informed, educated decisions about how it should be used. Thus, whilst the focus is on the study of how people or ‘consumers’ use Pinterest, the study is aimed at providing knowledge to businesses. The main research methodology used was in-depth qualitative interviews with Swedish Pinterest users. The theoretical framework of the study is very much based on what needs platforms fulfil for users. Some of the key theories and concepts which make up the study include the theory of reasoned action, need fulfilment, technology acceptance and the brand activity awareness. Finally, the main findings of the study indicated that for Swedish users of Pinterest, the platform is not used as a means of socialising, it is more often used as a platform of “personal inspiration” (Kuhakoski & Seifert, 2015, p. III). The researchers suggest that this is reinforced by the irregular usage of the platform.

A second study looking at audience usage of social media was conducted by Rohm, Kaltcheva & Milne (2013). The aim of this study was to analyse the role of social media, Facebook and Twitter specifically, in how young people or “digital natives” (Rohm, Kaltcheva & Milne, 2013, p. 295) communicate and interact with brands. The researchers identified their research gap within the need for further research particularly looking at the depth of consumer interactions with brands, and indeed, how these interactions take place in online and social spaces. In terms of the research methods used, the researchers provided 58 participants with ‘research diaries’ over a one-week period. Within which the participant would keep a record of their social media activity and, most importantly in this case, their interactions with brands across Facebook and Twitter. Rohm, Kaltcheva & Milne (2013) claimed that this method enabled them to get a good personal insight into their social media usage. Indeed, the main theoretical framework upon which the study is based is very much centred around the idea that with the proliferation of social media as a digital brand management tool, greater online consumer engagement is possible, leading to an increase in competitiveness. However, the uses and gratifications model was also applied in order to
understand what function such interactions were fulfilling for the consumer. Finally, the main findings of this study were that interactions driven by social media between brands and consumers could be categorised by five themes or ‘motivations’: entertainment, identifying with the brand, timeliness or speed of service, product information and promotions. The authors also found correlations between these categories and the gender and age of the consumer.

The aim of a study carried out by Fischer & Reuber (2011) was to examine the role of social interactions across social media in the changing of attitudes and behaviour. Specifically, the researchers wanted to study the effects of social media use and/or interactions on the creativity of entrepreneurs. The main theoretical perspective applied within this study is the theory of ‘effectuation’, which in this context refers to the generation of new concepts and ideas due to social interaction. The methodology of this study was largely qualitative. The researchers selected twelve entrepreneurs and interviewed each of them. For two weeks before and six months after the interview the entrepreneurs’ social media activity was monitored. However, the data was analysed statistically in order to identify any correlations. The findings showed that in fact, social interactions created new ‘effectuation pathways’ and, in turn, increased the generation of new ideas.

5. Research gap

From the selection of articles examined in the research review, one can see that both traditional (Adegoju, 2008; Ellison, 2014) and modern marketing and communications (Stevanovich, 2012; Lee & Kahle, 2016) have been studied with a distinct interest in how rhetorical techniques impact on the communicative process. Indeed, one can also see that the power of social media as a marketing tool has also been a focus of much academic attention (Jones, Borgman & Ulusoy, 2014; Kljucanin, Pourjanaki & Shahbazi, 2012; Alameddine, 2013). Similarly, the research review also notes the academic interest in the effects of social media on audiences (Kuhakoski & Seifert, 2015; Rohm, Kaltcheva & Milne, 2013; Fischer & Reuber, 2011) with specific research on how the theories of uses and gratifications and self-presentation can be applied to Facebook and Instagram respectively (Basilisco & Jin, 2015; Smith & Sanderson, 2015) and how brands and consumers interact on Twitter (Shu-Chuan, Chen & Sung, 2015).

Whilst the literature review outlines how prevalent rhetorical theory is in the creation of effective social media content (Stevanovich, 2012) and how effective Aristotle’s persuasive proofs (ethos, pathos and logos) have been and continue to play a key role in marketing
practices (Stevanovich, 2012; Adegoju, 2008), there lacks a greater examination of how such principles are applied within the production of strategic social media content through linguistic and visual techniques. Indeed, this study aims to fill this research gap by carrying out a Critical Discourse Analysis on how persuasion is constructed by individual messages within social media content, with a focus on the identification of Aristotle’s three persuasive proofs or “ways of making speech persuasive” (Keith & Lundberg, 2008, p. 36). The literature review also indicates that these concepts remain a key focus of academic work regarding how persuasive messages are constructed.

6. Theoretical frame and concepts

In this section, the thesis will present theoretical concepts which were used within the construction of this thesis, and that provide a solid theoretical basis from which to study how a brand utilises persuasive principles within its social media discourse.

6.1 Critical theory

Critical theory has most often been applied to the study of marketing practice with a focus on how such operations contribute to the growth of consumerism or ‘the efforts of marketing practices aiming to turn individuals into consumers’, as described by Doyle (2011). Indeed, the societal impact of marketing practices as promoting consumerism has been closely linked to the upholding of a “monopolistic” capitalist system whereby demand of material goods is maintained and created through media (Benhabib & Bisin, 2002) and thus giving credence to the idea that individuals in society are being manipulated, influenced and even exploited by the most powerful in aid of the fulfilment of their profit-driven gains.

Critical theory is an approach that studies society in a dialectical way by analyzing political economy, domination, exploitation, and ideologies. It is a normative approach that is based on the judgment that domination is a problem, that a domination-free society is needed. It wants to inform political struggles that want to establish such a society. (Fuchs, 2015, p. 1)

Critical theory is explained by Rexhepi & Torres (2011) as originating from the Frankfurt School, within which many academics worked within the Marxist tradition (Rexhepi & Torres, 2011). Furthermore, Rexhepi & Torres (2011) describe research within the realms of critical theory as “rooted in the needs and sufferings of the most oppressed populations, while arguing how many were unaware of their true material circumstance and the
structural and social barriers underlying their condition” (Rexhepi & Torres, 2011, p. 685). This tradition of thought is crucial to CDA research methodology as the aim of such a method is described by Machin & Mayr (2012) as “to draw out and describe the practices and conventions in and behind texts that reveal political and ideological investment” (Machin and Mayr, 2012, p. 4). Indeed, in this study, critical theory is applied through the identification of persuasive messages within social media discourse as a means of influencing the way in which the audience think. Whilst social media has been viewed as a distributer of power in marketing and communications from businesses to the consumer (Allamedine, 2013), Fuchs (2014) has also pointed out that capitalism is supported through social media as the most powerful remain the most influential, thus dominating discussion. Thus, critical and rhetorical theory share a close relation as, in many cases, power, influence and domination are exercised through rhetorical means.

Whilst social media is widely considered to be a platform which allows the consumer greater “power” (Ioanăs & Stoica, 2014, p. 295) in the marketing process, this study will examine the ways in which influential brands (in this case, Cadbury UK) are still able to exercise ideological influence and persuasion over their social media audience through the use of classic rhetorical devices within their content as a way of making their messages ‘persuasive’ and thus giving them credence of ‘believability’ amongst the audience. This, in turn, allows the brand to present themselves in a way which contributes to the fulfilment of their commercial aims, which will be explored further in the ‘social media’ subsection of this chapter. This section will now move on to discuss relevant rhetorical concepts which provide Cadbury UK a means by which to exercise persuasion and influence over the audience, within their social media messages.

6.2 Rhetorical Theory

The most commonly associated way in which control or influence is exercised from advertising to politics within messages, is through the use of rhetoric, which Keith & Lundberg (2008) coin as: “the art or study of using language effectively and persuasively” (Keith & Lundberg, 2008, p.3). Whilst traditional rhetorical theory has concentrated on the use of language, the multimodal approach that this study takes means that such principles will also be applied to the use of visual communication as a tool of persuasion. In order to understand Facebook, Instagram and Twitter posts as potential opportunities for the use of rhetoric, one can consider the concept of the ‘rhetorical situation’, put forward by Bitzer (1968). Whilst much rhetorical theory is focused on public speaking, Bitzer’s framework can be effectively applied to the use of Facebook, Instagram and Twitter as tools of rhetorical dissemination. The first requirement of any rhetorical situation according to Bitzer (1968) is
an “exigence” or “an imperfection marked by urgency; it is a defect, an obstacle, something waiting to be done, a thing which is other than it should be” (Bitzer, 1968, p. 6). In the case of the concerned social media platforms, this ‘exigence’ could materialise as a lack of a ‘relationship’ between the brand and its consumers for example, something which is fixable using Facebook, Instagram or Twitter by posting content which the consumer can relate to.

The second component claims that for any form of rhetorical discourse to take place, there must be an audience to hear it. On the platforms upon which this study is based, the accessibility of Cadbury UK’s pages makes them accessible to an unlimited audience - providing they are users of Facebook, Instagram or Twitter. The final component put forward by Bitzer (1968) is the presence of “constraints” (Bitzer, 1968, p. 8) which hinder the correction of the ‘exigence’ or problem. From a brand’s perspective, this could materialise as consumer apathy and lack of desire to interact with the brand, which, in turn, would make it difficult for a brand to solve ‘problems’ via social media such as changing the way they are viewed by consumers for example.

Looking more closely into material which may be used in a ‘rhetorical situation’ and arguably the most important piece of theory used within this study, are Aristotle’s ‘persuasive proofs’ or “ways of making speech persuasive” (Keith & Lundberg, 2008, p. 36). Firstly, what Aristotle termed logos, aims to identify the argument made in the text or “its logic; that is, the arguments it makes” (Keith & Lundberg, 2008, p. 36). When applied to this specific study, the ‘Logos’ of an organisation’s Facebook, Instagram or Twitter post refers to how the organisation aims to offer reasons why the consumer should act in accordance to the message being communicated. For example, if the aim of the post is to promote a new product or service, how does it try to convince the audience that this would be a good idea?

The second of Aristotle’s persuasive ‘proofs’ which will be applied within this study, is the technique of ‘Ethos’, that is, how the ‘speaker’ aims to appear credible or trustworthy. Whilst this concept is not exclusive to social media marketing, the concerned platforms allow the consumer and brand two-way communication, thus potentially allowing the brand to develop closer relationships with their customers and appear more trustworthy than through previous marketing platforms.

