

Balancing tradition and transformation: The case of Jaguar's 2024 rebranding

Master's thesis

Culture, Communication and Globalization



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Abstract

This thesis is a case study of Jaguar, a brand known historically for producing cars known for their luxurious design, interior comfort and top-notch performance, especially with the brand's line of racing cars. The brand has throughout the decades taken pride in its British heritage, positioning themselves as first-class and gaining recognition for their exclusivity. The case investigates how Jaguar's 2024 rebranding campaign, titled "Copy nothing", navigates the complex intersection between brand authenticity and diversity representation. The rebrand represents a bold move by Jaguar, as the brand attempts to reposition itself as to align with modern cultural expectations and appeal to a broader, young and more progressive audience. The research explores the public reception of this transition and whether the campaign succeeds in presenting an authentic evolution or risks being exposed as performative.

A qualitative case study approach was applied through semiotic analysis of the preliminary rebrand video alongside a thematic analysis of 50 comments on the rebrand video post on Jaguar's official Instagram and YouTube accounts. Furthermore, Jaguar's brand identity was analysed through the lens of organizational identity theory, on the foundation of Jaguar's advertising approaches throughout the decades. The analysis of public comments revealed recurring themes with a dominant narrative of confusion and disappointment, rooted in nostalgia for Jaguar's past and scepticism towards the brand's new identity and marketing strategy. The study is nearly completely qualitative in nature, with slight contributions of quantitative nature.

The findings suggest that Jaguar's rebrand has largely backfired, as the transformation is perceived as a departure from the brand's core values. Diversity representation intended to modernize Jaguar's image to fit contemporary practices in marketing but has instead shown to be a strategic risk and a move that lacks connection to the brand. Jaguar attempted to connect its heritage to the new campaign but in a desire to accomplish exclusivity and inclusivity simultaneously, the brand fails to deliver either.

This thesis contributes to literature on luxury branding, brand authenticity and diversity representation. The case of Jaguar suggests the importance of aligning modern values with brand heritage and highlights the importance of luxury brands implementing diversity in their marketing with caution.

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Problem formulation & rationale

Over the past decade, the advertising industry has placed a bigger emphasis on diversity and inclusion, aiming to represent a wider range of people in its campaigns (Campbell et al., 2023). However, there is an ongoing public discussion about whether these efforts are genuinely inclusive with valuable contribution to the brand image or merely performative acts of tokenism. Making symbolic diversity efforts without any real change or value to the brand, known as tokenism, is a widespread criticism (Campbell et al., 2023). Studies show that some consumers strongly support diversity in advertising, while others are less interested. This makes it difficult for brands, as they could be criticized for not being genuine, and in other cases, not all audiences view diversity as important or relevant. (Campbell et al., 2023) Consumers sceptical of “diversity-washing” could be costly for a company. A U.S.-based brewing company Anheuser-Busch, for example, reportedly lost \$6 billion in value after a transgender influencer promoted Bud Light. (Mavrommatis, 2024)

A good example of this debate is Jaguar’s recent rebranding campaign released in November 2024. The campaign included diverse models and colourful visuals but did not show any cars. This sparked criticism, with some arguing that the brand prioritized appearing "woke" over showcasing its actual products. (Sun, 2024) However, others may argue that the move is strategic. With this campaign, Jaguar, which has struggled financially, is being relaunched as an all-electric brand (Morris, 2024). This marks a fresh start, as Jaguar shifts from making gas-powered cars and focuses on high-end electric vehicles instead (Morris, 2024). After weeks of confusion from the public caused by launch of the commercial without a featured car, Jaguar finally released their concept car Type 00 at Miami Art Week in December 2024, which welcomes the rebrand with new aesthetics (Kapur, 2024).

Jaguar's rebrand comes at a pivotal moment, with global sales falling from around 180,000 in 2018 to under 67,000 in 2023 (Gupta Prayaank, 2024). Success depends on balancing innovation with its rich history, but if the changes seem forced, inauthentic, and the cars fail to deliver, the brand could face lasting consequences (Gupta Prayaank, 2024).

With the said information in mind, a research question is formed below, which focuses on two parts. The first part relates to how the brand balances authenticity with representation of diversity shown in the campaign from 2024, and the second part revolves around future ramifications for both Jaguar and advertising within the luxury industry.

How does Jaguar's 2024 rebranding campaign balance diversity representation and brand authenticity, and what could be the future implications for both Jaguar and advertising within the luxury industry?

This project will examine the relationship between authenticity in brand identity and diversity within advertising, with a specific focus in luxury marketing. In order to investigate authenticity, brand identity will be discussed. Moreover, an insight into the state of the luxury market in the context of diversity will be provided, alongside a look into how diversity is represented in Jaguar's campaign. In addition, an overview of public opinion formed based on the initial rebrand presentation will be examined. An extensive analysis of brand identity, the question of authenticity, the luxury market, the rebrand campaign and public reception will serve as a stepping stone for understanding implications of such advertising for Jaguar and the luxury market.

Throughout the paper, the terms of advertising and marketing will be used synonymously as advertising is typically viewed as a subset of marketing, which is a broader term. The two terms will be used hand in hand for simplicity and readability.

Literature review

The purpose of the literature review is to set a foundation for the topic which is explored in the thesis. The review offers an overview of key concepts presented in the paper, as well as key contributions in existing research and theoretical frameworks which will aid in analysis. This chapter also reviews potential gaps in existing literature on the topic.

Key concepts

Luxury branding

Throughout history, goods that were rare and hard to come by, were considered luxurious (Veblen, 1899, as cited in M. Patrick & Hagtvedt, 2009, p.268). Luxury brands compete by being exclusive, having a strong and recognizable identity, boosting awareness and perceived quality, as well as keeping sales steady while ensuring customer loyalty. In other words, to maintain their prestige, luxury brands must ensure they are widely recognized while limiting the availability of their products to preserve their exclusivity, known as brand diffusion (Phau & Prendergast, 2000).

Brand authenticity

Brand authenticity addresses how genuine and trustworthy a brand appears to consumers. Because it is based on how consumers perceive the brand, rather than its intrinsic qualities, authenticity is evaluated in accordance with how well the brand aligns with values such as consistency, originality, reliability, and naturalness (Bruhn et al., 2012). Customers are more likely to look for authenticity in brands because it provides them with a sense of security and a stronger connection to the products and services they buy (Bruhn et al., 2012). Authentic brands resonate with their audience on a deeper, emotional level. Each brand is unique, and managing a luxury brand relies heavily on its identity (Phau & Prendergast, 2000).

Tokenism

Tokenism is considered an act of offering support by a person or organization to a marginalized group purely in a symbolic way, which does not lead to systemic change regarding the disadvantaged group but rather is meant to help the one offering support (Cambridge Dictionary, n.d.) (Merriam-Webster, n.d.). Such practice is considered problematic. Tokenism might offer initial opportunities for minority groups, but it also reinforces inequalities and leads to long-term disadvantages for those groups, leading unfairness (Childress et al., 2023).

Diversity representation and inclusion

Diversity is about recognizing the differences between people, such as their race, gender, age, sexual orientation, socio-economic status, and physical abilities. Inclusion, on the other hand, focuses on actively involving and valuing different groups of people, usually minorities, by making sure they are given a voice and shown respect (Bernstein, 2020, as cited in Eisend et al., 2022). Representation of diversity in advertising should encompass a proportional portrayal of diverse groups, distanced from stereotypical portrayals (Campbell et al., 2023).

Rebranding

Rebranding is broadly understood as a strategic process in which organizations alter key brand identifiers, such as their name, visual identity, or market positioning, to better align with changing markets, consumer expectations or internal goals and thereby establish a differentiated position in stakeholders' minds and take up a distinct identity from competitors (Muzellec & Lambkin, 2003; 2006). While mergers (33.1 %) are generally the most common driver of rebranding in many industries (Muzellec et al., 2003), luxury brands more commonly undergo rebranding to tackle challenges such as outdated brand images or financial struggles, according to Blazquez et al. (2019).

Theoretical frame

Theoretical frameworks that guide the analytical foundation of the thesis will be presented here. The frameworks were selected based on their relevance and effectiveness to analyse brand identity, and thus authenticity of Jaguar as well as diversity representation in Jaguar's rebrand video.

A conceptual framework of **Organizational Identity** was first laid out in 1985 in Albert and Whetten's chapter of the same name in the journal of Research in Organizational Behaviour. Unfortunately, finding and accessing the original work is incredibly challenging, and thus Whetten's later work from 2006, which revisits the original concept will be utilized instead, alongside Hatch and Schultz's contribution from 2002, that builds upon Albert and Whetten's raw concept from the original work.

Whetten describes organizational identity as "the central and enduring attributes of an organization that distinguish it from other organizations." (Whetten, 2006, p.220) These are called organizational identity claims, which represent how an organization defines itself and how it positions itself in social space (Whetten, 2006). Standing by the original idea that organizational identity consists of central, enduring, and distinctive (CED) features, the author explains that for something to truly be part of an organization's identity, it must meet all of the criteria listed. These include core organizational traits, staying consistent and steady through time, as well as unique elements, characteristic to the organization (Whetten, 2006). A distinction is clearly made between organizational identity and related concepts like image or culture, as identity is the skeleton of an organization. This is why the author argues that identity should only be used when it is necessary, like when an organization is going through a crisis or change and needs to understand who it is at its core (Whetten, 2006). For this reason, as Jaguar has for years fallen of the grid which sales plummeting (Gupta Prayaank, 2024), a change was imminent through rebranding in order to drive up sales and strengthen the brand, leaving Jaguar's brand identity exposed and vulnerable to debate.

Another contribution in this area by Hatch and Schultz (2002), that bring a different take on organizational identity. For them, organizational identity is formed by two forces known as organizational culture and organizational image. The first one relates to internal values held within the organization, while the latter points to external perceptions of the organization. The authors introduce the dynamic model, where the constant interaction between the two forces forms the overall identity of the organization (Hatch & Schultz, 2002). Unlike Whetten's (2006) view, which emphasizes that organizational identity is fixed at the core, Hatch and Schultz (2002) view the identity as dynamic, as it can change can be influenced externally. Additionally, the authors identify four major processes

related to identity dynamics, including mirroring, reflecting, expressing, and impressing. The first process deals with shaping of identity through external eyes, reflecting embodies internal values and culture, expressing relates to projection of internal values through diverse actions, while the process of impressing is linked to how the projection of values is perceived externally (Hatch & Schultz, 2002).

Therefore, Whetten's as well as Hatch and Schultz's contributions can be used within the thesis to evaluate brand authenticity by pinpointing the core identity of Jaguar. For instance, Whetten's work may aid in identifying CED attributes and the aspect of consistency, which can be examined by comparing past and present branding. Moreover, Hatch and Schultz's model may help explore whether and how Jaguar's identity is undergoing change by examining major processes of identity dynamics and how they interact with each other. The two publications complement each other and will help discuss brand authenticity.

Roland Barthes' **Semiotic Theory** dates back to decades ago, with several influential works connected to the theory published. This theory will be used as a lens through which analysis of Jaguar's rebrand video will be conducted. Specifically, Barthes' essay "Rhetoric of the image" from his collection Image-Music-Text, released in 1977, is chosen as the foundation for the theory because it addresses how meaning is created in advertising. This includes both images and text, making it an ideal fit for application to Jaguar's video. Moreover, interpretation of Barthes' theory will be based on Dabner et al.'s (2020) contributions in their book "Graphic Design School: A foundation course for graphic designers working in print, moving image and digital media", as well as Kress & Van Leeuwen's (2021) book "Reading Images: The Grammar of Visual Design". The sources complement each other, as both will be used to break down the meaning constructed in Jaguar's advertisement video.

Barthes' essay focuses on advertising because of its intentional messaging, as well as its bold, clear and to-the-point communication (Barthes, 1977). The author revisits initial core concepts of semiotic theory, those being a sign, signifier and signified. What one observes is a signifier, the meaning attached to the observation is known as signified, while a sign is a complete product of the two (Barthes, 1977).

Continuing from the core principles, Barthes (1977) argues images can be signs, much like linguistics. In an image used in advertising, signifiers are all-time present, as they could be for instance, colour used or tangible aspects of the ad, which reflect signifieds like luxury, diversity, and many others. The author separates meanings images create into two categories of denotation and connotation, where the first category relates to literal meaning of what is presented, while the latter pertains to ideology,

culture, and emotions associated with the image (Barthes, 1977). Breaking down messaging in images, the author suggests that an image carries a linguistic message, as well as a connotation and denotation. Lastly, connotation procedures are outlined, which aid in creating meaning. The procedure include a pose, aesthetics, objects, lighting and text (Barthes, 1977).

By using Barthes, the goal is to analyse Jaguar's video ad in detail by showing how each visual element acts as a sign to communicate underlying messages about diversity.

Key contributions in existing research

Many notable contributions within the topics of brand authenticity, diversity as well as the field of luxury market are published within the current decade or the previous one.

Li et al. (2024) offer a review of brand authenticity research from the past 21 years as well as future outlook on the concept, particularly relevant in the luxury goods market alongside other fields. The authors found that topics like race, gender and beauty are becoming more prominent, suggesting that the way authenticity is understood is tied to how well brands represent diversity. According to the source, authenticity is not just a feature of the product but instead it also carries social, emotional and moral significance (Li et al., 2024). Another contribution related to authenticity comes from Beverland and Farrelly (2010), who argue that consumers construct authenticity to support their sense of identity, instead of authenticity just being a mirror of the brand and its products. From their point of view, authenticity depends heavily on personal goals and people may perceive what they see as authentic if it serves a personal or social purpose (Beverland & Farrelly, 2010). Furthermore, Tran and Keng (2018) developed a quantitative method to assess brand authenticity with a scale consisting of six key measures: virtue, connection, realism, aesthetics, control and originality. This practical toolkit helps evaluate how consumers perceive brands through personal experience and is useful because it shows that authenticity follows how people feel about the brand (Tran & Keng, 2018).

Perhaps one of the most valuable contributions within the topic of diversity representation comes from the study by Campbell et al. (2023), where 337 academic papers on diversity in advertising are reviewed. The articles cover various identity components such as race, gender, age, LGBTQ+, ethnicity, disability and body size. The study reveals major trends, common theoretical frameworks and existing gaps in how advertisers engage with diversity. The biggest trends include inclusion based on visible traits like race or gender, while characteristics like socio-economic background or political identity are often overlooked (Campbell et al., 2023). Authors also note that some groups of people are proportionally well-represented, while others lack representation or are

misrepresented. In addition, companies may use diversity as a marketing strategy rather than a sign of genuine compassion and true values (Campbell et al., 2023). Overall, the study highlights the need for sincere and accurate portrayal of diversity, which should not be displayed in a superficial way and without making sense in the context (Campbell et al., 2023). Another great article is a review of 149 research journal articles on workplace diversity by Jonsen et al. (2011), with studies published between 1990 and 2009. The authors demonstrate that diversity research lacks diversity among itself since it mostly reflects the U.S. and Western viewpoints. The literature is flawed given the lack of cultural sensitivity when examining diversity and limited focus on the issue of tokenism and therefore their work calls for a more global and culturally aware take on diversity (Jonsen et al., 2011). Another recent work with valuable contribution in diversity representation, published by Wulf et al. (2022), is an experimental study that inspects how audiences respond to LGBTQ+ representation in advertising with a focus on the effects of vague messaging and emotion-driven visuals. The study found that emotional imagery in advertising can be perceived as sincere but only if signs of genuine support and real change are visible through action like partnerships with LGBTQ+ organizations or even just through disclosed values (Wulf et al., 2022). The key takeaway is that transparent communication and consistency in messaging are essential to build authenticity and avoid accusations of tokenism, especially when including minority groups (Wulf et al., 2022).

Concerning marketing within the luxury industry, a comprehensive research paper by Sharma et al. (2022), is a contribution of a worthy mention. The work reviews 275 studies on luxury marketing in the period from 1990 to 2020, with the research being grouped into major themes of branding, marketing strategies, consumer behaviour and counterfeiting (Sharma et al., 2022). The authors highlight that luxury marketing research has historically tended to be fragmented, with the common themes mentioned above often being studied separately from one another. This has resulted in the authors of this work supporting the notion for more research that seeks to examine concepts and common themes together rather than in isolation. Additionally, luxury advertising has noted a shift towards digital storytelling and focus on values, although a substantial gap in the luxury industry appears to be scarcity of diversity and inclusion (Sharma et al., 2022). Another great contribution in luxury marketing comes from Kapferer's and Bastien's 2012 book "The Luxury Strategy: Break the Rules of Marketing to Build Luxury Brands". The authors emphasize the importance of creating desire and mystery in luxury marketing, instead of following the traditional marketing rules (Dietz, 2014). A review of the book by Dietz (2014) also states that luxury advertising is not meant to persuade customers to buy a product in a logical way. Instead, it should sell an aspirational dream by

simultaneously evoking emotion through storytelling. Here, the focus is not on mass appeal nor comparison with other brands but exclusivity (Dietz, 2014).

This thesis contributes to the academic discussion on how brands with strong heritage maintain authenticity in the modern world. The main question is about how brands, Jaguar specifically in this case, manage their image through diverse representation in their advertising and the effect this has on the audience. With this thesis, two concepts (diversity representation and brand authenticity) will be examined together. Essentially, the analysis in this paper focuses on whether Jaguar's rebranding campaign still reflects the brand's identity or if it risks disconnecting from its core values. In addition, much of the conversation is concerned with how Jaguar represents social identities and whether such depiction appears tokenistic or genuine, which again ties to the aspect of brand authenticity. The thesis evaluates how traditional notions of exclusivity are being challenged by inclusivity through representation of diversity. Lastly, this paper engages in a debate whether brands can embrace social issues without hurting their core identity and overall image, with a focus on diversity representation in rebranding of those with a strong heritage, like Jaguar.

Critical review and gaps in literature

Existing research provides a good foundation for studying diversity and authenticity in advertising. In the area of brand authenticity, tools like the Brand Authenticity Scale, suggested by Tran & Keng (2018), offer clear and measurable dimensions that help explain how consumers evaluate how sincere a brand is in their marketing. Research on diversity representation has also progressed in the past two decades, showing a growing interest in this topic. Comprehensive reviews map out a wide range of identity categories, offering a better understanding of how different groups are portrayed in media. Work from Campbell et al. (2023) also identified key trends and theoretical approaches surrounding diversity in advertising.

Though strengths like these exist, and many contributions have already been made in the research of brand authenticity and representation of diversity in advertising, some gaps within the literature are present. For instance, surface-level diversity still dominates the majority of research, as studies tend to look at obvious traits like race and gender, while less visible aspects like cultural identity, personal values and beliefs, and socio-economic background remain underexplored (Jonsen et al., 2011) (Campbell et al., 2023). Additionally, the existing literature in diversity representation and luxury marketing lacks global cultural perspective as studies largely cover Western and Anglo-Saxon areas, with little research from non-Western and non-English speaking countries (Jonsen et al., 2011)

(Sharma et al., 2022). Furthermore, there is a deficiency in integration between concepts as they are often not studied together, without a connection tying them together (Sharma et al., 2022). Therefore, studies in many cases fail to examine how inclusivity in advertising influences perceptions of authenticity of a brand, especially in the context of luxury branding. Jonsen et al. (2011) also notes that perceived tokenism may impact genuine inclusion of underrepresented individuals, as the diversity effort is only symbolic. A gap here is that some studies focus purely on whether the representation is present, rather than explore how minorities are treated or if they are truly included in spaces. Moreover, research within the luxury market may lack theoretical depth as it appears that contributions, like Kapferer's and Bastien's 2012 book, focus on marketing tips like exclusivity, rarity and avoiding mass-market appeal (Dietz, 2014). However, this approach does not particularly align with current efforts towards more inclusive marketing.

As mentioned earlier, concepts lack cohesive analysis, making it challenging to establish integrated models and a difficulty for scholars who wish to study how the concepts overlap. Another limitation in accessing literature is that many credible journals, books, and reviews from academics are locked behind paywalls, making the information inaccessible for those without an institutional subscription.

Considering the tensions behind standard approaches to luxury marketing and current push towards inclusivity as well the need for more integrated studies within the field with a focus on tokenism, this thesis aims to contribute to ongoing discussions in the field.

Methodology

Methodological approach & paradigm

The methodological approach used in the thesis is mixed, as it constitutes elements of both deductive and inductive reasoning. Deductive reasoning is applied in analysis when an already developed theory is used to reach specific conclusions, particularly when organizational identity framework is used to define brand identity and when Roland Barthes' semiotic theory is used in analysis of Jaguar's video campaign. On the other hand, inductive reasoning is applied as patterns and themes are built based on analysis of data, which lead to conclusions, specifically seen in thematic analysis of social media comments on Jaguar's rebrand video post.

The thesis is guided by the interpretivist paradigm, as such approach is characterized by subjective experiences of individuals with focus placed on how people interpret the world around them, as

meanings are attached to social action (Bryman, 2012c). The thesis explores how meaning is constructed within the context of luxury advertising, Jaguar's brand identity, and current cultural conversations about diversity. All those aspects fit within the bounds of interpretivism. Furthermore, the paper examines how audience interprets Jaguar's messaging in the rebrand. The use of qualitative methods, explained further in this chapter, reveals patterns in opinions, particularly in the thematic analysis. Semiotic analysis, for instance, explores symbolism behind the video advertisement as part of the rebrand. Lastly, unlike positivism wishes to uncover objective truths not prone to subjectivity (Bryman, 2012c), interpretivism recognizes that thoughts and opinions may be shaped by different contexts, and therefore a concept like brand authenticity is not fixed, but the truth about it may lie in the eyes of observers.

Research design

Regarding approach to theory, qualitative methods approach is present in the thesis and explores the reception of Jaguar's 2024 rebranding campaign by the public. The aim is to assess how ideas like brand authenticity and diversity are communicated in the campaign and how audience interprets the messaging presented. Because the thesis focuses on in-depth analysis of Jaguar's latest rebranding campaign, this thesis is considered a case study. Since the focus is on own subjective understanding and deeper meaning of the messages conveyed, a qualitative approach is the most suitable. There is also a quantitative element present which serves as support to the mainly qualitative nature of the thesis. Quantitative application can be found in statistical data presented in the section Diversity in the luxury market.

The research is exploratory, meaning it seeks to investigate an issue in-depth, especially one that is lesser known or not previously well-researched, and to potentially fill in the gaps in existing literature, by expanding the knowledge within (Kumar, 2011, p.11). The thesis explores a topic that has not been widely studied in the context of luxury car brands, which makes exploratory research ideal for gaining new insights. Here, the focus is on how a luxury car brand Jaguar incorporates diversity into its branding strategy and whether the rebrand fits within the brand authenticity umbrella. Other types of research, like descriptive or explanatory, do not match the goals of this study. A descriptive study reports on the subject of a study or provides information without analysis (Kumar, 2011, p.10), which would not be suitable for examining the messages beneath the surface. Explanatory research is based on causality between two variables and is set to define why a relationship between the two variables exists (Kumar, 2011, p.11). Such approach does not fit the aim of the thesis well, as the purpose is to explore how Jaguar's 2024 rebranding campaign balances diversity representation and brand authenticity.