The last of Aristotle’s persuasive ‘proofs’ to be applied within this study is the use of the technique referred to as ‘Pathos’, which Keith & Lundberg (2008) define as the “emotional state of the audience, as produced by the speaker or speech” (Keith & Lundberg, 2008, p. 39). Similarly, this is not a concept exclusive to this relatively new form of marketing, as it is widely used in more traditional forms of marketing. For example, how does the material aim to change the way in which the audience feel in order to generate a favourable outcome for the organisation?
Aristotle’s persuasive proofs will form the basis for my analysis as a way by which to identify the manipulative properties of marketing material, designed for a group of platforms widely considered to have changed the way in which businesses approach marketing operations (Solis & Breakenridge, 2009), transferring the control in such communications to the consumer (Kaplan & Haenlein, 2010). However, the persuasive proofs will be applied in order to explore how the power of influence is still exercised across such platforms in order to fulfil the commercially-driven objectives of brands. Indeed, as meaning is created by both visual and linguistic elements in social media posts, it is important also to note the work of Barthes (1977), who was most commonly interested in the study of semiotics and viewed image as a set of intentionally-produced, persuasive signs. Barthes was interested in the persuasive, rhetorical behaviour of visual advertising as opposed to traditional rhetoric, which was, as described previously, centred around the study of language and linguistics, rather than the influential elements of image. Whilst semiotics is a field of research almost independent of rhetoric, in many cases, such as within the study of marketing material, the two are commonly used simultaneously, highlighted in Barthes’ (1977) essay *The Rhetoric of Image*.

> Because in advertising the signification of the image is undoubtedly intentional; the signifieds of the advertising message are formed a priori by certain attributes of the product and these signifieds have to be transmitted as clearly as possible. If the image contains signs, we can be sure that in advertising these signs are full, formed with a view to the optimum reading: the advertising image is frank, or at least emphatic. (Barthes, 1977, p. 33)

Aside from the persuasive use of rhetoric in traditional advertising content, rhetorical concepts have also been found to play a key role in the construction of ‘successful’ social media content (Stevanovich, 2012). In social media marketing, the notion that ‘content is king’ is a widely adopted belief (Stevanovich, 2012) and thus it has been noted that rhetorical concepts such as ethos, pathos and logos still play a large role in creating content (Stevanovich, 2012) which effectively communicates the messages of the brand, whilst also suiting the requirements needed for the successful production of social media content. The use of rhetoric within social media content thus enables brands such as Cadbury UK in the case of this study, to exercise influence over the way in which the consumer views the brand and/or its products which is in line with their profit-driven goals, whilst also contributing to consumerism, thus benefitting those who reap financial benefits to be had from this way of life, namely, brands. Indeed, this presents a rather novel form of ‘rhetorical situation’ where
persuasive messages are used to manipulate and alter the brand’s image amongst the audience, compared to how rhetoric was used in traditional marketing such as advertising, where persuasive efforts were mainly angled directly at selling products or services. “When we look at the historical background of advertisements, we see that initially the aim was to inform people about any product or service” (Köksal, 2013, p. 78). However, the aim of rhetoric in social media can, just as in traditional advertising, be seen as a way of manipulating the audience into partaking in the consumerist culture by making brands seem more appealing or ‘friendly’ to social media audiences, and thus increasing the chance that it will create long term relationships between the brand and the consumer which, above all, are beneficial to those generating revenue from them.

6.3 Social media
When discussing communications between those considered as subjects of consumerist messages (the consumer) and the disseminators themselves (brands), social media has been noted as providing an important, novel way in which to do so that offers businesses cheaper and more instantaneous means, thus increasing their ability and scope to influence the consumer directly whilst ensuring that their ability to generate profit is maximised. “Social Media allow firms to engage in timely and direct end-consumer contact at relatively low cost and higher levels of efficiency than can be achieved with more traditional communication tools” (Kaplan & Haenlein, 2010). According to Kaplan & Haenlein (2010), in a theoretical context, social media can be defined as the following: “Social Media is a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User Generated Content” (Kaplan & Haenlein, 2010, p. 61). The modern notion of Social Media Marketing (SMM) has been most commonly linked with the more traditional practice of Relationship Marketing (RM) where firms are able to create and maintain relationships with consumers and thus increasing the value of their brand’s image amongst the audience (Moretti & Tuan, 2013), which has also been referred to as Customer Relationship Management (CRM) (Sheth, Parvatiyar & Sinha, 2015). They do so by interacting with consumers in a way which is said to give consumers greater power within brand-consumer interactions through mutual “knowledge sharing” (Moretti & Tuan, 2013, p. 252) whereby the brand communicates its message to an audience which also has the ability to create, publish and share content which provides the brand with valuable information about the audience themselves, which Moretti & Tuan (2013) claim are key in business growth and innovation. This indeed, allows the ‘boundaries’ between firms and consumers which could be argued to have restricted how effective marketing messages were in reaching the audience, to become significantly blurred and thus meaning that on social
media, firms and consumers enjoy a ‘closer’ relationship, in that they are both active in the marketing process.

Social Media are characterized by a low level of complexity of dialogues and a high range of firm’s boundaries. Users are, indeed, no longer passive participants but they play an active role in the media process since they have become an important and productive source of content on the Web. (Moretti & Tuan, 2013, p. 253)

Indeed, with this ‘closer’ relationship within which both sides are viewed as holding power in the process, it has thus become important for businesses, as previously discussed, to build on the way in which they are viewed in such a ‘social’ setting, rather than promoting their products or services and thus running the risk that a social media audience with increased ‘power’ feels as if they are being viewed as passive receptors of messages of whom the brand have complete control over. Instead, it has been noted that the persuasive concepts of ethos, pathos and logos have been applied within social media content which steers the way in which the audience view the brand in any desired way (Stevanovich, 2012).

6.4 Facebook marketing

According to Barkholz & Retchin (2012) Facebook has become “the home of family photos, lighthearted chat – and serious brand-building” (Barkholz & Retchin, 2012). Indeed, some of the key benefits available to brands who utilise Facebook within their marketing operations, according to Barkholz & Retchin (2012) are the abilities to create and engage a community of consumers through contests, videos, photos amongst other activities (Barkholz & Retchin, 2012). They claim that “The goal is not immediate sales. Rather, it’s about feeling good about a brand” (Barkholz & Retchin, 2012). Indeed, the ‘openness’ of Facebook in terms of the type, size and shape of content which can be posted are an important part of what makes the platform an important and versatile way of engaging and creating relationships with individuals and communities of consumers. Whilst offering brands the opportunity for paid advertising, this study will focus on how Cadbury UK constructs rhetorically persuasive messages within content posted on their official Facebook page, which is free to set up and use, similar to an individual user’s profile. With the aim of engaging consumers via content, Facebook provides an opportunity for brands to, at least to some extent, persuade the audience of the brand’s good will through the application of rhetorical principles such as ethos, pathos and logos. From a critical perspective, this could be seen as aiming to increase brand loyalty and thus increasing consumption levels, contributing to the prevalence of a consumerist culture.
6.5 Instagram marketing
As a social media platform which is mainly focused on image-sharing, Instagram offers a slightly different way of marketing when compared to Facebook and Twitter, and thus a different opportunity to be rhetorical in their communication. Indeed, whilst consumers and brands are able to communicate via comments or personal messages, it has been suggested that content “should communicate personal content with a focus on one-way communication” (Wallsbeck & Johansson, 2014). When considered in the context of social media marketing which has been discussed, namely, as Relationship Marketing (RM), Instagram provides an interesting example of a platform which still enables the two-way functions of social media, with a focus on content that is personal to the consumer, whilst brands are able retain some one-way, more manipulative principles of traditional, visual marketing practices in presenting themselves to the Instagram audience.

6.6 Twitter marketing
Compared to the other two marketing platforms explored in this thesis, Twitter is considered as perhaps the most important for organisational contact and ‘relationship maintenance’ (Li, 2015). Indeed, Twitter has been noted for its “conversational orientation” whereby it “provides corporations and customers with an opportunity to engage in a two-way dialogue, thereby supporting mutual information exchange, which can be beneficial for both parties” (Thoring, 2011, p. 143). Indeed, as will be explored again later in the thesis, Twitter is the only platform within which a strict limit is imposed on the length of written posts (140 characters), thus limiting the amount of information which can be communicated per message, whilst video and image content are also allowed. Indeed, the conversational nature of Twitter provides its key difference when compared to Facebook and Instagram, where to a large extent, the drive is to produce engaging content, rather than engaging in real conversations with consumers. This also provides a different opportunity for brands to communicate or argue in a way which is rhetorically persuasive, whilst visual means are still available, their ability and scope to persuade linguistically is hindered by the character limitations.