Data collection methods

Primary data source for this research is Jaguar's 2024 rebranding video, which is used as the key visual material for analysis. The video was selected because it comes from the source itself, ensuring that the data is credible for analysis. The analysis of the video will occur with aid of Barthes' semiotic theory, which makes it possible to study how visuals and language create meaning together. Additionally, social media comments on the rebrand video post on Jaguar's official Instagram and YouTube account will be analysed to capture how the audience has interpreted the campaign. Thematic analysis will be used in this case. To complement primary material, secondary data will also be used for the analysis. Secondary data includes information on Jaguar's advertising practices throughout the years which will help in assessing brand identity. Additionally, secondary data will be laid out in an overview of the luxury market within the context of diversity. By including these secondary sources, the thesis aims to triangulate perspectives.

Regarding the sampling of primary data, the main Jaguar's YouTube and Instagram accounts were selected. The official accounts from the brand can be recognized by the large number of followers and a blue mark with a tick symbol inside, as it is on Instagram, and by a black mark with a tick symbol on YouTube. These platforms were chosen because they represent key spaces where Jaguar shares visual content and presents their brand and products and because these platforms also include public comment sections where people post genuine reactions to content they are presented with. The two platforms are highly visual, making them ideal for analysis of the rebrand video. In addition, Jaguar's YouTube rebrand video stands at over 45,000 comments, while the brand's Instagram post of the same content counts as many as 63,000 comments (Jaguar, 2024b) (Jaguar, 2024a). A total of 25 comments will be selected per platform, bringing the total selected comments to 50 across both platforms. This range helps keep the data manageable while still allowing for patterns and diverse viewpoints to emerge. A purposive sampling method is used to select comments, with intentionally selecting comments that have enough substance to analyse (for example, those longer than a typical sentence), comments mentioning the brand explicitly or referring to its identity or representation of diversity and comments written in English to avoid misunderstanding and for efficiency. The first 25 comments that meet these criteria will be selected on each platform. As a non-probability sampling method, purposive sampling does not aim to select targets randomly, but rather to include a diverse sample mix relevant for the study (Bryman, 2012b). Because of this, such strategy aligns with the study's qualitative and interpretivist design.

Validity & reliability

Validity is one of the most important aspects of research, as it refers to how accurate and well-founded the conclusions are (Bryman, 2012a). The validity of the thesis lies on usage and analysis of two main sources of data, alongside established theoretical frameworks and methods of data analysis. This is evident through Jaguar's official rebrand video and comments on social media platforms, allowing for analysis from different angles. Jaguar's official content and public reactions paint the picture of how the brand is perceived and help examine the balance between authenticity and diversity representation. The semiotic theory and organizational identity theory contribute greatly to the conversation about diversity and authenticity by serving as a lens through which the two concepts are explored in detail. Thematic analysis helps ensure validity by identifying patterns in audience responses, while Barthes's semiotic theory provides a strong foundation for interpretation. However, since the analysis is based on interpretation by the researcher, this also means that it carries traits of subjectivity.

Reliability refers to dependability of the research process, focusing on whether the methods used, and interpretations in the case of qualitative research, would result in closely resembling insights if a study was repeated (Bryman, 2012a). To support reliability, data collection steps and instructions for analysis are clearly presented in the thesis. For instance, this thesis describes how comments were selected for analysis, backed up by methodological reasoning through criteria of selection. This means that other researchers have the opportunity to repeat the analysis but also to understand how and why the data was chosen. Though, since the research is of qualitative nature, others may interpret the data differently and this can lead to possibly alternative conclusions. This implies that the results of analysis in this thesis cannot be generalized and taken as definitive. Despite this, valuable insights can still be reached. Lastly, themes in comments will be identified through thematic analysis in transparent way, ensuring that readers can follow the interpretations easily. Therefore, even though conclusions made by researchers may differ, logical grouping into categories as well as clarity in explanation of the steps taken can help improve the reliability of this research.

Limitations

Several limitations should be acknowledged to clarify the scope of the findings.

One key limitation is the nature of the data, particularly the use of comments from Jaguar's Instagram and YouTube post "Copy nothing.". The comments offer rich qualitative content but do not provide any information or limited information about who the commentators are if one visits their profiles. As a result, it is unclear whether individuals engaging with the campaign represent Jaguar's customer base,

such as luxury car buyers. Some may belong to this demographic, but it is likely many do not. Therefore, the audience initial responses analysed should be interpreted as public sentiment rather than an accurate reflection of the brand's customer base. However, it is important to state that because of the qualitative design and the use of purposive sampling, the findings cannot be generalized in a statistical sense, though they still offer valuable insights about the overall reception of the campaign.

Given the interpretivist approach in this paper, there is a level of subjectivity introduced. For instance, application of Barthes' theory is theoretically justified, but the process of decoding visual and textual cues cannot be fully objective as different researchers may spot different cues and interpret them in another way. Possibly, the analysis may be influenced by aspects like the researchers' cultural backgrounds and personal biases, with potential to change the meaning.

Lastly, a major limitation in the thesis is that the study is not done longitudinally. The research focuses on immediate public reaction of the rebrand but does not explore how public opinion has evolved since. Also, Jaguar's other social media posts, particularly ones presenting the products, are not being analysed and neither are the comments past the ones concerned with initial reaction. Because the focus is on preliminary reactions, the thesis does not explore whether the rebrand has lasting impact.

Analysis

This chapter presents a detailed analysis of Jaguar's identity, latest rebrand campaign and initial public responses to the rebrand, with a focus on how the brand balances its traditional identity with a push towards diversity representation in the modern era. The chapter examines historical advertising materials to get a sense of the brand's identity, the rebrand video to understand the possible meaning behind the commercial and social media comments to evaluate a sample of public opinion on the rebrand. Jaguar's transformation is therefore shown through analysis of its history, present strategy and reception.

Brand authenticity

Jaguar's image and marketing throughout the decades

Jaguar has been challenging the limits of innovation since its first car was made in 1935, getting inspiration from its founder, Sir William Lyons (JLR, n.d.-b). With the breakthrough model of SS Jaguar, the Jaguar name soon became widely recognized for producing cars that combined stunning design with innovative engineering (Jaguar, n.d.-c).

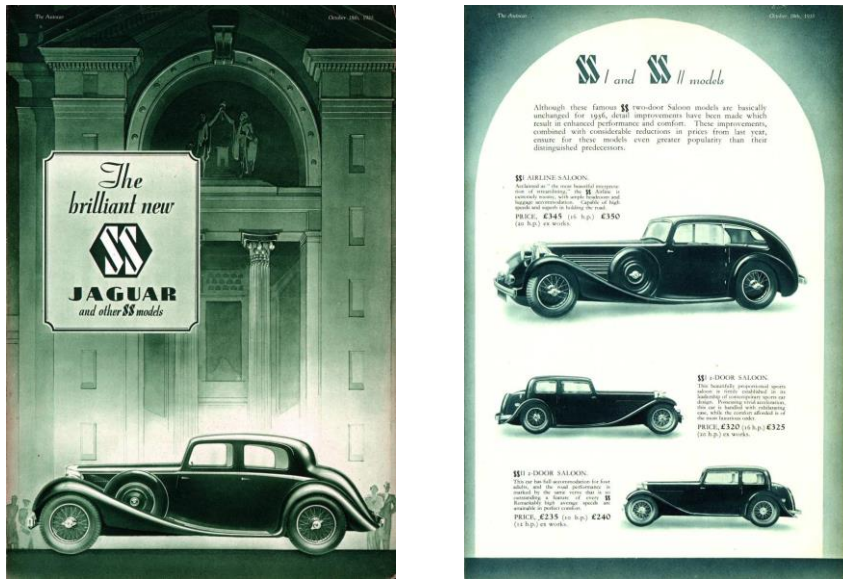


Figure 1. SS Jaguar, the first known Jaguar advertisement published in 1935, cutout from a six-page leaflet (UK) (Jag-lovers, n.d.-g)

Jaguar Land Rover (JLR), the parent company of Jaguar, further presents that in 1948, XK120 model was launched, which became the fastest car at the time. In 1962, Jaguar’s E-Type was launched, which JLR describes as “the most beautiful and iconic sports car of all time” (JLR, n.d.-b). Jaguar models have a distinct design marked by clean flowing lines that define the brand’s aesthetic. Cars are known for their ability and strength, elegance and allure as well as a sense of confidence that comes with them (JLR, n.d.-b). Land Rovers in particular are designed with a passion for adventure in mind, alongside innovation as they are specially equipped with vital emergency supplies in case of disasters and crisis (JLR, n.d.-b). Jaguar Land Rover Classic invites customers to experience the character of its classic models through organized driving experiences. Such events reflect the brand’s belief that its vehicles are not just to be admired but actively enjoyed (JLR, n.d.-a). Every detail is thoughtfully planned by specialists to ensure a personalized and high-quality experience, showing Jaguar’s commitment to excellence, customer care, and emotional connection between the driver and the vehicle (JLR, n.d.-a).

Jaguar’s image as a leader in performance, luxurious design and technology has been shaped by its persistent involvement in some of the toughest and most competitive racing environments in the world (Jaguar, n.d.-b). These product attributes are taken to an exceptional level to produce unique cars (Jaguar, n.d.-d). The brand itself emphasizes “a legacy of innovation” (Jaguar, n.d.-b). Innovation has

always played a central role in Jaguar's strong connection to motorsport. As decades passed, the brand has consistently pushed the boundaries of what can be achieved on track by using those advancements to influence the design and performance of its cars (Jaguar, n.d.-a). Jaguar's involvement in Formula E continues this tradition, helping to shape the direction of its future electric models while reinforcing its commitment to progress and performance (Jaguar, n.d.-a).

Nigel Thorley has long admired the Jaguar brand and is one of the founding members and directors of the Jaguar Enthusiasts' Club magazine. As the author of numerous books on the brand, he is widely respected for his extensive knowledge and expertise on Jaguar cars (Thorley, 2006). His book on Jaguar's marketing throughout the decades will be used to capture how Jaguar has presented themselves in the past, which will be compared to advertising today, opening the doors to understanding of brand identity and discussion about authenticity.

After the early days and World War II, Jaguar continued production and had established themselves on the international market. During the 1950s, Jaguar's brand identity was communicated through the slogan "Grace, Space and Pace", which effectively captured the essence of the company's values. The phrase emphasized a combination of luxury (grace), interior comfort (space) and high performance (pace). This slogan became one of the most iconic and enduring in automotive history (Thorley, 2006).

Jaguar's promotional materials from this period varied in quality with some brochures featuring a sophisticated look and striking artwork, while others lacked such qualities. However, this did not seem to be much of an issue as Jaguar's growing reputation and international demand made marketing just an addition rather than necessity since the cars largely sold themselves (Thorley, 2006).

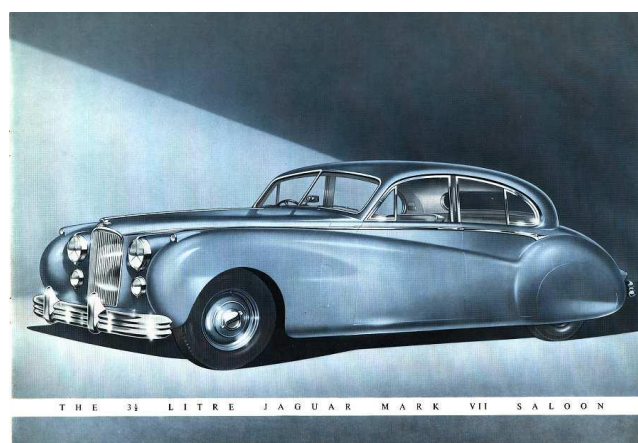


Figure 2. Jaguar Mark VII Saloon model, UK brochure cutout from 1951 (Jag-lovers, n.d.-d)

The Mark VII was Jaguar's leading model and reflected the brand's key values in the brand's slogan. The model was aimed at both international and British buyers and played an important role in Jaguar's post-war success (Thorley, 2006).