6.7 Social theory in social media
Fuchs (2014) puts forward the idea that media in their most general sense are “techno-social systems” whereby “information and communication technologies enable and constrain human activities that create knowledge that is produced, distributed and consumed with the help of technologies in a dynamic and reflexive process that connects technological structures and human agency” (Fuchs, 2014, p. 37). Indeed, when this reflection is applied to social
media, we can see the existence of two forces at work, namely technology (media) and humans (society). As previously discussed, social media presents a platform of message dissemination which, in terms of marketing, has been considered to present the consumer with greater influence in the process. However, when examining the potential for those who benefit from consumerism to exercise power and influence over an audience which seemingly has equal capabilities on social media, such as the ability to use and exchange content for example, one must consider such platforms as ‘social situations’ as opposed to traditional marketing channels whereby communication was typically ‘one-way’, that is, from the brand to the consumer. Within ‘social situations’, the “need to belong is the fundamental drive to form and maintain relationships” (Seidman, 2013, p. 402). Thus, it is important that actors present themselves in a way which is likely to influence how other actors involved in the situation view them, most commonly in a positive sense. The sociologically-based theory of self-presentation, put forward by Baumeister & Hutton in 1987 offers an explanation of this phenomenon, whilst it has more recently been applied to how users participate in social media. According to the theory, the way in which we choose to present ourselves in society has two primary motivations. Firstly, the presentation must please the ‘audience’ i.e. the individuals to which one is being presented. The second type of motivation behind self-presentation is to attempt to fulfil one’s ideal self through the presentation of the actual self (Baumeister & Hutton, 1987, p. 71). In the case of social media, this second type of motivation could materialise as an individual who does not like their ‘actual self’ and thus aims to use social media as a means of altering how people view them by the content they share for example. Indeed, the theory of self-presentation has been applied to the use of Facebook for example in a study carried out by Seidman (2013) looking at how personality can influence an individual’s usage of social media and indeed what motivates them to do so. In the case of this study, self-presentation can also be well applied to organisational use of social media whereby brands attempt to alter and maintain a certain image that they want consumers to have of them. Indeed, in this context, we can see the application of both types of motivation as a brand wants to appear appealing to the audience, but also upholds an idea of how they want to appear, their ‘ideal self’. Whilst the theory of self-presentation is typically a sociological perspective and thus not specific to social media, the nature of platforms such as Facebook, Instagram and Twitter as opportunities to present oneself makes it paramount to understanding the way in which users behave in such settings. Indeed, most prominently, the process of self-presentation lends itself to the rhetorical concept of ‘ethos’, whereby brands such as Cadbury UK for example, may attempt to display their character through the linguistic and visual make up of their social media content. However, within the construction of ‘ethos’ brands have been found to utilise both emotion (pathos) and logic (logos) (Stevanovich, 2012) as ways of influencing and manipulating the how the ‘ethos’ of the brand
is constructed. Thus, allowing the brand to present themselves in a way which pleases the audience and allowing them to construct their ‘ideal self’ of how they want to be viewed. This theoretical perspective too displays an example of how the consumer is persuaded and manipulated into thinking in a way that contributes to consumerism, as they are influenced to think positively about brands such as Cadbury UK for example, thus potentially increasing the chance that users will be inclined to become consumers of their products.

6.8 The 'media' (and communication) in social media

When considering the way in which social media is utilised as a mode of Relationship Marketing (RM) whereby brands aim to manipulate and influence the way in which they are viewed by consumers through persuasive rhetorical techniques, it is important to consider perspectives aimed at exploring how technologically-mediated relationships between users can be formed. Walther (1996) -taking an information-processing perspective on computer-mediated communication- puts forward the idea that, as in real life (face-to-face communication), those who engage in computer-mediated communication are “driven to develop social relationships” (Walther, 1996, p. 10). Indeed, Walther’s (1996) theory claims that messages exchanged via computer-mediated communication contain less social information than those exchanged in face-to-face communication, as there is a lack of “nonverbal cues” (Walther, 1996, p. 10) or more simply, human expression -such as facial gestures for example. Indeed, the idea is also put forward that users develop a specific form of language when communicating via computer-mediated means in impression formation, that is, more specifically, how they appear to others and indeed how they create “interpersonal” (Walther, 1996, p. 10) relationships. Indeed, when discussing the lack of ‘nonverbal cues’ such as facial expressions for example, this can be said to have multiple rhetorical impacts on the message which is being communicated, especially regarding the communication of emotions or ‘pathos’, but it could also be argued that they contribute to the communication of ethos and logos. Indeed, the communication of emotion through facial expressions were explored in the works of Ekman (1977), who also noted that it is difficult to read such expressions in a definitive way as, in the end, interpretations are subjective. The work of Walther (1996) is particularly relevant to this study as it enables us to view the messages communicated by Cadbury UK as attempts by which to construct an image which allows the creation of relationships with other social media users, and how they try to bridge the communicative gap pointed out by Walther (1996) with regard to making interactions more personal by offering computer-mediated versions of ‘nonverbal cues’ such as ‘emojis’. From a critical perspective, Walther’s (1996) theory is applied in a bid to identify further the rhetorically persuasive ways in which Cadbury UK has attempted to make the brand appear
more emotionally ‘in touch’ with the audience, and thus influencing the way in which the user views the brand in a way which is likely to increase or maintain the level of consumption of Cadbury UK products and thus benefitting those who profit from such processes.

6.8.1 Colour in marketing

Within traditional marketing practice, colour has been widely recognised as having a psychological and thus emotional influence on how the audience thinks and feels about a brand.

It is also an essential tool in drawing attention to a product, which is applicable to the bright red and yellow in McDonald’s signature logo. Color can also influence mood or an attitude towards a product and create a certain image for a product. In the market for produce, color is often used as a direct or indirect estimate of quality. Fruits and vegetables with brighter colors are regarded as fresher, and consequently more appealing. (Shi, 2013)

Whilst, as previously mentioned, the psychological impact of colour on the consumer is something which is not specific to social media marketing, the way in which it impacts the audience’s image and connection with brands makes it an important aspect which should be considered in this modern context. Indeed, when social media is considered as a platform upon which brands aim to construct relationships with consumers, the psychological recognition of a brand’s use of colour for example, can be considered as an important link between what the consumer thinks of the brand, and the brand itself. Indeed, this can also be closely linked to the idea of self-presentation on social media (how the brand presents themselves) and indeed from a rhetorical standpoint, where colour is used as a carrier of emotional appeal (pathos) and thus can be viewed as a persuasive device. From a critical perspective, colour in marketing can also be viewed as a way by which brands exercise psychological influence over how they are viewed, with the aim of using emotion to promote consumption.

6.9 Theoretical framework summary

In conclusion, from a theoretical standpoint, social media presents an opportunity for brands to exercise ideological power and influence over the audience which is significantly different to more traditional marketing forms. Indeed, from the discussion above, one can see that the focus of such marketing efforts is to ‘fit in’ and create relationships within this two-way mode of communication, rather than directly persuade the consumer into buying a product. The
rhetorical opportunity and thus the scope for ideological influence is thus rooted in the construction of messages communicated through content regarding the representation of the brand and why the consumer should ‘like’ them. Whilst the direct goal is no longer to sell products, and to rather represent the brand, it is important for the thesis to maintain a critical view on how such marketing methods promote consumerism and thus serve capitalist interests.

7. Method (and material)

This section will outline the methodical approach that was adopted in the construction of this thesis along with how the material studied was selected.

7.1 A qualitative approach

In order to effectively provide answers to my research questions, it was decided that a qualitative research method would be most beneficial, as the identification and analysis of persuasive messages through the concepts of ethos, pathos and logos is, in itself, an interpretive practice. Interpretation, according to the definition of qualitative research given by Denzin & Lincoln (2011) is an important aspect of such an approach.

A situated activity that locates the observer in the world. Qualitative research consists of a set of interpretive, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including fieldnotes, interviews, conversations, photographs, recordings, and memos to the self. (Denzin & Lincoln, 2011, p. 3)

On the other hand, according to Yilmaz (2013) quantitative research can be defined as the following: “research that explains phenomena according to numerical data which are analysed by means of mathematically based methods, especially statistics” (Yilmaz, 2013, p. 311). Indeed, quantitative research, traditionally finding its main support among scientific areas of study, is believed to provide analysis which is more aligned with the idea of seeking the ‘truth’ through numbers and thus, overriding personal bias (Denzin & Lincoln, 2011).

Qualitative research is then seen as an “assault on this tradition, whose adherents often retreat into a ‘value-free objectivist science’ model to defend their position” (Denzin & Lincoln, 2011, p. 2). One possible explanation as for why qualitative research is viewed as an ‘assault’ on this ‘truth-seeking’ tradition is that unlike in quantitative research, the interpretive nature of qualitative study means that it is highly subjective and thus more open
to threats of reliability such as personal bias. Indeed, this is reinforced by Anderson (2010) who claims that qualitative “research quality is heavily dependent on the individual skills of the researcher and more easily influenced by the researcher's personal biases and idiosyncrasies” (Anderson, 2010, p. 2).

However, supporters of qualitative methods argue that the idea of the ‘truth’ or ‘reality’ is socially constructed and can be understood by humans subjectively (Rahman, 2016). Coupled with the fact that qualitative research focuses on text as empirical material and not numbers (Flick, 2007), it was decided that a more qualitative approach would be most appropriate for this study. As will be explored next, a qualitative method was thus essential in order to answer my research question, which requires much interpretation in regard to explaining the ways in which the theoretical concepts of ethos, pathos and logos are interwoven within the social media discourse of Cadbury UK. Being able to do so requires an interpretive approach to the material with the aim of identifying its underlying meaning, which is commonly hidden from people (Machin & Mayr, 2012).

7.2 Critical Discourse Analysis CDA – A Multimodal Approach in identifying the use of rhetori

According to Van Dijk (1995), the practice of CDA as method of research can be defined as the following: “the general label for a special approach to the study of text and talk, emerging from critical linguistics, critical semiotics and in general from a socio-politically conscious and oppositional way of investigating language, discourse and communication” (Van Dijk, 1995, p. 17). Indeed, through the use of CDA, it is possible to uncover how “speakers and authors use language and grammatical features to create meaning, to persuade people to think about events in a particular way, sometimes even to seek to manipulate them while at the same time concealing their communicative intentions” (Machin & Mayr, 2012, p. 1). CDA is typically used to analyse news texts, political speeches, advertisements and school books in order to identify how such items may aim to ideologically shape the way in which we think and feel about certain events or people in order to meet some form of ends (Machin & Mayr, 2012). Whilst CDA has been traditionally associated with the study and analysis of linguistics, this thesis will adopt what Kress & Van Leeuwen (1996) term as a “multimodal” approach to the analysis of texts, which allows the analysis of elements other than what is written, such as image and video for example. This approach to analysis was taken due to the fact that social media content can take on any of these forms. A CDA analysis allowed me to interpret and draw the main messages or ‘arguments’ which were present within the content through the linguistic and visual techniques employed. The identification of these messages via a CDA then allowed me to explore and discuss how each of the messages appealed to emotion (pathos), the character of the speaker (ethos) and logic (logos), as a way of exercising
persuasion and ideological manipulation over the audience, and thus the way the brand is viewed, which could significantly contribute to the formation of relationships between them and the consumer. Indeed, a CDA analysis provides a fundamental link to the theoretical concepts explored in the previous chapter as it enabled the study to examine how the content is constructed in a way which somewhat hides underlying messages of ‘self-presentation’ with the aim of creating relationships, brand loyalty and thus promoting consumerism and capitalism as a more generic ‘ideal’. A CDA also presented the study with a series of main messages or ‘arguments’, which allowed me to discuss how such messages utilise the rhetorically persuasive concepts of ethos, pathos and logos.

7.3 Audio
As video content played a large role in how Cadbury UK communicated via social media, it was decided that audio elements would be also analysed alongside the visual elements, in cases where it was clear that such elements had been specifically included as a contribution to the ‘story-telling’ process of the content, such as the use of a narrative voice for example.

7.4 Validity and reliability
Indeed, the idea of ‘reliability’ is commonly associated with the evaluation of the “repeatability” (Golafshani, 2003, p. 598) of quantitative study (Golafshani, 2003). For this reason, it has been suggested that the concept of reliability is, at least to some extent, irrelevant within qualitative research (Jensen, 2012; Golafshani, 2003) as the focus of the two types of study are different – quantitative research aims to identify the numerical relationship between variables, whilst qualitative research aims to “understand phenomena in context-specific settings” (Golafshani, 2003, p. 600). The focus of qualitative study on understanding phenomena provides the main issue of this type of study with regards to reliability; that is, the fact that it relies on an interpretive approach to analysis (Golafshani, 2003). Thus, the interpretive nature of qualitative research has been criticised for its openness to personal bias (Denzin & Lincoln, 2011) as each researcher has the ability to generate their own interpretation of the data that is produced from a qualitative study. It then makes it difficult to repeat it with similar results, as the analysis, to some extent, is reliant on the researcher. For this study, much attention was paid to the idea of personal bias, and thus it was always ensured the interpretive decisions made regarding the analysis of material had a solid theoretical grounding.

The term ‘validity’ “addresses the extent to which a research ‘instrument’ measures what it was intended or is claimed to measure” (Jensen, 2012, p. 295-296). Indeed, CDA analysis was chosen in order to maximise this study’s level of ‘validity’ in conjunction with the research questions. The sample was also chosen to maximise validity as it allows the study to explore
and answer all of the research questions. The study’s validity could have been maximised further by an analysis of all of Cadbury UK’s social media posts across Facebook, Instagram and Twitter, however, this was not a practical possibility and although one could see it as a limitation of my study, this could also be a consideration for further study in the area.

7.5 Case selection – Cadbury UK

The aim of this study was to explore the ways in which persuasion and thus the power of influence was exercised within the social media discourse of a modern brand through the classic rhetorical principles of ethos, pathos and logos. Hence, for the study, Cadbury UK was selected as they provided a good example of a modern brand which had embraced this new ‘social’ method of marketing within their operations. Cadbury UK was also chosen as a result of my own previous experience in interacting with them specifically on Facebook, where it first came to my attention that they had adopted, at least to some level, the persuasive concepts of ethos, pathos and logos in their content. Furthermore, Cadbury UK’s slogan of ‘Set the Joy Free’ has a direct link with the concept of pathos (appeals to emotion), showing that Aristotle’s concepts already played a large role in their general marketing activities.

Indeed, this prior knowledge made them an ‘ideal’ candidate for the study, as it would allow me to answer the research question of explaining of ‘how’ such principles are applied, and thus allowing me to avoid the possibility of choosing a case within which the rhetorical principles are not applied, which would invalidate the study.

7.5.1 Sampling

A strategic sample of Cadbury UK’s last 150 last social media posts was selected for the study. On Facebook, this meant that all posts between the June 12th 2017 to 7th March 2016 were selected. On Twitter, all public posts (those which could be viewed in the ‘tweets’ section of their page rather than in the ‘tweets & replies’ section) between 7th July 2017 to 15th August 2016 were analysed, and on Instagram, all posts between 1st June 2017 to 4th March 2014.

Indeed, as pointed out by Machin & Mayr (2012), a CDA “often involves the analysis of only a small number of texts, even of just one or two” (Machin & Mayr, 2012, p. 207). However, in the case of social media posts, it is important to consider that, in many cases, they are kept short by marketers in order to maximise impact on the audience on platforms where there is a high volume of information. Indeed, a study conducted by Massachusetts Institute of Technology (MIT) reinforces this idea, revealing that at times of heightened usage, such as during popular events for example where there is a surge of information posted across Twitter specifically, the length of social media messages ‘grow shorter’ (Dizikes, 2014). Indeed, whilst the study carried out by MIT was quantitative and thus no explanation of the
relationship between these variables was offered; the necessity to keep posts short is a widely accepted marketing concept. As pointed out by Sailer (2017) “data shows short posts perform best” (Sailer, 2017). It is for this reason that I believed as higher quantity of posts must be examined in order to be able to draw conclusions about the sample from these ‘sort’ pieces of data.

The posts were chosen strategically in order to aid the fulfilment of the research question. All of Cadbury UK’s social media posts across Facebook, Instagram and Twitter were examined beforehand and those last 150 (50 from each platform) were chosen on the basis that they were all found to contain elements which were in line with Aristotle’s concepts of ethos, pathos and logos. This strategic method of sampling in CDA is reinforced by Machin & Mayr (2012), who claim that texts are:

selected according to the interests of the analyst, where perhaps they have observed ideology in operation, where they can then describe the linguistic and grammatical choices used by the author in order to persuasively communicate this ideology. (Machin & Mayr, 2012, p. 207)

This then was deemed as an appropriated way of facilitating the fulfilment of my research questions, as it allowed me to select material which would allow me to analyse how the rhetorical principles of ethos, pathos and logos are applied.

Facebook, Instagram and Twitter were all chosen as the focus of this study as they made up (along with Youtube) the four most popular social media sites in the UK (Socialmedia, 2016). Youtube was not selected for the study as an official ‘Cadbury UK’ account did not exist, only an account for the global brand of ‘Cadbury’, thus the techniques used within the content may differ from the other platforms based on the social context of the audience.

7.6 The pre-requisites of Facebook, Instagram and Twitter

When analysing the content posted on these three social media platforms, it is important to understand the ways in which they differ. Firstly, Facebook can be considered as the most ‘open’ of the three platforms in terms of the content which can be posted. Indeed, there exists no word or character limit and users are free to include video and image in their posts.

Secondly, Instagram is traditionally an image-sharing platform where short (60 second) videos can be uploaded and where users are allowed to post texts up to 2200 characters as captions to their photos or videos. Lastly, it is important to consider that whilst Twitter allows the user to attach images and video to ‘tweets’, users are strictly limited to 140
characters in the written part of the tweet. These fundamental differences in the way in which these platforms operate are important to consider as they have the potential to alter the nature of the content that is posted on them. For example, in the case of Twitter, it is impossible for users to post messages longer than 140 characters, meaning that message length is kept to a minimum and thus potentially altering the amount of information which can be communicated in Twitter posts.

7.7 Ethos, pathos and logos
The Aristotelian concepts of ethos, pathos and logos have been discussed up until this point as just that, ancient theoretical concepts. However, I will attempt to give further clarity as to how these concepts will be applied during the process of analysis. Indeed, they are identified within the messages using two definitions, one theoretical in nature with an Aristotelian application to speeches, and one more practical in nature, referring directly to how these principles should be applied in marketing and communication. It was decided that this would provide an appropriate way of identifying the three theoretical concepts in real-life marketing material.

Ethos – Keith & Lundberg (2008) provide a quite general definition of ethos “when audiences wonder about the speaker’s ethos, they are considering his credibility (believability) and trustworthiness” (Keith & Lundberg, 2008, p. 38). However, although this definition outlines the general theoretical essence of ethos, Farmer (2015) offers a more applied marketing-based definition “in the art of persuasion, and in the business of getting yourself more clients, you need to establish ethos. You need to establish that you are of a good character, or not, depending on the story you want to portray” (Farmer, 2015).

Pathos – The definition provided by Keith & Lundberg (2008) describes pathos as “the emotional state of the audience as produced by the speech or speaker” (Keith & Lundberg, 2008, p. 39). On the other hand, Farmer (2015) puts forward the following definition of pathos “it is the connection to a person’s emotions, what we feel” (Farmer, 2015). He goes on to state that in the use of pathos “you are trying to connect to something people care about” (Farmer, 2015).

Logos – The definition as provided by Keith & Lundberg (2008) of logos is the following: “the logos of a speech is its logic; that is, the arguments it makes” (Keith & Lundberg, 2008, p. 36). Keith and Lundberg go on to explain that “in many cases, a speech tries to move an audience from one belief to another by walking the audience through reasonable steps” (Keith & Lundberg, 2008, p. 36). On the other hand, Farmer (2015) describes logos as
“things need to make sense, they have to be consistent with the message, and the messenger” (Farmer, 2015).

7.8 CDA tools

In order to effectively analyse the techniques employed within the selected material, and with appropriate consideration given to the fact that this multimodal CDA was made up of both visual and linguistic aspects, the following CDA tools were the focus of the analysis:

**Linguistic**

The CDA tools used to analyse the linguistic makeup of the material are the following:

- Informal language (conversational genre) was selected as a way of analysing how, linguistically, Cadbury UK had attempted to suggest equality between the brand and the audience it was communicating to (Machin & Mayr, 2012).
- Overlexicalisation was selected as a way of seeing how Cadbury UK used certain types of words repeatedly as a means of ‘over-persuasion’ (Machin & Mayr, 2012) in convincing the audience of their message.
- Imperative mood: directives were used in order to display the “confidence and authority” (Machin & Mayr, 2012, p. 47) whereby the brand was able to build excitement and also demand action from the consumer.
- Lexical choices were more generally used in order to see how the brand had attempted to construct their ‘self-presentation’ through their selective choice of words, the most prevalent of which were informal, colloquial word choices.
- Personal pronouns were used in order to see how Cadbury UK communicated, above all, their message of inclusion with the use of the word ‘our’ for example, suggesting ‘togetherness’ between them and their consumers.
- Cultural symbols were used both within text and image as a way of communicating the message that Cadbury UK is a part of the audiences ‘culture’ and thus, something which is ‘familiar’, suggesting the presence of a relationship between brand and consumer.