In 1960s, Jaguar's marketing evolved into a more modern and confident style, replacing illustrated visuals with polished, professional colour photography. This shift aligned the brand with current trends and coined a more aspirational image of the brand. In this time, Jaguar also started producing more promotional materials like detailed booklets and brochures (Thorley, 2006).



Figure 3. Jaguar 420 model, UK brochure cutout from 1966 (Jag-lovers, n.d.-a)



Figure 4. Jaguar 240 and 340 models, UK brochure cutout from 1967 (Jag-lovers, n.d.-c)

The two figures above are notable examples from 1960s. The familiar image of the ship and captain featured heavily in promotion of both the 240 and 340 models. To tailor the ads for each version, the only noticeable change was of the license plate numbers (Thorley, 2006).

During the 1970s, Jaguar experienced a noticeable decline in marketing. Brochures from this period often lacked cohesion, featuring poorly designed layouts and uninspiring photography by using odd settings and dark backgrounds which failed to highlight the cars effectively (Thorley, 2006). In some cases, Jaguar's distinct identity was barely visible in the promotion material. This period was therefore defined by poor promotion and branding (Thorley, 2006).

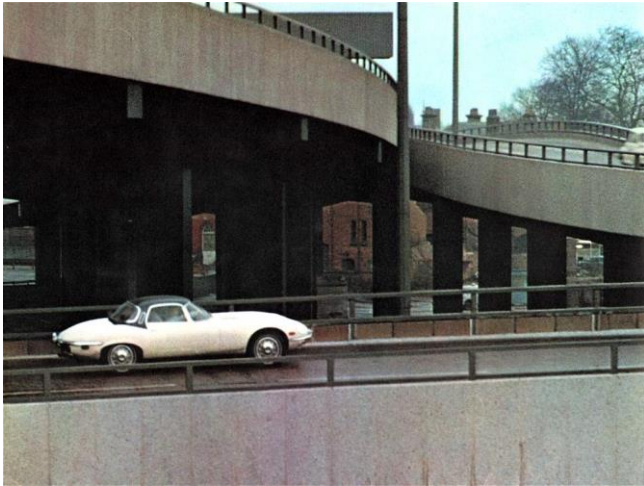


Figure 5. Series 3 E-Type Jaguar, UK brochure cutout from 1971 (Jag-lovers, n.d.-e)

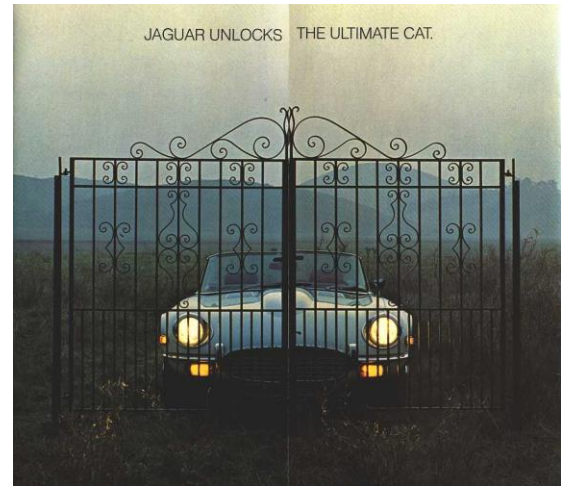


Figure 6. Series 3 E-Type Jaguar, U.S. brochure cutout from 1971 (Jag-lovers, n.d.-b)

Despite bad use of lighting in many ads in the 1970s and eerie-like aesthetics, some ads have still managed to capture interest. An example of this is in *Figure 6*, as Thorley (2006) comments that the design is exceptionally delivered.

In the 1980s, Jaguar's marketing noted a clear shift toward prestige and visually sophisticated images, especially in the U.S. market. Brochures began using high-quality lifestyle photography, excellent lighting and aspirational images, such as cars being placed besides yachts or classic architecture. This would make the adverts appeal to affluent buyers (Thorley, 2006). The peak of brochure quality was perhaps the XJ40 campaign, which featured a bold "Evolution of the Species" jungle theme with foldouts and magazine-style layouts. These materials showed a more polished brand image and were a clear improvement from the dull designs used in 1970s (Thorley, 2006).

Jaguar XJ-S

*A grand tradition.
An inspired performer.*

Uncommonly powerful, remarkably sure-footed and unabashedly luxurious, the Jaguar's Type is counted among the few true Grand Touring automobiles available today.

The XJ-S is powered by Jaguar's aluminum alloy, 5.3 liter V12 and is capable of breathtaking acceleration. Fully independent suspension and power rack and pinion steering make it a graceful and athletically agile performer.

The refreshingly silent and extremely comfortable XJ-S passenger cabin is resplendent with polished walnut and soft genuine leather. A wealth of accessories, special instrumentation, a trip computer and electronic climate control are standard equipment.

From its silky smooth 262 horsepower engine to its advanced suspension design and richly luxurious interior, the Jaguar XJ-S is a particularly elegant example of the classic Grand Touring form.



Figure 7. XJ and XJ-S Jaguar models, U.S. brochure cutout from 1986 (Jag-lovers, n.d.-f)

The figure above is an example of an inside of a U.S. brochure mid-80s. Unfortunately, the revolutionary XJ40 campaign mentioned above is difficult to find from a reliable source and its example could therefore not be shared.

With Ford Motor Company acquisition of Jaguar in 1989, the brand's marketing in 1990s and early 2000s shifted to more corporate and globally aligned promotional content, while still trying to hold on to its unique heritage and luxury (Thorley, 2006). There was a strong focus on studio photography, technical visuals, and clean, minimal layouts. Marketing materials became more uniform and aligned with Ford's branding, making the brand's image more internationally recognized (Thorley, 2006).

In the mid-2000s, Jaguar's marketing strategy highlighted the XJ models' aluminium construction and advanced technology, positioning the car as a symbol of innovation (Thorley, 2006). The main launch brochure was detailed, spanning 66 pages with incredible visuals, where some pages were completely void of text as design is shown to be of higher importance than narration (Thorley, 2006). This period marked a clear shift from retro styling towards a sleek and modern aesthetic. The overall tone became more futuristic, appealing to global audience that valued contemporary design and technological sophistication (Thorley, 2006).

Jaguar's advertising approach has shifted across decades to reflect changing priorities and audience expectations. In the 1940s, the brand was trying to find their way and establish itself. During the 1950s, Jaguar focused on combining luxury, comfort and performance, presenting its cars as elegant and desirable for high-end customers. The 1960s brought more lifestyle-oriented messaging with a more modern look of promotional materials, creating an aspirational image of the brand. In the 1970s,

marketing became inconsistent, through 1980s saw a return to tradition and craftsmanship, with a clear focus on quality. By the 1990s and 2000s, Jaguar adopted minimalist and visual storytelling, positioning itself as a modern luxury brand centred around innovative design. Considering messaging in Jaguar's brochures, one can observe focus on attributes of luxury, tradition, refinement, innovation and a clear tendency to highlight product novelty by adding the word 'new', alongside features of cars listed, especially in earlier decades (Thorley, 2006).

Analysis of core identity

Organizational identity can be understood through three characteristics connected to one another and Whetten (2006) names those characteristics as central, enduring and distinctive. The first one includes fundamental values and purpose at the very core of an organization, the second encompasses elements that remain consistent over time despite possible changes or challenges, and the distinctive characteristic includes features that set the organization apart from others within the same field or industry (Whetten, 2006). This framework can be applied to Jaguar to understand the core identity of the company and is done through information presented in the previous subchapter, which shows how Jaguar views itself and how they present themselves through marketing.

Jaguar's central brand attributes reflect the core values and priorities that have been a part of the brand's identity since the beginning. One of the most prominent is luxury, which remains constant across all decades. This aspect is always put forth and represents the brand's image. Performance is another key attribute. With a sports cars line of the 1950s, Jaguar presents performance as essential to its identity. The emphasis is closely tied to the brand's legacy in motorsport and its repeated focus on speed, power, and handling in marketing materials. Another main attribute is interior comfort; however, it appears more often the emphasis is more on performance and luxurious design of cars. The core aspects together make up the innovative design of Jaguar's cars. Additionally, Jaguar strongly reinforces its British identity and heritage, often through visual cues such as countryside estates, cultural references to British traditions and specific wording like 'refinement'. While this aspect was especially visible before Ford's acquisition, it has continued to shape the brand's image further.

Jaguar's enduring brand attributes reflect values that have remained consistent over time, despite the circumstances, like shifts in style or ownership. A strong emphasis on craftsmanship runs through decades of marketing, present anywhere from classic and illustrated 1950s brochures to minimalist designs of promotional material in the 2000s. Jaguar's cars are not just manufactured, they are crafted by paying attention to detail and with central elements in mind. Importance of visual presentation is therefore a core part of Jaguar's identity which has persisted through time. One could say that the

slogan “Grace, Space and Pace” is also an enduring element, going hand in hand with the central attributes. The slogan has been a beloved and reputable phrase connected to Jaguar’s brand and while the phrase has not been used explicitly in every decade, its influence is obvious and has continued to shape how the brand presents its vehicles. Jaguar’s tone also consistently projects a lifestyle of quiet exclusivity and aspiration, though less visible in the weaker period in marketing of 1970s. Rather than relying on bold or flashy statements, Jaguar leans into the subtle approach, allowing the brand to suggest confidence and prestige without excessive display.

Jaguar’s distinctive attributes help differentiate the brand from its competitors in the automotive field. One of the key distinctions is its ability to blend sport with elegance. Jaguar positions itself within two desirable attributes, luxury and performance, by promoting both refined aesthetics and driving experience. Another unique feature is Jaguar’s brochure language, especially during the middle of the 20th century, which often takes on a romantic or poetic tone and aims to establish emotional connection to Jaguar’s cars. Although Jaguar presents features of their cars to some degree in promotional material, phrases like “the finest car of its class in the world” steal the spotlight and truly make the ads shine. Jaguar’s marketing language frequently shows expressive styles, especially in the 1950s, 1960s, and again in the 1980s. Additionally, a distinctive characteristic is also the incorporation of British cultural imagery, as Jaguar links its cars to national identity and tradition with photography of British countryside and architecture. This strategy highlights not just that the cars are made in Britain, but that they reflect values like elegance and British heritage. In international markets such distinction ties the brand to representation of British class.

CENTRAL	ENDURING	DISTINCTIVE
Luxury	Craftsmanship and British heritage	Blend of racing and elegance
Performance	“Grace, Space, and Pace” slogan + the first three central elements	Poetic tone in advertising + emotional connection to the cars
Comfort	Aspirational lifestyle	Use of British cultural imagery in advertising
British heritage		

Table 1. An overview of Jaguar’s brand attributes

An organization’s identity becomes most visible during periods of significant change or uncertainty, as noted by Whetten (2006). In such situations, like when an organization is merging with another, rebranding or is suffering from damaged reputation, the organization is often pushed to explain what

it stands for, known as identity claims (Whetten, 2006). This is especially relevant in Jaguar's case, as its identity was tested and reshaped during certain periods, like the turbulent time in 1970s. Other examples are the acquisition by Ford and the latest example of rebranding in 2024. The brand recovered well after the 1970s but appears to have had more trouble with holding onto their image after the Ford acquisition. In 2000s, Jaguar's marketing made a drastic turn following the contemporary trends of modern design. One may say that some of the brand's distinctive elements may not be so distinctive anymore, but it may also just be a natural change that has happened by following the modern trends in marketing.