**Visual**

- Foreground/background was a tool used in order to see, within visual content, which elements of the composition had been placed as the focus of the image, thus, in the
front, and which had been placed in a less prominent position, in the back of the image and what Cadbury UK were trying to communicate by doing so.

- **Angle**: within visual content, the angle of the image was analysed as a way of interpreting how the subjects are presented by Cadbury UK and thus, how the audience were driven to view them.

- **Pose**: according to Machin & Mayr (2012), the pose of an individual within image can connote wider values, ideas and identities. In this case, pose was used in order to identify which ideas about Cadbury UK were being signified by the pose of subjects within their visual content.

- **Gaze**: this tool was used in order to see how Cadbury UK had tried to influence the way in which the audience evaluate the subject of the image (Machin & Mayr, 2012). Indeed, “a direct gaze can be used to focus observer’s attention on a face, whereas an averted gaze can be used to direct observer’s attention to an object or a point in space” (Droulers & Adil, 2015).

- **Cultural symbol** was used when looking at both linguistic and visual elements of the material. Specifically, it was used as a way of looking at how Cadbury UK had included elements which “carry much cultural symbolism” (Machin & Mayr, 2012, p. 54) and thus, allowing them to connect with the audience at a more personal level.

- **Colour**: this tool allowed me to look at how Cadbury UK had given salience to particular colours which carry meaning with the aim of having an emotional impact of the audience.

### 7.8.1 Process of analysis

Each post was examined in order to identify the use of the tools previously provided. It was here that the main messages regarding how the brand was presenting itself were drawn out from the texts, most importantly, the study focused on what the brand was trying to say about itself by using such tools. The most prominent messages were then presented as the main results of the study. However, using the definitions of ethos, pathos and logos previously provided, each message was then analysed in regard to its appeal to emotion (pathos), the trustworthiness or character of the speaker (ethos) and logic (logos), this was done in order to explore how, according to Aristotle, they act in a way which is persuasive and thus influential on the thought processes of the audience, providing a crucial link to the critical theoretical idea that brands in a capitalist system manipulate audiences in order to feed consumerism and thus, their financial interests.
7.9 Limitations of the study

Whilst the study has been designed to effectively answer the proposed research questions, it is worthwhile pointing out a few limitations of this paper. Firstly, the size of the sample means that one must take the generalisations made in this study within the appropriate context of the scale of the study, thus, perhaps further, more extensive research must be undertaken in order to reach broader conclusions about social media marketing. Lastly, it is also important to consider that this is a qualitative study utilising theoretical perspectives as a method of viewing and analysing content and thus, results are, to an extent, dependant on my (the researcher) interpretation of the material presented which may differ from individual to individual.

8. Analysis (and result)

In this section, I will present the main messages identified within the material studied according to the aforementioned CDA tools. Discussions will also be presented as to how the messages are presented in a way which makes them rhetorically persuasive identifying how, within each message, Cadbury UK have attempted to appeal to emotion (pathos), build upon their trustworthiness or character (ethos) and/or create or appeal to the logic of the audience (logos).

8.1 Cadbury UK is a familiar ‘voice’

The adoption of an informal genre of language was identified as a key way of providing the brand with a friendly, and somewhat likeable ‘personality’, which could be seen as an attempt to make consumers feel more comfortable about the brand’s presence in a ‘space’ which they consider as “a place to interact and socialize with others” (Whiting & Williams, 2013, p. 366). This idea is echoed by Kaplan & Haenlein (2010) who place emphasis on the importance of organisations behaving unprofessionally on social media so as to “blend in with other users” (Kaplan & Haenlein, 2010, p. 67). In this case, the adoption of a more informal genre of language enabled Cadbury UK to humble themselves in communication with consumers, suggesting equality between them (Machin & Mayr, 2012). Indeed, this was done through the selection of informal lexical choices which are more associated to common language forms than those traditionally associated with big businesses. Indeed, the selection of informal lexical choices such as the terms “yummy” (Cadbury UK, 2016), “mix things up” (Cadbury UK, 2017), “spooktacular” (Cadbury UK, 2016), “sneaky” (Cadbury UK, 2016), “wasn’t enough” (Cadbury UK, 2016), “chocolatey deliciousness” (Cadbury UK, 2016) or “eggstra fun” (Cadbury UK, 2016) indeed contributed to the important “voice and tone” (Lee, 2014) of the
brand. This ‘equalling’ of power, from a critical perspective, acts as a way for the brand to appear more human and therefore more ‘trustworthy’ (Keith & Lundberg, 2008, p. 38) so that their ultimate objective within the communication appears less capital-driven or “power-hungry” (Edgecomb, 2017).

The conversational genre of communication was reiterated throughout the material studied, other examples include: “Twice as nice! Pair up two #CadburyFlavourites for a doubly delicious treat. #fruitandnut #jellypoppingcandy” (Cadbury UK, 2016) and “Guess who’s going to be partnering with the Premier League next season? #FreeTheJoy” (Cadbury UK, 2017). Whilst the denoted meaning of the content, such as the second example of the Facebook post regarding Cadbury UK’s newly-formed partnership with the Premier League, is just that, the announcement of a business transaction, the tone of ‘voice’ instead expresses it in a way that an individual might announce some news to a friend in an informal setting. The ‘excitable’ tone generated by the use of a rhetorical question makes the brand, in this case, likeable, whilst the partnering of two hugely powerful UK institutions and the presumed financial rewards from the deal, are somewhat left aside as subjects of ‘suppression’, “where certain terms that we might expect are absent” (Machin & Mayr, 2012, p. 38). Indeed, it would prove unfavourable to the reputation or perceived ethos of the brand if such details were included as the consumerist, financially driven goals of Cadbury UK may be exposed and thus would conflict with their friendly ‘one of us’ persona.

The creation of an informal ‘voice’ for the brand was indeed found to be a common feature shared within Cadbury UK’s published material across all three platforms studied and most prominently reinforced the sociological theory of self-presentation as an important way by which the brand had attempted to influence the way in which the consumer views them, most notably, as somebody who shares a similar ‘tone of voice’ and thus also connoting the idea that they share a similar background as being ‘typically British’ and allowing them to “blend in with other users” (Kaplan & Haenlein, 2010, p. 67). Indeed, the theory of self-presentation was present on two fronts, firstly, it allowed Cadbury UK to present themselves as ‘familiar’ and thus achieving their ‘ideal self’ and secondly, they were able to present the brand in a way which one can view as ‘audience-pleasing’, as they appear ‘familiar’ and ‘likeable’ to a specifically UK audience. Indeed, within this message, ethos is constructed as the speaker (Cadbury UK) is presented in a way which could be seen to gain the audience’s trust, thus adding credibility to the argument that they are a ‘friendly’, ‘familiar’ brand. Appeals to emotion (pathos) are created with the idea that the brand and the consumer share similar values or origins with a friendly ‘British’ voice, which indeed interacts with the construction of both ethos and logos. Indeed, logos is created by the consumer’s familiarity with the brand
and its background, as explored earlier in the thesis, the brand is viewed as somewhat of a national treasure with a long history and thus, the chosen tone of ‘voice’ provides continuity in this idea.

Another way in which Cadbury UK had attempted to “blend in” (Kaplan & Haenlein, 2010, p. 67) with other users of social media was through the use of ‘emojis’, specifically on Twitter. Indeed, an early explanation for the usage of emojis can be found in the works of Walther (1996) where he notes the natural drive of humans to develop social relationships via ‘computer-mediated communication’ but also the difficulty in doing so due to the lack of “nonverbal cues” (Walther, 1996, p. 10) via such communication. The term ‘nonverbal cue’ refers to, when discussing the use of emojis for example, the use of facial expressions in communication as an alternative or accompanying way of expressing feelings. An example of how emojis are applied within Cadbury UK’s Twitter discourse is: “We’ve got all our ‘Fingers' crossed here at Cadbury HQ 😉 #wcob” (Cadbury UK, 2017) (appendix 1). Within this tweet, an emoji which appears to be ‘winking’ follows a clever play on words. Indeed, the word ‘fingers’, is used in two senses. Firstly, it is used within a commonly used expression to wish somebody good luck, ‘fingers crossed’. However, the word ‘fingers’ is also used here in reference to one of Cadbury UK’s famous products, ‘chocolate fingers’. Indeed, the use of a ‘wink’ in a face-to-face interaction may be appropriate to indicate that you have acknowledged the connection between the words, adding humour, whilst the same usage applies to the emoji. Whilst the emoji is used in order to bridge the communicative gap of nonverbal emotion identified by Walther (1996) with regards to computer-mediated communication, it also serves another purpose. Indeed, it could also be argued that emojis are also used in order to emphasise the informality and equality of Cadbury UK’s ethos, as they have chosen to express themselves in a way considered as ‘common’ to social media audiences, connoting the idea that the brand is ‘part of the crowd’. To reiterate this example is another Cadbury UK tweet where the same ‘wink’ emoji is used in a similar context “@lorde @grimmers loved your Creme Egg rendition of Green Light! How about releasing it as an eggstra track on the new album? 😉” (Cadbury UK, 2017) (appendix 2). Again, in this case, the ‘wink’ at the end of the tweet gives ‘human’, non-verbal meaning to the tweet, reinforcing, along with the informal genre of language, the mood of the speaker, which is in this case, Cadbury UK.