Much like Whetten, Hatch & Schultz (2002) emphasize identity during turbulent periods an organization goes through, but the authors mention identity change or shift as a key point during this time. The focus is on the dynamics of identity through time, especially how it changes in relation to the internal culture of an organization and external image presented outwards (Hatch & Schultz, 2002). According to Hatch & Schultz (2002), identity transformation occurs through a repeating cycle of the brand's expression, shaping of public opinion based on what the brand presents them, how an organization internalizes those reactions and how it reflects on its own values in response.

Jaguar expresses its identity through design choices, visual and emotional tone of its brochures and cultural references relating to their British heritage. For example, Jaguar has often shown sophistication through elegant imagery and playful and poetic wording. This involves strategies like placing cars in front of traditional British settings or using minimalist designs to communicate a sense of modern elegance. The slogan "Grace, Space and Pace" acted as a brief but effective way of expressing how Jaguar aimed to present itself to the public as it combined performance, comfort and beauty into a single phrase. At times, Jaguar did not even have the need to use the slogan, the visuals and poetic wording would speak for themselves. Examples of well-executed expressions are the 1950s when the famous slogan was coined, and 1960s, when Jaguar's advertising was among the best.

Outsiders observe these expressions and based on them, an external image of the brand is formed. Here, a brand has a chance to impress the public, as Hatch & Schultz (2002) call this phase of the dynamic identity model. After observing a certain brand for decades, the audience presumably learns what the brand is about and get acquainted with the brand's messaging. Therefore, one may assume that when there is an alignment between Jaguar's expression and audience expectations, Jaguar is assumed to be viewed as aspirational. Lack of consistency through changes in design or messaging can cause commotion, like when Jaguar's promotional materials were published in low quality and in a theme vastly different than the one audience was used to. In cases where public receives promotional material

negatively, an organization is forced to undertake a new strategic move, much like Jaguar did in the 1980s.

When receiving criticism from the public, Jaguar entered a phase of mirroring in the dynamic identity model. Jaguar has consistently adapted its brand communication in response to shifts in public reception. When its marketing no longer effectively reflected the brand’s core qualities, the brand made efforts to refocus on their central brand attributes. Strategic adjustments indicate that Jaguar took external criticism seriously and took steps to realign its public image with both customer expectations and its own understanding of what they stand for. An example is again the brand’s comeback in 1980s.

Shifts in Jaguar’s brand identity often came as a result of internal reflection, especially when there was a noticeable gap between the brand’s internal values and public image. At various points in its history, Jaguar has chosen to refocus its core attributes alongside craftsmanship, showing they understand the importance of holding onto the central attributes and a willingness to adjust their communication to the audience. Even after the Ford acquisition, while taking up a more modern and minimalist design, the brand had not forgotten to trace back to its primary values. Jaguar had in this period worked on maintaining relevance while staying true to its original values.

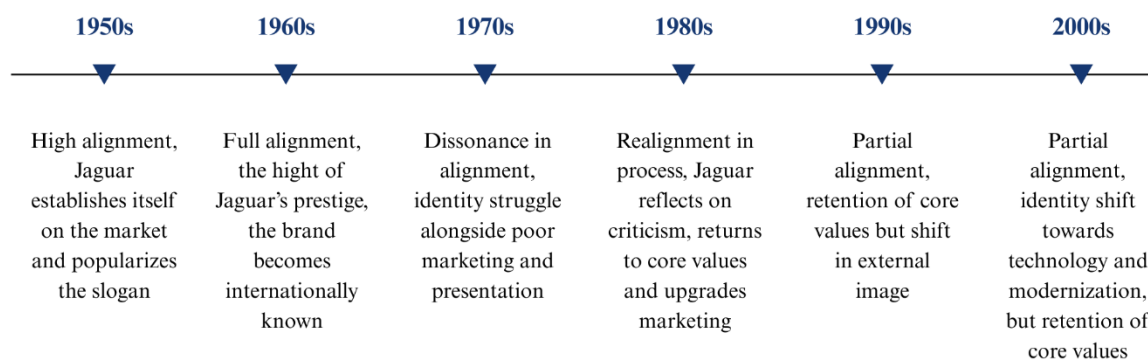


Figure 8. Alignment of Jaguar’s internal culture and external image throughout the decades

The timeline above illustrates the alignment between Jaguar’s internal culture and external image from 1950s to the 2000s. High alignment is present in the 1950s and 1960s, peaking in the 60s when Jaguar’s image reflects a public perception of the brand as luxurious, performance-driven, classic British brand. A sharp drop appears in the 1970s, indicating the brand’s identity crisis. The 1980s mark a period of realignment, as Jaguar worked to restore its distinct identity through refined marketing, renewed emphasis on craftsmanship and a return to traditional brand values. In the 1990s and 2000s, the timeline

indicates only partial alignment as modernization and global branding under Ford led to a more generic public image.

The new era – 2020s

Following the turn of the millennium, Jaguar has entered a period of identity crisis (Truett, 2021). In fact, Jaguar has struggled for years to turn its strong heritage into lasting commercial success (Gibbs, 2021). In response to this, CEO Thierry Bolloré introduced the “Reimagine” strategy, aiming to reposition the brand within the high-end electric vehicle market (Truett, 2021). This major shift in brand strategy is part of the company’s broader goal to achieve carbon neutrality by 2039. By the end of the decade, all Jaguar and Land Rover models are expected to offer fully electric variants, a move that aims to modernize while aligning with global sustainability trends (CE Noticias Financieras, 2021). Instead of production of traditional models like sedans, wagons, and SUVs, Jaguar will focus on a small, exclusive lineup of distinctive electric cars, distancing itself from direct competition with mass-market brands. This approach is meant to elevate Jaguar to the level of ultra-luxury marques such as Bentley (Truett, 2021). With a combination of opting for electric vehicles and new fresh design, Jaguar strives to establish a more distinct and independent identity. For this to work, creating more distance between Jaguar and Land Rover could be the key (Gibbs, 2021).

As Jaguar aims towards a repositioned brand with greater autonomy, the brand strives for larger differentiation from Land Rover (Truett, 2021). The differentiation is intended to be achieved through changes in strategy, products and market positioning, as explained in the paragraph above. In terms of branding, changes are also in progress as Jaguar’s aesthetic is to be reshaped to capture stronger emotional appeal and uniqueness (Truett, 2021). While the plan has been met with some scepticism from dealers and industry observers, it represents a bold effort to transform Jaguar’s image to a modern, design-driven electric luxury brand with a clearer identity. Despite the scepticism, Bolloré insists the transformation will lead to a rebirth of Jaguar (Truett, 2021).

The rebrand

Jaguar’s 2024 rebrand marks a deliberate shift in how the brand presents its identity, based on a design approach it calls “Exuberant Modernism”. Rather than relying on tradition alone, Jaguar now emphasizes boldness, originality, and creative thinking with the focus on future (Jaguar Media Centre, 2024a). Jaguar describes their new line of electric cars with attributes such as “unmistakable”, “unexpected”, “dramatic”, and their rebrand with attributes like “fearless”, “exuberant” and “compelling” (Jaguar Media Centre, 2024b). This approach signals a move towards a more expressive

design, positioning Jaguar as a brand that values innovation and eye-catching design. Jaguar presents this change as more than just a look. Instead, the brand sees it as a reflection of its character, as they embrace “fearless creativity” and aim to stand apart from mainstream luxury brands (Jaguar Media Centre, 2024a). By referencing founder Sir William Lyons’ belief that “a Jaguar should be a copy of nothing” (Jaguar Media Centre, 2024a), the brand ties its modern vision back to its historical roots. In doing so, Jaguar reframes originality as a timeless core value, not just a modern trend. By this, Jaguar likely seeks to stay true to its core identity while navigating a competitive luxury market.

Jaguar’s 2024 rebrand represents more than just a visual update as it marks a full cultural reset based on the idea “Copy nothing.” This idea goes beyond car design to embrace individuality, artistic expression and a rejection of imitation (Jaguar Media Centre, 2024c). As part of this shift, Jaguar introduced four new brand symbols that communicate its new identity: a geometric logo with both uppercase and lowercase letters (Device Mark), a bold strikethrough symbolizing a break from convention (Strikethrough), a vivid colour palette inspired by basic primary colours (Exuberant Colours) and redesigned jumping jaguar logo with a monogram symbol used as a final decorative touch (Makers Marks) (Jaguar Media Centre, 2024c). These changes reflect Jaguar’s aim to be seen as both the luxury carmaker and as a brand that is open to engaging in discussion around art and creativity. This reinforces the idea that Jaguar wants to be seen as more than a car company. It appears that the brand does not wish to be ordinary, like other car brands, instead Jaguar wants to be a part of the broader cultural and artistic conversation.

Jaguar’s new direction shows that the brand is trying to fix a lasting gap between its brand perception and relevance in today’s market. It seems Jaguar wants to move on from its past reinterpreting it with a modern twist. This shift is not just about turning to electric vehicles. Instead, it is a way for Jaguar to redefine its identity. The brand is not interested in being everything at once with a large assortment of cars anymore. Now the focus is on a clearer, more emotional and future-oriented image.

The question of authenticity

Jaguar’s 2024 rebrand introduces a bold new identity centred around the concept of “Exuberant Modernism” and the message “Copy Nothing” (Jaguar Media Centre, 2024a). This shift marks a clear effort by the brand to move away from traditional luxury car aesthetics and to instead embrace artistic expression, individuality, and originality. While this emphasis on originality dates back to a historical quote by founder Sir William Lyons that “a Jaguar should be a copy of nothing” (Jaguar Media Centre, 2024a), this idea has not been central to Jaguar’s branding across the decades.

Traditionally, Jaguar's identity was built on values of luxury, performance and comfort, famously captured in the slogan "Grace, Space and Pace", as well as British heritage (Thorley, 2007). As such, these values have been identified as central brand attributes, but in the 2024 rebrand, they only seem to appear indirectly. The focus has shifted towards a more expressive design and messaging, which suggests that the core elements are being reinterpreted. British heritage attribute appears to be placed in the background, and unlike in previous cases of identity crisis, it is now not in focus.

When looking at how enduring Jaguar's identity has been, it's clear the brand has undergone several reinventions over the years. Despite this, Jaguar generally maintained a consistent tone in how it presented its brand with emphasis on the core brand attributes. In contrast, the 2024 rebrand marks a more dramatic shift, not just in visuals, but in messaging used. The introduction of the four new brand symbols shows a departure from the subtle and conservative visual identity seen in earlier decades. The rebrand includes some familiar elements, like the leaping jaguar logo and references to craftsmanship but at the same time, Jaguar appears to introduce a break from its past through boldness of the rebrand, which is nothing like the ones seen in previous decades. Referring back to a historical quote from Lyons may give the rebrand some heritage credibility but it could also be seen as selectively using the past to justify a major shift. Although, credit has to be given to Jaguar for presentation of aspirational lifestyle, which still appears to be a consistent and enduring attribute, present throughout all the decades.