Whilst, as discussed previously, this ‘tone of voice’ was a feature carried out through the content studied on Facebook, Instagram and Twitter, the use of ‘emojis’ was limited only to content posted on Twitter. One could offer a possible explanation for this difference using Walther’s (1996) which claims that nonverbal elements of face-to-face interaction
communicate a greater amount of “social information” (Walther, 1996, p.10). Indeed, whilst neither Facebook, Instagram or Twitter offer these features as they are all considered ‘computer-mediated’ communication, utilising digital alternatives such as the ‘emoji’ could aid Cadbury UK in driving direct ‘conversations’ with consumers, which Li (2015) points out as being one of the major uses of Twitter via businesses, as a way of developing ‘closer’ relationships which also contribute to greater ‘brand loyalty’ and thus, the increase or maintenance of consumption levels, which, from a critical perspective, shows how the brand have used ‘emojis’ in this case, as a way of expressing both emotion (pathos) and, to some extent, the “character” (Farmer, 2015) of the brand as displaying more ‘human’ emotion and thus also building on ‘trustworthiness’ (ethos), all as a way of creation of emotional ties with the consumer as a precursor to the generation of eventual profit.

8.2 Cadbury UK is a brand who cares

The idea that Cadbury UK is a brand that ‘cares’ was widely communicated in the material studied. The main values identified were the idea that Cadbury were ethical, responsible and inclusive. This message was constructed through an array of CDA-based tools in respect to both visual and linguistic elements.

The most prominent message within the studied material was indeed, that Cadbury UK were both ethical and responsible to the sources of their production processes. Firstly, much emphasis was put on Cadbury UK’s partnership with Fairtrade on Cocoa Life, an organisation which aims to promote sustainably-produced cocoa, with a special focus on the industry’s impact on its workers (Fairtrade, 2016). Indeed, this message was communicated via visual means through techniques such as the gaze for example, which provided a more emotional and ‘human’ way of connecting to the audience.
Within the visual elements of the example displayed above (left), we can see most prominently, that the brand has applied the CDA-recognised tool, the ‘gaze’ as a way of underlining the value of Cadbury UK’s ethical and socially responsible work, thus reflecting positively on the ‘ethos’ of the brand. The gaze is commonly used as a way of forming ‘imaginary relations’ (Kress & Van Leeuwen, 1996, p. 117) between figures of images and the targeted audience. In the case of this example, the woman in the image can be seen looking directly at us (the audience) which according to Kress & Van Leeuwen (1996) “demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her” (Kress & Van Leeuwen, 1996, p. 118), a relation which is ‘signified’ by other features of the image, such as the facial expression of the represented character (Kress & Van Leeuwen, 1996). In this case, the woman can be seen smiling, which Kress & Van Leeuwen (1996) put forward as an attempt to construct some kind of “social affinity” (Kress & Van Leeuwen, 1996, p.118) between her and the audience. What also must be considered in the construction of meaning within this image, is its setting, which Machin & Mayr (2012) claim can also be important in connoting meaning. In this case, the woman is surrounded by vegetation and is actively seen holding a plant, whilst wearing gloves. This connotes that she is a worker within the cocoa industry and thus, an individual which Cadbury UK aims to ‘help’ within its work with Fairtrade on Cocoa Life. When all of the visual elements discussed are combined, the effect on the audience is that the woman is proof of Cadbury UK’s positive ethos, whilst the ‘affinity’ created between the audience and the woman aims to reassure us of this message non-verbally suggesting that she is being treated well. Indeed, this positively influences the way in which the audience feels about the ethos of the brand, by indirectly ‘proving’ the message through the example of the smiling woman.
Next, this section gives examples of how Cadbury UK constructed the idea of ‘responsibility’ especially with regards to the way in which they interact with nature at the source of their production processes. As a way of adding to the meaning of the visual elements, as in the previous example, the setting of the image was paramount to the construction of their messages.

The example above is a visual extract taken from a 10-second video posted by Cadbury UK which also provides a good demonstration of how the brand constructed its message of ‘responsibility’ within its social media discourse. Again, we can see the effective use of ‘setting’ as a means of message construction, in this case, the visible setting is with the natural habitat of one of Cadbury UK’s main suppliers of ingredients, cows. Indeed, milk is a key part of the production process of Cadbury UK chocolate and thus here, it is possible to see how the brand have used visual elements in order to promote positive brand connotations of responsibility in nature. Within their natural habitat, the cows, which are foregrounded as well as the Cadbury UK-branded board, can be seen walking around, seemingly calm, licking and smelling the board, which is designed to resemble Cadbury UK’s packaging. The cows appear ‘undisturbed’ by the board, engaging in what the audience may consider as ‘normal’ behaviour. Together, the setting and the gaze of the cows connote the idea that the animals and in a macro sense nature in general, is undisturbed and comfortable with the work of Cadbury UK. According to Hennigs, Karampournioti & Wiedmann (2016), this is an attempt by the brand to demonstrate its sustainable practice, which is of growing concern to the consumer in all industries “Nowadays, the concept of sustainability is discussed in almost every product category. In this context, companies commit themselves to advancing good social, environmental, and animal-welfare practices in their business operations,
including sustainable sourcing practices” (Hennigs, Karampournioti & Wiedmann, 2016, p.109).

Lastly, it was found that Cadbury UK constructed a message of inclusion, that they were a brand for everyone, rather than a select few. This was mainly done through the use of personal pronouns which according to Håkansson (2012) is a way for rhetorical speakers to “present themselves as being able to identify with the wants, interests and needs of the audience” (Håkansson, 2012, p. 1). Håkansson (2012) also gives some examples such as “I, you, we and they” (Håkansson, 2012, abstract). An example of Cadbury UK’s heavy usage of personal pronouns is given below.

It’s not true to claim that Easter does not feature in our marketing communications or on our products. It’s stated clearly in our communications - included a number of times across promotional materials, including our website & even embossed on many of the eggs themselves. Our Easter Egg packaging also carries the word Easter & these products are only available at this special time of year. Our Easter partnership with the National Trust is also synonymous with Easter, and we make it clear throughout materials that it is an egg hunt, for families, at Easter. (Cadbury UK, 2017)

The example above is the linguistic part of a post published as a result of much public speculation that the brand had dropped the religiously grounded word ‘Easter’ from its marketing material through the fear of alienating other religious groups. Here we see the heavy overlexicalisation of possessive personal pronouns, namely, the word “our” (Cadbury UK, 2017). Indeed, Machin & Mayr (2012) claim that overlexicalisation is a tool used to give a sense of “over-persuasion” (Machin & Mayr, 2012, p.37) in cases where something is in “ideological contention” (Machin & Mayr, 2012, p. 37). Indeed, the word ‘our’ along with ‘we’ has been used as a way to construct the idea of the “self and other” (Bramley, 2001, p. 1). This has the effect of reinforcing the message that the whole audience is considered as part of the ‘self’ as it is not made clear if this is not the case, who is included in the terms and who is not. This use of personal pronouns adds to Cadbury UK’s message of inclusion, in this particular case, when it is publicly called into question.

Indeed, when examining how the message that ‘Cadbury UK is a brand who cares’ is constructed as a rhetorical text according to ethos, pathos and logos, we can most prominently identify that ethos is created as the brand tries to put forward that they are ‘trustworthy’ in character within each stage of their operations both in production and in terms of their interactions with the public. Indeed, this is a theme which provides arguably
the main rhetorical value of the message. However, appeals to emotion are also created through their use of gaze for example, whereby Cadbury UK attempt to construct an emotional relationship between the audience and the woman who appears to be a cocoa worker. Similarly, their use of personal pronouns in the communication of ‘inclusion’ could be interpreted as appeals to both ethos and logos, where the brand has attempted to firstly communicate its ‘character’ but also its values which are likely to resonate with the audience, thus leading to the creation of relationships between the two parties based on common points. The construction of the message that Cadbury UK ‘is a brand who cares’ took place across Facebook and Twitter, perhaps surprisingly as it offers a valuable opportunity for the brand to visually present their values and thus ‘self-present’ in a way which could enhance their relationships with consumers. However, one possible explanation for this may be that, as pointed out by Wallsbeck & Johansson (2014), whilst Instagram enables the same ‘two-way’ capabilities between the consumer and the brand, marketing should focus on “one-way communication” (Wallsbeck & Johansson, 2014, p. 64) and thus may not be an effective way of building mutual relationships of trust between the brand and the consumer, and could rather be viewed as the brand imposing their views on the audience, which as previously discussed, could risk them appearing overly manipulative and “power hungry” (Edgecomb, 2017).

8.3 Cadbury UK is a source of joy

Whilst excitement and happiness played a key role in the construction of the brand’s ‘voice’ and ethos, Cadbury UK’s products were also presented as a source of these feelings, through the use of foregrounding for example in visual content.

In the example of the video content above, the caption (on the right) once again refers to setting the ‘joy free’ and goes on to provide a solution as to how the audience can achieve this
i.e. “with a Double Decker” (Cadbury UK, 2017), which is one of Cadbury UK’s products. Indeed, in the video, the moment that the foregrounded woman bites into the product, we see a personification of the “soft AND crispy” (Cadbury UK, 2017) elements of the product as two musicians, one an opera-style singer who connotes the idea of a ‘soft’ voice, and the other a ‘heavy metal’ guitarist who connotes the ‘crispy’ or ‘rough’ elements of the product. Indeed, the music created by the two musicians rather unusual and is thus difficult to ignore. However, the focus of the video (the woman eating the product) is oblivious to their presence as she seems to almost be day dreaming due to the joy she is experiencing from the product. Indeed, this helps to reinforce the connotation that Cadbury UK’s product is a source of joy, thus creating a connection within the audience’s mind between the two and contributing to the construction of pathos. However, it could also be argued that pathos is constructed as humour in the video as the music created from the two musicians is intentionally ‘unpleasant’ to listen to and thus it is difficult to understand that somebody could ignore it. In both cases, Cadbury UK have attempted to influence the way in which the audience feels about the product, persuading them to view it as a source of happiness and thus increasing the chance that the consumer will purchase the product.