In terms of distinctiveness, Jaguar has always stood out for its British and racing heritage, a balance between elegance and performance, as noted in the section Analysis of core identity. Today, it aims to distinguish itself in new ways by introducing an electric-only lineup in combination with bold aesthetics, making the brand's tone much more expressive than before. However, while the message "Copy nothing" intends to show uniqueness, there is a real risk it may sound similar to what some other modern luxury brands are communicating. Jaguar might currently be different from what the brand is accustomed to, it is not entirely clear what is genuinely more distinctive in the current market. This begs the question, is there some irony in the phrase "Copy nothing" as Jaguar appears to turn to modernization like other players in the luxury industry, post-Ford acquisition period and even more now with the new rebrand? Additionally, as the attention in advertising shifts from a poetic tone focused on the customer to bold statements centred around the brand, can we say that another Jaguar's distinctive attribute has faded?

Using Hatch and Schultz's (2002) model, Jaguar's rebrand presents some intriguing tensions. The brand's strategic vision is clear: to become a design-centred, fully electric luxury car brand (Truett,

2021) (CE Noticias Financieras, 2021). Although, whether this new direction is fully supported by Jaguar's internal culture, shaped for decades by heritage is less obvious. At the same time, Jaguar's public image in the initial reactions of the rebrand campaign seems divided. Some welcome the bold change and others are unsure if the brand still feels like "Jaguar". This could suggest a potential misalignment between what Jaguar is aspiring to become and the perception from the outside, which will be explored in detail further in the thesis.

In the argument of Jaguar's authenticity, a study by Wang & Chen (2020) should be mentioned. The authors made a comparative analysis of Jaguar alongside an American car brand Dodge and uncovered some interesting results. They used a dataset of images of car models over several decades and analysed the consistency in visual representation of the models.

Jaguar has made effort to keep its design style consistent over the years. Instead of making big and sudden changes, the brand has slowly updated its look while keeping certain key features (Wang & Chen, 2020). Many of Jaguar's newer cars still share visual similarities with older models, especially in the way they apply smooth curves, balanced shapes and an overall elegant appearance (Wang & Chen, 2020). This suggests that Jaguar values its traditional design and strives to carry it forward, even as the brand modernizes. This source therefore offers empirical evidence that Jaguar's visual design identity is consistent through time, supporting the enduring aspect of identity under Whetten's framework. However, it is important to mention that Wang and Chen's study was published in 2020, before the latest Jaguar's rebrand. Therefore, one may suggest that the result may have been different if the study was conducted after this development.

Chapter conclusion

Jaguar's brand authenticity has been shaped by a lasting commitment to its central attributes, communicated through elegant design and emotionally resonant marketing. While the brand has experienced periods of identity drift, it has often returned to its core values to reestablish coherence. The 2024 rebrand introduces a bold new direction which helps position Jaguar as a more expressive, artistic and design-driven brand. Although this shift marks a cultural reset, questions remain about how well it aligns with Jaguar's traditional identity and whether it will resonate with audience who has throughout the years connected with the brand through subtle messaging and its heritage legacy. Still, the rebrand reflects a deliberate attempt to reinterpret core values rather than completely scrape them. Whether this is seen as a successful evolution or a break from the past depends on how the campaign's launch was received and if the audience felt Jaguar's new step remained true to its core identity.

Diversity representation

Diversity in the luxury market

While diversity and inclusion have become central themes in mainstream advertising, the luxury sector has been slower to adapt. Rooted in tradition, exclusivity and aspirational imagery, luxury branding has often prioritized heritage, mystique as well as a narrow representation of beauty and success. With consumer expectations evolving in modern times as audience appears to be more socially conscious, luxury brands are facing increasing pressure to broaden their representations and reflect the diversity of their global customer base. However, by doing so a paradox is born. The question becomes: How can a brand remain exclusive while also appearing inclusive?

Despite increasing social pressure for brands to embrace inclusion, the luxury sector continues to lack comprehensive data on diversity in advertising, especially when compared to other industries, like the fashion industry. This absence itself reflects the historical exclusivity tied to the luxury market. Although, data on inclusive marketing, statistical data on diversity and inclusion in buying decisions, general state of the industry and a growing trend within the luxury market was collected for an overview of this section.

Verbytska et al. (2023) explain that, in general, inclusive marketing is more than just adding diverse faces to a campaign. Instead, the main point is to make the groups of people represented feel genuinely seen, understood, and valued. As such, it goes beyond standard diversity marketing by considering a wide range of identities such as race, gender, socio-economic background, disability and age. Inclusiveness is not just a trend but a growing expectation among consumers, especially younger audience, who prefer brands that reflect real-life diversity (Verbytska et al., 2023).

A YouGov survey, conducted across 17 international markets in 2024, explores how diversity and inclusion influence consumer shopping decisions (Simeon, 2024). While 38% of respondents reported that the two variables do not impact their choices, a significant portion said otherwise. Among those who value diversity and inclusion, 53% are influenced if products are made by or for diverse groups, 47% by the diversity of staff, 42% by advertising representation, and 38% by diversity among the brand's consumer group (Simeon, 2024). Gender differences were notable, with woman consistently more influenced by diversity and inclusion than men, especially in product diversity and advertising (Simeon, 2024).



Figure 9. Percentage (%) of respondents for whom diversity and inclusion play a role in purchasing decisions, by category of application and for: a) all markets tested, b) the US market, c) the British market (Simeon, 2024)

Figure 9 above shows division by all markets, the US market as well as the British market. The U.S. and British markets were chosen because they are both highly relevant to Jaguar, as Britain is a place of origin of the brand and a source of the heritage pride, and the U.S. as one of the largest and most competitive markets. The findings of the survey suggest that while diversity and inclusion is not universally decisive, it plays a meaningful role for a large segment of consumers, particularly in terms of how diversity is reflected in products, people, and branding. While the survey is quite general in nature, the results can still help understand the impact diversity representation may possibly have on Jaguar’s consumers.

After growing quickly from 2019 to 2023, the luxury goods industry is starting to slow down in 2025 (McKinsey & Company, 2025). This is due to economic challenges, changing consumer expectations and a decline in the industry’s usual appeal. Moving forwards, success will likely rely on strong leadership, creative thinking and a renewed focus on excellence (McKinsey & Company, 2025). Alongside evolving customer demands, trends like sustainability have gained importance in the luxury industry. Volcon Yesmukanova’s (2024) thesis explores how sustainable luxury, which was once seen as a contradiction, is now increasingly accepted, especially when looking at the luxury electric vehicle market. The author’s key finding is that sustainability has gained symbolic value, now representing corporate responsibility, modernity and cultural awareness. As such, luxury is no longer opposite of sustainability but is reframed in the name of sustainability. Luxury electric vehicles are both eco-friendly alternatives and identity tools that allow buyers to express both privilege and progressive values (Volcon Yesmukanova, 2024). These insights are of great relevance to Jaguar’s 2024 rebranding campaign and its commitment to becoming a fully electric brand. As Jaguar gravitates towards sustainability and expressive design, it is entering the same environment described in Volcon Yesmukanova’s research. To succeed, Jaguar must frame its shift as a meaningful evolution of luxury,

rather than just a technical update in their product line. The brand may also need to help consumers view electric cars as symbols of modern prestige, not just environmental compliance or a chic new addition that is just following industry trends.

Christensen et al. (2022) examine how gender and diversity are represented in branding of cars through a visual analysis of promotional videos from BMW and Volvo. The study found that while both brands attempt to engage with diversity representation, their efforts are often limited and superficial (Christensen et al., 2022). Both brands presented themselves as aspirational and exclusive but failed to deliver inclusive representation. For instance, BMW targeted mainly white middle-class men, with masculine appeal presented in their promotional video, while Volvo jumped into a more progressive approach by featuring women in technical roles, but did not succeed in capturing groups other than urban middle-class demographic (Christensen et al., 2022). Like Volvo, Jaguar appears to be shifting toward a more inclusive visual narrative and is distancing itself from masculinity that has historically defined cars. However, the study from Christensen et al. (2022) suggests that diversity in appearance alone is not enough as representation should be meaningful and aligned with brand's identity. Jaguar's challenge is to ensure that its use of diversity is not merely performative but integrated into its broader message of modern luxury and rooted in authenticity. Verbytska et al. (2023) suggest that superficial diversity can harm credibility and as such, become tokenistic. Successful inclusive marketing avoids stereotypes, includes multilingual content and reflects different body types and family structures, with true social impact in effect when inclusivity becomes a part of a long-term brand vision (Verbytska et al., 2023).

By featuring a more visibly diverse cast and emphasizing inclusive visual storytelling, Jaguar dives into the growing consumer demand for representation in luxury advertising. Jaguar's transition could be interpreted as brand diversification as the company repositions itself towards a more expressive, inclusive and modern identity. For Jaguar to avoid accusations of tokenism, the brand must ensure its visuals, storytelling and values remain consistent with the brand's heritage, while also satisfying expectations of contemporary audience.

Overview of the 2024 rebrand video

This section aims to provide a clear and objective preview of the campaign's video, without an analysis present. As such, this part serves as a factual basis for interpretation in the next section of this chapter.

Jaguar's central and first promotional content in the latest campaign is named "Copy nothing", as seen in the brand's video post title and captions across YouTube (Jaguar, 2024b) and Instagram (Jaguar, 2024a). It is unclear whether this is the official title of the rebrand. On closer look, it appears the phrase is more of a slogan used for this campaign, capturing the tone and idea behind the campaign, much like the slogan "Grace, Space and Pace" used in earlier decades. The video was posted on the two platforms on 19th of November 2024, while Jaguar's website contains further information about the campaign and thoughts behind the reboot (Jaguar Media Centre, 2024c). The 30-second video features a modern, artistic aesthetic combined with intriguing and futuristic-like music.

The video begins with yellow door opening within a second to reveal diverse models dressed in expressive colours, followed by posing of models in a bright pink desert-like landscape, which appears to be a central background of the video. A diverse group of people includes individuals of different races and genders who are mainly young adults dressed in bright high-fashion outfits with expressive makeup. The models' movements shift between slow and fast-paced, as they occasionally look directly into the camera without speaking or interacting with one another. During the footage, bold colours alongside an electronic soundtrack can be observed. Different short phrases like "delete ordinary" and "live vivid" appear throughout the video, with the ending phrase "copy nothing" as the models stand up from a large rock in the pink landscape, revealing the complete background in the final scene. The video concludes with the newly refined Jaguar logo exposed in the centre of the footage, on the pink-toned desert setting.

Regarding the diversity of the subjects shown, we can see various racial and ethnic backgrounds present, including Black, Asian and White individuals. The models display a wide range of gender expressions, with some presenting an androgynous or non-traditional look. The persons shown look mainly appear youthful, with an older individual shown in the background of the opening scene. The video does not overly depict religious symbols, maintaining a secular presentation. There is no explicit representation of persons with disabilities in the video either. Considering fashion and styling, the persons shown sport different hairstyles alongside diverse high-end outfits in vibrant colours.



Figure 10. Screenshot of the opening scene, the first second: diverse individuals represented (Jaguar, 2024b)



Figure 11. Screenshot of the closing scene, the last second: desert-like pink background and Jaguar's new logotype (Jaguar, 2024b)

This section has outlined the key features of Jaguar's 2024 rebrand video, focusing on what is shown without interpretation. With its strong visual style, diverse cast and bold messaging, the campaign sets the stage for discussion on portrayal of identity and inclusion. The following section will critically analyse these elements to explore how diversity is constructed and what meanings are communicated through the campaign video.

Analysis of representation in the rebrand video

Building on the overview given in the previous section, this part focuses on how the video's visuals communicate ideas of diversity and inclusion, as proper diversity representation is central to this thesis. Using semiotic theory and MDA, the aim is to explore how the campaign represents different identities and whether such representation adds value to Jaguar's brand, with the latter being discussed in Critical reflection.

The analysis is done through Barthes' semiotic theory and multimodal discourse analysis (MDA). Barthes' theory helps interpret symbolic and cultural meanings behind the visuals, focusing on what the signs suggest about identity and inclusion. MDA complements this by aiding explanation on how those meanings are delivered through the video's components, including sound, text, colour and layout. Together, these methods provide a fuller understanding of how representation is both designed and conveyed in the campaign.

Interpretation of symbolism and cultural meaning

While some denotation has already been presented in Overview of the 2024 rebrand video, a full analysis including denotation, connotation and linguistic messaging will be conducted in this subsection. Denotation is broken down by eight individuals represented in the video, given that the main point of analysis is diversity representation of persons. The individuals will be analysed considering the following criteria: appearance and style, pose and face expression, objects they carry or pose with, effects, and text on the screen. These aspects were chosen based on connotation procedures in Barthes' work.

Denotative level

The first shot in the video opens with all eight individuals shown, with a Black person in the centre of the screen. The individual appears youthful and is dressed in a bright red outfit, sporting an androgynous look with large puffy design on the bottom part of the outfit. The person is presented with a serious look, with no blinking and is seen walking towards the camera as it is moving away slowly, keeping their eyes on the camera at all times. They stand tall, with their body facing the camera and maintaining a strong and composed posture. The person is carrying a minimalistic white bag with wooden handles, following the movement of their body. Considering the effects, one can observe an intense contrast between the bright red clothing and the soft pink background. In addition, the lighting is bright with some shadowing as the individual moves forwards. Text "create exuberant" appears as movement of persons occurs, with the central individual walking through the text, followed by the rest of the group.

The second individual shown is also a Black person, now fully owning the screen as the only person shown. Another youthful looking figure, this time dressed in, what seems to be, a bright red or burnt-orange coloured dress. Their posture looks intentional, almost like a model striking a pose, while the facial expression is neutral, composed, and with maintained eye contact without blinking. Slow movement of the arms is evident, with the dress following the motion. This person is not carrying any objects nor are they shown anywhere near them. Though, the scene is packed with effects such as the sensation of wind blowing to cause the dress to glide in the air, alongside the contrast of the dress's sharp edges over a lighter soft and gradient burnt-orange background. As the person's scene comes to an end, the text "live vivid" appears over the screen, which is now blurred.

The third person presented in the video is a white individual of an older age than the previous two persons. Dressed in a vivid red suit-like outfit with clean lines and sharp look, the individual is seen spinning in circles on a red-white background as they are introduced. They carry a paintbrush with

them, painting the screen in a bold white line as the spinning slows down. The text “delete ordinary” appears just before it is painted with the white brush. The person’s pose is continuously in motion, as they raise the arm carrying the brush in front of them, with the other arm staying close to their body. Regarding the facial expression, it appears to be mainly neutral with a slight and quick smile just as the text is painted over. Considering the technical aspects, the lighting is even and soft, giving the scene a clean appearance. In addition, the movement is smooth as the screen is painted white, which is another effect itself as it is a digital overlay used to imitate the paint.

The fourth person in the video is shown on a completely different background, as they stand sideways on a wall in a light blue room, with what appears to be strands of light on the opposite wall. The person is a white individual that appears youthful and is dressed in an orange dress, with the clean line cut in fabric on the upper part of the chest. As they reveal the object they carry, a long and large highly yellow hammer, the text “break moulds” appears over them in the middle of the screen. The person stands uprights, walking forward with a purposeful stride while holding the object with one hand, before revealing it and grabbing the hammer with both hands. The face expression appears serious and focused, with a straight face and eye looking ahead. The head is slightly tilted upwards and then to the side, all while maintaining eye contact with the camera. The effect of intense switches between lights and shadows is highly visible. In addition, the camera smoothly zooms onto the individual as the hammer and the text are revealed.

Only these four individuals are presented with scenes focusing on them. The remaining duration of the video, the eight individuals are shown together again after the first shot in the footage. The four of them are seen sitting down on a large rock in a pink desert-looking setting, while the other four persons stand behind them. Then, the group looks directly in the camera in a zoomed in shot. The persons standing turn their heads one way to the side, with the other four turning their heads in the opposite direction, after which they all look at the camera again, before four of them walk backwards to one side, while others walk backwards to the other end, revealing the text “copy nothing” and Jaguar’s new logo shortly after.

Connotative level

It can be observed that all of the four models, which are in focus and have scenes centred on them, wear bright red or orange outfits. Although colour associations can be subjective and vary across cultures, certain colours and shades may carry some universal meanings. In their handbook for graphic designers, Dabner et al. (2020) explain that warm tones in advertising like red, orange, and yellow engage the senses and are often linked to feelings of energy, happiness, vitality, or even aggression,

depending on the context in which they appear. Generally, a bold and vibrant colour palette can create a strong visual impact and immediately draw attention (Dabner et al., 2020). Additionally, the pink desert-like landscape is visible in the first shots of the video, appearing again when all eight persons are shown together as a group. Given that pink is a form of red softened by using white, this could symbolically suggest a softer interpretation of red as the brand makes the background more calming for the viewer with a hint of a dream-like feeling, while still keeping it eye-catching. Next, as the fourth person is presented in a light blue room, one may say that Jaguar tries to evoke feelings of calmness, peace or safety, as such meaning is suggested by Dabner et al. (2020).

Moreover, bright and intense colours are dynamic and can give the impression of motion or activity (Dabner et al., 2020). This sense of movement is further reinforced with the use of digital overlays, quick transitions, and continuous camera motion, which all contribute to the video's energetic rhythm. As Kress & Van Leeuwen (2021) explain, rhythm is central to texts that unfold over time. This can be applied to videos, as sound, visuals and motion work together to create a dynamic experience for the viewer. Based on the movement as vibrant visuals in the rebrand video, Jaguar appears to showcase their boldness and invite viewers for engagement. Kress & Van Leeuwen (2021) continue that in moving images like films, the camera can zoom, tilt, or shift angles to change how viewers see people or scenes, but even when the camera does not move, the people in the frame might walk toward or away from it, which still changes the view as the relationship between the viewer and subject shown becomes dynamic.

These visual choices stage a controlled interaction between the viewer and the subject. For example, as the first model in focus takes their steps towards the camera, with the camera slowly drifting backwards this could suggest that the brand is setting the stage for the video with a subtle invisible message "something is coming, prepare", possibly creating a feeling of anticipation and suspense. The person also carries what appears to be a simplistic white bag, as the question now begs: Could this be symbolic of the modern period Jaguar has entered, and does it signify transformation from a retro style? The second person in an individual shot in full focus with no physical distractions, likely emphasizing aspects like importance, self-expression and individual freedom, supported by slow motion in the shot and giving them a dreamlike aesthetic. The third person spirals in continuous and clear motion, the movement has no disruptions, which could mean a sense of balance and control. In the context of Jaguar's rebrand, this scene, especially with addition of the paintbrush, may symbolize the brand's rejection of convention, erasure of past self, uniqueness, and/or transformation, as words "delete ordinary" disappear from the screen. The fourth person's individual screen time shows a quick horizontal shot followed by a deliberate forward movement, revealing a big, and perhaps heavier than

usual, hammer. This could possibly indicate a big or heavy change. Moreover, metaphorical breaking of moulds with a hammer may represent Jaguar's intention to free themselves or break away from tradition and what has historically been expected of them, revealing a new identity in the process. Much of this large paragraph is based on own interpretation. However, even Kress & Van Leeuwen (2021) point to the idea that it is valid to analyse potential symbolic meanings in visuals based on personal understanding of real-life social interactions, learned from socialization throughout the years.

One can observe that individuals shown in the rebrand video remain eye-contact with the camera and thus the viewer, typically with a serious look in their eyes and without blinking present. When a subject represented looks straight at the viewer, this creates a connection as if they are trying to communicate or engage with the viewer, even if it is just through the visual medium like a video (Kress & Van Leeuwen, 2021). Such action suggests that something is being asked of the observer, which is why it is called a "demand". What is asked for depends on the person's facial expression, for instance, a smile invites friendliness, a cold stare might create distance or discomfort, and a seductive look might invite desire (Kress & Van Leeuwen, 2021). Although, I have to admit I disagree with the authors. I highly doubt Jaguar's intention was to cause discomfort to viewers or make the models unrelatable, as the brand would not gain anything from that interaction. Instead, Jaguar likely intended to capture face expressions and posture that would make the models appear confident, bold and expressive of their individuality. As they maintain eye contact with a serious look and hold strong and elegant poses, one may conclude that such behaviour indicates self-assurance, with boldness and individuality perhaps indicating empowerment. Kress & Van Leeuwen (2021) also add that when someone is shown from a low angle with the camera pointing up, it usually makes them seem powerful, important or heroic. It appears Jaguar wanted to capture just that with the fourth person in their individual shot. Although the camera stayed on a regular level with the subject, their slightly tilted head upwards as they hold the hammer can potentially be seen as confident and heroic. Kress & Van Leeuwen (2021) add a section in their book on the reading path of text, although I believe such can be applied in this context as well. If a reading path is linear and horizontal, it constitutes progression, moving forward towards the future or backwards towards the origin, the authors explain. As mentioned, the fourth individual is shown at first horizontally, which could signify progression beyond, in the future. Next, the third person exhibits a slight smile before painting over the phrase "delete ordinary", and this could but does not have to be interpreted necessarily as conveying friendliness. Instead, I believe Jaguar likely had the intention to make the viewer feel inspired. Possibly, the subject in the video wanted to convey empowerment through creative expression, giving the rebrand an artistic feel throughout.

Kress & Van Leeuwen have created an overview of interactive meanings in images, which will be displayed here for better understanding of possible symbolism in the rebrand video.

REALIZATIONS

<i>Demand</i>	gaze at the viewer
<i>Offer</i>	absence of gaze at the viewer
<i>Personal distance</i>	close shot
<i>Social distance</i>	medium shot
<i>Impersonal distance</i>	long shot
<i>Involvement</i>	frontal angle
<i>Detachment</i>	oblique angle
<i>Viewer power</i>	high angle
<i>Equality</i>	eye-level angle
<i>Participant power</i>	low angle
<i>Action orientation</i>	frontal view neutralizing central perspective
<i>Observer orientation</i>	top-down view neutralizing central perspective

Figure 12. The viewer-image dynamic within visual representation Kress & Van Leeuwen (2021)

Furthermore, Kress & Van Leeuwen (2021) introduce the concept of salience, which refers to how certain elements in an image draw more attention than others. They explain that factors like size, position, lighting, colour contrast and clarity all influence how much visual weight an element carries. For example, salience can be achieved by lighting, especially if a subject in visuals is centred and in focus, which the authors refer to as “enlightened” in one example (Kress & Van Leeuwen, 2021, p.216). For instance, in the first seconds of the rebrand video as well as other clips, the individuals shown are centred with either clear lighting on them or with slight shadowing added, perhaps indicating an attribute of heroism. Personal interpretation here would be that Jaguar likely wished to position the individuals as hero figures who carry the brand’s new values and lead its vision forward. Considering contrast in visuals, placing an emphasis on the contrast between background and foreground elements secures that every part is clearly visible and easy to understand (Dabner et al., 2020). The use of high contrast between the vibrant subjects in the rebrand video, as well as the pink desert background, helps draw the viewer’s attention to what Jaguar wishes to highlight. Symbolically, such contrast may represent a break from tradition or “ordinary” aesthetics, perhaps the aesthetics the brand has historically displayed in advertising.