The example provided above is a video within which a football team is seen thanking a referee for his work. Indeed, the referee is foregrounded for the majority of the video. At the beginning, we see him going about his work as a referee during a match whilst voiceovers from the players of the team are used as testimonies to his work. At this point, mainly long shots are used as we observe the referee working hard from a distance. Next and most importantly, we see the presentation of a box of Cadbury UK’s chocolates from one of the players to the referee where mid close-ups are used to connote sincerity in the gesture whilst the gaze of the two characters is not at the camera, but at each other. This has the impact again connoting sincerity but also that the gesture is genuine and not artificially constructed.
for use in marketing material. By the two characters not looking at the camera, it gives the audience the impression that Cadbury UK are merely witnesses of this moment, rather than that they planned it as a means of promoting their product. Indeed, after the presentation of the product, there are a number of close-up shots of the referee smiling and thanking the players and then long-shots are used to show all of the players together lifting the referee up (holding the box of chocolates) within which those involved in the production of joy (the boy, the referee and the chocolates) are foregrounded as the focus of the visual composition, and thus given the most importance. As these happy scenes are showed after the presentation of Cadbury UK’s product, it connotes that it is in fact not the gesture which has caused such joy but the product. Throughout the celebrations towards the end, the product is foregrounded along with the referee in the image showing the equal importance of the referee and the product in the creation of joy.

Indeed, whilst this example appeals to the emotions of the audience, it could also be argued that it also contributes both to the ethos and logos. In terms of ethos for example, it could be said that the long shots at the end of everybody together connote a sense community and togetherness, again contributing to the communication of the brand’s ethos. On the other hand, it could also be perceived as an appeal to logos, as the video acts as visual ‘proof’ that Cadbury UK’s products help ‘set the joy free’. The video could be said to help to ‘walk the audience through reasonable steps’ (Keith & Lundberg, 2008, p. 36), in this case, arguing and then ‘proving’ how Cadbury UK help to ‘set the joy free’.

Furthermore, it was also found that Cadbury UK also adopted the ‘imperative mood’ of language in order to position themselves as a source of happiness. Specifically, the overlexicalisation of imperative verbs was widely identified as a way of creating ‘false needs’ (Ago, 2015), that is, giving the impression that action is needed by the consumer in order fulfil a certain ‘need’, which is created by Cadbury UK. Imperative verbs or ‘directives’
(Machin & Mayr, 2012) can be defined as where “sentences start with a verb to give a command” (Machin & Mayr, 2012, p. 47). Whilst this is normally a way of communicating “confidence and authority” (Machin & Mayr, 2012, p. 47), it could also be argued that, due to the informal lexical choices made by the brand, it is used as a way to reflect the ‘fun’ ethos of the brand and also demand action. Such examples from within the posts examined are “Set joy free” (Cadbury UK, 2017), “Get ready” (Cadbury UK, 2017), “Guess who's” (Cadbury UK, 2017) and “Don’t miss” (Cadbury UK, 2016). Whilst these examples are all in keeping with the excitable informal “voice” (Lee, 2014) previously discussed, they also act as demands for action and create the idea that action is needed from the consumer in some way and can thus be linked to traditional idea of marketing and that it creates ‘false needs’ (Ago, 2015). For example, the command of ‘set the joy free’ puts forward the idea that the viewer is in some way unhappy and thus needs a morale boost, which according to Cadbury UK’s message, can be achieved through the consumption of their products. However, the overlexicalisation of imperative verbs could also be a way in which Cadbury UK have attempted to exercise power over their audience, whilst they are disguised as phrases which match the excitable character of Cadbury UK, thus making them sound like innocent lexical choices. As previously discussed, the use of overlexicalisation often is a reaction to the idea that something in “ideological contention” (Machin & Mayr, 2012, p. 37), and thus overlexicalisation is used as a way to ‘over-persuade’ (Machin & Mayr, 2012) the audience of their side of the discussion. In the case of Cadbury UK, it is possible to argue that overlexicalisation has been used as a way of ‘correcting’ the idea that consumers do not follow enough the messages that the brand communicates, thus, overlexicalisation is used in order to reinforce their ‘commands’.

In regard to the platforms upon which this message was constructed through foregrounding and the overlexicalisation of imperative verbs, content which contained such tools could not be attributed to a specific platform as it was heavily present on all three. Perhaps surprisingly, in many cases, the same visual and written content was shared on each of the three platforms, with little regard for the individual characteristics of the separate platforms. Within the message that ‘Cadbury UK is a source of joy’, one can see that the emotion of ‘joy’ (pathos) is used in conjunction with the construction of the brand’s ethos and thus how they self-present across their social media pages. Here we can see that ideological influence and persuasion has been used as a way for the brand to argue that with the consumption of their products, comes positive feelings of happiness. Indeed, in terms of the visual content discussed where certain elements are foregrounded to reinforce this message, we can see the use of ‘real people’ who experience this proposed ‘joy’ which not only adds to the understanding of the audience and thus the logos of the argument, it also shows how other ‘ordinary’ people such as the referee for example, develop a relationship with the Cadbury UK brand, as they provide him with seemingly happy moments. This should be viewed as an
element which makes the content specific to social media marketing, where the aim of creating relationships through content is paramount. From a critical perspective, this can be seen as a way by which the brand has attempted to influence and thus control how the consumer views the brand with the aim of using the promise of ‘joy’ to encourage increased consumption of their products, offering the brand clear financial, capital-driven benefits.

### 8.4 Cadbury UK shares festive family values

Another of the main ways in which Cadbury UK were found to appeal to the emotions of the audience were through the use of seasonal holidays and the emotions commonly connoted with them. For example, during the Christmas period, a commonly ‘emotional’ time of year where people spend time with family, there was a particular focus on the happiness of children as an emotional appeal to parents. This message was constructed mainly through visual and audio elements such as the salience of cultural symbols in image and voiceovers of children.

![Figure 6: Example Cadbury festive values on Facebook (Cadbury, 2016)](image)

In the example provided above, the focus is on a young girl who -with the help of Cadbury UK- can be seen covering a train with Christmas decoration with the aim of surprising her mother on her way to work. A voiceover is used during the video of the girl explaining why she wants to surprise her mother. Indeed, it is plausible to assume here that the brand is attempting to target parents at this stage, as the girl’s tone of voice connoted innocence, most likely reach out to the emotions of parents. Similarly, both within the text and visual content, it is possible to identify the use of a cultural symbol, that is, the idea of a Christmas “wish” (Cadbury UK, 2016). Commonly associated with children writing letters to Santa, the idea of a child’s Christmas wish is something quite personal to parents with young children as commonly parents aim to fulfil their child’s Christmas wishes, thus, parents are likely to develop an emotional ‘relationship’ with Cadbury UK, who present themselves as a brand which shares these values. It could be argued that this emotional appeal to parents
contributes greatly to the pathos of the message, whereby the brand has used emotion to connect to the audience. Indeed, it could also be argued that the timing of such material being posted in the same month as Christmas could also contribute to the logos of the post as it uses cultural symbols commonly associated with Christmas as a way of reaching the emotions of parents. In order to consider the effect of the post’s timing, it is necessary to consider whether the material would have the same emotional impact in July for example, when the context is less evident.

Another example of this seasonal appeal to the emotions of parents during festive times of the year can be found in the brand’s Easter-themed content where the informal genre of language becomes directed specifically at relating to parents, using language which is commonly associated with the way in which an adult would talk to a child, such examples identified are: “Bunny’s getting crafty! Trick your little hunters with yummy Easter eggs disguised as cheeky chicks!”, (Cadbury UK, 2017) “Bunny has your Easter surprises cracked! Try out his sneakily filled egg...” (Cadbury UK, 2017) and “Bunny’s basket is fully stocked and he’s about to head off across the UK! Cadbury’s Great British Egg Hunt starts here...” (Cadbury UK, 2017). Indeed, in the first example, parents are directly addressed with the use of the personal possessive pronoun “your” for example in the phrase “Trick your little hunters” (Cadbury UK, 2017). Indeed, the term “hunters” (Cadbury UK, 2017) also connotes a form of cultural symbol, that is, the ‘egg-hunt’ at Easter where children typically hunt for chocolate eggs. Similarly, the phrase “cracked” (Cadbury UK, 2017) in the second example also gives reference to the cultural symbol of the egg at Easter. The cultural symbols used in these examples could also be interpreted as attempts to reach the values of the consumer, reinforcing again, the idea that they and Cadbury share similar values. This could potentially also have an effect on the cognitive processes of the consumer’s decision to purchase Cadbury UK products, as they might favour a brand which they feel represents them, over one that does not. Indeed, whilst according to Machin & Mayr (2012) cultural symbols are mostly associated with visual salience than linguistics, in the case of Cadbury UK, it was used also within linguistics as a means of constructing meaning.

Indeed, the message that ‘Cadbury UK shares festive family values’ was most prominent within Facebook content, in line with the idea that Facebook marketing is “about feeling good about a brand” (Barkholz & Retchin, 2012). Indeed, it is clear that Cadbury UK have again used the idea that they share similar values to the consumer as a way of tightening or maintaining their ‘relationships’ within their Facebook community, but also to increase the chance that such content will be ‘shared’ in order to appeal to a wider audience who share these values. From a critical perspective, it is clear again that the brand has attempted to
increase consumption of their products at times of heightened emotion such as Christmas for example, when happiness and family values are arguably very important to the Western consumer.

8.5 Cadbury UK is comforting

Firstly, it was found that the idea of ‘home comfort’ was communicated widely within visual communication, largely through strategic use of colour in images, which according to Shi (2013) can have a number of psychological impacts on the audience:

It is also an essential tool in drawing attention to a product, which is applicable to the bright red and yellow in McDonald’s signature logo. Color can also influence mood or an attitude towards a product and create a certain image for a product. In the market for produce, color is often used as a direct or indirect estimate of quality. Fruits and vegetables with brighter colors are regarded as fresher, and consequently more appealing. (Shi, 2013)

Indeed, in the case of Cadbury UK, the comfort of home is communicated via heavy use of the colour brown, which, according to Bourn (2010) connotes “the color of earth, wood, stone, wholesomeness, reliability, elegance, security, healing, home, grounding, foundations, stability, warmth, and honesty, is a natural, neutral color that is typically associated with the seasons of fall and winter” (Bourn, 2010). An example of such colour usage is provided below.

In this example, we can see how the concept of comfort is constructed, firstly by the use of colour as a tool of communication “warmth” (Bourn, 2010), which is reinforced by the setting of the images appearing to be in somebody’s home kitchen. Indeed, the combination of the colour and setting connotes comfort, as it makes the audience think about the place in which

![Figure 7: Example colour brown on Instagram (Cadbury UK 2015)](image-url)
they are commonly most comfortable, their home. Whilst it could be argued that brown is merely the colour of chocolate and thus is the reason for the heavy usage, it is combined with a lighter brown. Indeed, this shade of brown -also commonly used in Cadbury UK’s pictures-is also seen in the wooden materials when the post proposes a recipe with Cadbury products. As previously mentioned, the wooden material does not simply refer to the idea of being ‘indoors’, it also connotes that Cadbury UK’s products have their own place in people’s homes. Indeed, it could also be argued that the heavy use of brown is used in order to contrast and give more salience to the more saturated purple colour, which is the main colour of the brand itself. This use of colour as a way of constructing an emotional appeal (pathos) could be said to create associations within the consumers mind so that when they see the Cadbury UK logo with the ‘famous’ use of the colour purple, a link is instantly made between the branding and that feeling of comfort.

When discussing the most prevalent platforms upon which this message was constructed, Instagram played a key role. Interestingly, as discussed in the theory section of this thesis, it has been suggested that whilst communication should remain ‘personal’ to the audience, it should also focus on a more traditionally ‘one-way’ form of communication, whereby direct interactions with consumers are not the main goal (Wallsbeck & Johansson, 2014). Instead, as we can see within the construction of Cadbury UK as ‘comforting’, more traditional uses of colour as a means of conveying emotion (ethos), which are not necessarily specific to social media itself are utilised. However, in this case, we can also see that the colour brown as connoting comfort has also been used as a way to create a connection between the brand and the comfort of ‘home’ and thus familiarity. When discussed in the context of social media marketing, this can be viewed as a way of creating a more ‘personal’ relationship between the consumer and the brand through the self-presentation of the brand on Instagram. From a critical perspective, one can argue that the brand has attempted to alter or influence the way in which the consumer views the brand, which in this case again, is that they are familiar with the consumer and vice versa, thus supporting or increasing the chance of increased consumption, as the consumer can personally relate to the brand as a representation of ‘comfort’ or ‘home’.

8.6 Cadbury UK is a cultural symbol

According to Farmer (2015) the audience’s character and way of understanding the world can have a significant impact on the logos of marketing material and thus, it is important to tailor the message to them, in order to help them understand and process them.
When it comes to your target market, those customers you really want to appeal to, then you need to understand what makes sense to these people. It makes sense to the younger generation that, purchasing something now will probably mean they will need to upgrade it later to a newer model, and if what they purchase from you sucks, they'll tell everyone they know, and don’t know, on social media. For an older generation, their logic can centre around good old customer service, speaking to someone, knowing that their purchase will last a long time. (Farmer, 2015)

In the case of Cadbury UK, this ‘tailoring’ to the audience was carried both through the use of linguistics, and through visual communication. It was found that cultural symbols were widely used as a way of helping the audience understand the material. Indeed, linguistically, such examples included: “When the weather outside turns frightful, it’s time for something extra delightful. Make winter wonderful with a mug of delicious Cadbury hot chocolate!” (Cadbury UK, 2016), “Let it snow! The forecast was #joyful when @carolineflack opened #cadvent door 14 in Woolwich this week #christmas” (Cadbury UK, 2015) and “Snowman is your woolly winner! If you voted #KnitSnowman, you could win a festive Cadbury jumper” (Cadbury UK, 2016). As we can see, in all three examples, cultural symbols such as well-known song lyrics and the snowman that are associated with Christmas are used in order to appeal to the values of the consumer. This ‘helps’ the audience to see and understand the brand or product in a certain way, creating associations between values and the organisation or product, such tools are used in traditional marketing practice, such as advertising for example:

According to anthropologists, the cultural symbolism of advertising and advertising figures is connected to the deep-seated ideals that people invest in goods. The trademark, brand name or celebrity figure then serves as a sort of shorthand for the values consumers associate with particular goods and services. (Adage.com, 2003)

Similarly, cultural symbols are applied widely within Cadbury UK’s visual communication in order to help the audience make sense of messages. An example of which can be observed below, where Cadbury UK have attempted to appeal to the understanding of a specifically British audience, through the use of content which relates to values considered typically British.
In this case, within the image, we can see how the product—named the ‘Double Decker’—is presented next to a well-known British cultural symbol associated with London, the ‘double decker’ bus. In this case, the term ‘double decker’ refers to there being two floors on the bus, whilst in the context of the Cadbury UK product, it refers to the fact that there are two layers within the chocolate, which are visible on the image. Indeed, the use of such a cultural symbol allows the idea of a ‘double decker’ chocolate bar to be understood by the British audience which Cadbury UK aims to serve, whilst also creating brand associations with the notion of being ‘typically British’. It is also possible to identify the use of cultural symbolism within the text part of the post where it is written “you wait ages for one Double Decker… #FreeTheJoy” (Cadbury UK, 2014). This cultural symbolism is presented in the form of a ‘typically British’ joke, by which it refers to the idea that when in London, you can wait for a long time for one bus and then two arrive at the same time. This works alongside the image to create logic as, in the photo, there are indeed two items which can be referred to as a ‘double decker’, namely, the product and the bus. This has clearly been used as a way for Cadbury UK to influence the way in which the consumer thinks or understands their product, prompting them to draw similarities between the popular cultural symbol of the bus with the product and thus raising the profile of the product, and potentially increasing the chance that the consumer will buy it as it appears to match their values of being ‘British’.

Perhaps interestingly, salience was given to cultural symbols both linguistically and visually across all platforms, which again, was mainly because in many instances the same content had been shared across Facebook, Instagram and Twitter. However, this contributes to the overall importance within the brand’s social media strategy given to appearing familiar to the audience and thus allowing them to display shared values which create pathos and ethos. Indeed, what makes the approach in this message specific to social media marketing is the idea of creating relationships with consumers, in this case the brand self-presents as a being
which shares similar values and thus backgrounds. Indeed, from a critical perspective, the brand has thus attempted to appear in a way which could potentially build upon the consumer’s loyalty to the brand though displaying themselves as part of the audiences culture, thus potentially increasing consumption levels of its products.

9. Conclusion

In relation to the research review presented earlier in this thesis, the study has firstly and most generally reiterated the importance of rhetorical concepts in marketing operations as pointed out by Adegoju (2008), Ellison (2014), Stevanovich (2012) and Lee & Kahle (2016). What is more, the findings of the study have reinforced the power of social media as a marketing method for achieving commercial aims as pointed out by Jones, Borgman & Ulusoy (2014), Kljucanin, Pourjanaki & Shahbazi (2012) and Alameddine (2013). Furthermore, in relation to the research gap identified, the thesis has successfully explored how rhetorical principles have been applied within the social media content of a modern brand.

In answering the aim and research questions, the main messages present within the content studied were identified as the following: ‘Cadbury UK is a familiar ‘voice’, ‘Cadbury UK is a brand who cares’, ‘Cadbury UK is a source of joy’, ‘Cadbury UK shares festive family values’, ‘Cadbury UK is comforting’ and ‘Cadbury UK is a cultural symbol’. These messages show in the context of social media -as a marketing platform used by brands to create relationships with consumers- that Cadbury UK has used Facebook, Instagram and Twitter to self-present in a way which makes them appear as ‘familiar’ to consumers. One could take this analysis further and say that they have tried to present themselves as a part of the consumer’s life, reinforcing the idea of relationship formation. Whilst within the content studied, as discussed in the analysis section, on many occasions the same content was shared across all three platforms, one could identify some main platform-specific findings. Firstly, Instagram was used as a way of associating the brand with comfort through the use of colour and secondly, Twitter was used, perhaps unsurprisingly as a way by which Cadbury UK were able to build a real rapport with consumers through direct interaction, where the use of emojis was noted as a way by which the brand was able to add a certain level of emotion to conversation, giving the impression that the consumer is discussing with somebody ‘familiar’ to them, such as a friend. In terms of key findings which were applicable to all platforms, the maintenance of an informal ‘voice’ was present throughout the content, regardless of the platform, also adding to the ‘familiarity’ of the brand. Regarding how the messages appealed to Aristotle’s ethos, pathos and logos, one general statement can be made. Namely, that emotion (pathos) played a large role in Cadbury UK’s overall approach. Most notably, following the idea that Cadbury UK presents itself as a ‘familiar’ brand, is the appeal to the audience’s values and what they
love, such as family and home for example. Whilst the concepts of logos and ethos were present within the messages, the use of emotion was the most crucial in presenting the brand as ‘familiar’.

From a critical perspective, what the overall findings of the study suggest is that Cadbury UK focused their social media marketing efforts on almost becoming a ‘friend’ of the consumer, which, one could argue is an attempt to increase consumer-brand loyalty and thus shows how the emotional state of the audience was somewhat being exploited in order to serve the consumerist ideals held by the brand. In a broader societal context, the findings of the study suggest that social media marketing has allowed brands access to the consumer in ways which have up until now, not been possible. Brands now have the ability to infiltrate and even become a part of the modern person’s ‘social’ circle, leaving them more open than ever to exploitation and manipulation at the hands of capitalist corporations.
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11. Appendix

Appendix 1

Cadbury UK (2017) *We've got all our 'Fingers' crossed here at Cadbury HQ 😊#wcob* [online]. Twitter. 24th March 2017. Available at: https://twitter.com/CadburyUK/status/845226381671849985 (last accessed: 10th August 2017)

Appendix 2

Cadbury UK (2017) *@lorde @grimmers loved your Creme Egg rendition of Green Light! How about releasing it as an eggstra track on the new album? 😊* [online]. Twitter. 28th March. Available at: https://twitter.com/CadburyUK/status/846641013145980928 (last accessed: 10th August 2017).