One may observe the usage of clear lines in the video, such as when the third subject appear in their scene, as well as application of symmetry, which can be observed in several instances where the subjects are clearly centred on the screen, with complete focus on them. In visuals, gentle flowing lines

can give a sense of calmness and balance, while zigzag lines often lead to feelings of unease or conflict. Also, lines that run horizontally might represent wide and open spaces, whereas vertical lines can imply strength or authority (Dabner et al., 2020). Symmetry in visuals is often connected with ideas of flawlessness, tradition, structure and calmness, with its key meaning being a sense of harmony, often linked to the idea of beauty (Dabner et al., 2020). Therefore, the use of clear lines and symmetry in Jaguar's rebrand video could indicate a deliberate choice to convey a sense of harmony, alongside flawless design and beauty.

Lastly, based on information previously presented throughout this section, an interpretation of the six phrases will be made. The first phrase appearing, "create exuberant" likely introduces the visual change in Jaguar's presentation, probably suggesting boldness and vibrancy. Next, the phrase "live vivid" could, based on the model's aesthetics and background in the shot, suggest on surface the intensity of colour, similar to the previous phrase. On a deeper level, the phrase potentially captures individuality and freedom. The following phrases "delete ordinary" and "break moulds" have been explained above, with the likely associations being rejection of conventionality and, for the latter, transformation of the brand. Finally, the catchphrase and the title of the rebrand video, "copy nothing", serves as a summary of the campaign's core message, conveying originality and independence through a sense of clarity.

Now that the connotative level of language has been interpreted, we can determine which of the two functions do the linguistic signs embody, anchorage or relay. Barthes (1977) outlines anchorage as when the words help explain or guide how one understands an image, while relay refers to when words and visuals work together to tell a story, as they both add meaning to form a complete picture. The phrases "delete ordinary", "break moulds", and "copy nothing" appear to be examples of anchorage, as these help viewers interpret visual content. In addition, they are clear imperatives of what is to be done, as they signify an action. On the other hand, phrases "create exuberant" and "live vivid" are more artistic. These are also imperatives, but they are focused more on creativity which makes them sound softer and less like commands. The two phrases help complement the image with which they are shown, rather than clarify it, making them relays. The relay messages in the rebrand appear more open to interpretation, while anchorage messages appear to be clearer. The text uses a slim, curved and minimalist typeface in clean white, creating strong contrast against vivid backgrounds. Styling of the text, especially its white colour, stands out clearly from the background without feeling aggressive, instead offering a sense of calmness. The text is given a modern and elegant appearance that fits the campaign's aesthetic. Overall, the style and positioning support the video's tone by emphasizing refinement, clarity and a futuristic identity, aligning with Jaguar's redefined luxury image.

Scene description (denotation)	Symbolic meaning (connotation)	Linguistic meaning
A Black person walks towards the camera, maintaining eye-contact with a strong and purposeful posture; phrase “create exuberant” appears	Anticipation, suspense, confidence, empowerment, heroism; boldness and vibrancy	<u>Relay</u> : abstract phrase that invites interpretation
A Black person shown centred, moving their arms in slow motion while maintaining eye-contact and neutral expression; phrase “live vivid” appears	Freedom, self-expression, importance, confidence; intensity and individuality	<u>Relay</u> : abstract phrase that invites interpretation
An older White person moves in smooth spiral motion, slightly smiling and maintaining eye-contact before painting over the phrase “delete ordinary”	Empowerment, transformation, breakaway from tradition, control; rejection of conventionality, uniqueness	<u>Anchorage</u> : helps viewers understand what is presented
A White person walks forward revealing a large yellow hammer, keeping eye-contact with head slightly tilted up; phrase “break moulds” appears	Freedom, power, heroism, confidence; breaking free, transformation, heavy change	<u>Anchorage</u> : helps viewers understand what is presented
Persons walk away and the pink desert background is revealed again; phrase “copy nothing” appears with Jaguar’s new logo following	Dream-like break; clarity, originality, independence	<u>Anchorage</u> : helps viewers understand what is presented, frames the messaging of the entire video

Table 2. Meanings created through images by denotation, connotation and linguistic messaging, breakdown of scenes with messaging in Jaguar’s rebrand video

The table above sums up the most relevant scenes shown in the rebrand video as messaging appears on screen. As connotation and linguistic messaging have been interpreted, the section below outlines how the meanings constructed connect to diversity or in simpler words, how diversity is represented in the context of Jaguar’s rebrand campaign.

Critical reflection on representation

As mentioned before, individuals of diverse races are represented in Jaguar’s rebrand video. *Table 2* shows a sum up what meaning can be constructed based on scenes featuring said individuals. Firstly,

we can notice that four persons are presented in their own individual scenes, while the other four are left in the background. Out of the four persons represented, two are Black individuals, while two are White. Evidently, persons of Asian origin did not get any individual scenes, which is an unusual choice. Another observation is that the two Black persons are shown first, followed by the two White individuals. The Black persons have the phrases “create exuberant” and “live vivid” placed in their scenes, showing that the campaign aims to depict them as creative and artistic, while the two White persons have phrases “delete ordinary” and “break moulds” attached to their scenes, connecting them more to the transformation of the brand. As such, one may understand the portrayal of Black individuals as modern aspects of the brand – they are the new addition, much like the focus on creativity and artistic expression in the rebrand. The portrayal of White persons is the opposite, especially as the combination of objects of paintbrush and hammer with the phrases of anchorage function represent leaving the tradition behind. However, it is unclear why Jaguar decided to leave the other four individuals in the background, particularly those of Asian origin. In that case, one can ask themselves: What is the point of including them anyway?

The diversity shown in the video is also limited in race, gender expression, age and in body type. There is no portrayal of other kinds of diversity such as disability, religion or indication of any cultural symbols, for instance. Even body type diversity is superficially presented as it is only shown very briefly in the closing scene. Much like individuals of Asian roots, a body type different from the “standard” slim, typical in luxury marketing, is mainly in the background of the video. By keeping a “non-standard” body type and persons of Asian origin in the background, Jaguar signals a cautious evolution that stops short of fully embracing the rich spectrum of modern diversity. If the brand’s intention was to capture diversity of people without fully abandoning their heritage roots, why did Jaguar not include subtle cultural signifiers? The brand could have easily incorporated a short clip in a subtle way. For example, a British national symbol could have been subtly woven into a piece of clothing or a silhouette of heritage architecture could have been placed in one of the shots. Instead, Jaguar relied on the viewer to know the backstory of “copy nothing” to understand that the brand is redefining its image through the lens of a historical quote within the company.

As said in the section, the majority of individuals appear youthful, following yet another trend of luxury marketing. Though, besides appealing to the younger audience, Jaguar here appears to intentionally contrast innovation (youth) with tradition (elders). The one visibly older person shown is seen as a representation of a new path through divergence from customary norms and conventionality. Although this may be the obvious meaning, it is possible that the inclusion of the older individual points to something else. Could this be a way for Jaguar to signal that the brand values loyalty from long-time

customers while also introducing modernity into their branding? Strategically, this contrast could possibly serve two purposes. First, Jaguar offers younger viewer a model of newfound self-expression while reminding lifelong enthusiasts that the brand has not forgotten them or the values ingrained in their heritage. Second, by framing the older figure as “challenging the status quo”, Jaguar subtly reframes tradition itself as a progressive force, suggesting that true innovation does not completely reject history, but reinvents it. Perhaps this is why representation of an older person can mean both rejection of conventionality (although not a complete one) as well as uniqueness and empowerment.

Jaguar historically has not featured diversity in their advertising, as much of their campaigns were branded with tradition of British heritage and emphasized functional values for customers, as talked about in the section on Jaguar’s image and marketing throughout the decades. Therefore, some could argue that the sudden representation of diversity may seem out of place and the brand may risk being perceived as tokenistic. If Jaguar has not presented diversity in their campaigns throughout the decades, how does such representation fit into the brand’s already established image? Could one say that diversity is being used as a branding tool, as the absence of it throughout the years may be evidence of superficial commitment and evidence of simply following the latest trends? Diversity is present, but not fully embedded in the brand’s core identity. Though, this may change over time.

This critical reflection begs the question whether such representation is necessary for the campaign. It appears that representation of diversity is essential for the campaign because it aligns with Jaguar’s goal of modernizing its brand and appealing to a younger global audience. However, the execution suggests that diversity is more of a strategic update than a deeply rooted value within the company.

Chapter conclusion

Jaguar’s 2024 rebranding campaign marks a clear move towards a more visually inclusive identity that reflects broader trends in modern branding. Through vibrant visuals, symbolic messaging and selected diversity in casting, the campaign attempts to position the brand as both innovative and socially aware. However, the representation remains selective and carefully controlled as some individuals are given attention, while others are sidelined. This uneven emphasis hints at a deliberate prioritization of certain identities over others as well as a cautious approach. Overall, it can be said that the rebrand partially reflects the brand’s image: the desire for modernization is there as diversity and vibrancy are introduced with connection to the brand’s past with a phrase “copy nothing”, there is a disconnect with Jaguar’s core identity traits, with the campaign breaking the consistency in presentation made throughout the decades. Ultimately, diversity appears to serve more as a branding tool than a reflection

of embedded values. Jaguar's challenge now lies in ensuring this direction evolves to a more authentic and long-term transformation aligning with the brand's evolving identity.

Public reception: the interplay between Jaguar's identity and diversity representation

Public responses: key themes

As mentioned in Data collection methods, the selection of comments, 25 on both social media platforms, is based on the criteria of being written in English, being extended beyond a standard sentence of a few words and the criterium of directly addressing Jaguar, its identity or the representation shown in the rebrand video.

The list of comments is available in Appendix. The data will be examined with the help of thematic analysis, which will include the following steps (Braun & Clarke, 2022):

1. **Familiarisation**, which includes deeply immersing in the data, critically engaging with it and making initial notes and reflections to better understand its context and nuances
2. **Coding**, the process of identifying and labelling specific meanings in the data that relate to the research question, helping to set the foundation for analysis through interpretation and categorization
3. **Generating initial themes**, as this phase involves moving from individual codes to identifying broader patterns by grouping similar meanings, beginning to shape initial themes while remaining open to change and reinterpretation
4. **Developing and reviewing themes**, the process of reassessing initial themes by rechecking the data to ensure the themes are valid and coherent enough to support meaningful analysis
5. **Refining, defining and naming themes**, which sees accurately characterizing each theme, deciding how the themes connect, and writing concise summaries that capture each theme's core meaning and relevance to the research
6. **Writing**, the final phase of the analysis where the themes are fully developed into a coherent narrative that communicates findings clearly and in relation to the research question

Now that the method for analysis has been explained, the following section presents the main findings. Using Braun and Clarke's six steps, the analysis starts with a close reading of the comments.

During the first phase of familiarization, I have read the Instagram comments twice, followed by a two-time reading of YouTube comments, after which I read all of the comments as one unit. This was done carefully and in one sitting without any distractions. I approached the comments critically by reflecting on what the comments potentially reveal about perceptions of Jaguar, the rebrand strategy as well as the representation of diversity. Though, possibly the biggest focus was on emotional reactions that the viewers were left with after watching the rebrand video as these responses provided key insight into how the campaign was interpreted beyond surface-level impressions. In other words, I thought it was important to understand how the viewers felt initially after being exposed to the rebrand before analysing in depth what these responses mean. This helped me understand whether the reactions were mainly positive, negative or neutral. Based on the overview, it appears that the majority of comments carry a negative connotation, few a neutral one, with only 3 out of 50 comments analysed being clearly positive, which stands at only 6%. During this process, I wrote down initial observations next to each comment and noted emotional reactions, patterns of approval or disapproval and how commentators interpreted the brand's shift in identity. The majority of reactions I interpreted as feelings of confusion, scepticism and disappointment, with many mocking the rebrand. By taking time to immerse myself in the content and record early impressions, I was able to develop a strong foundation for the next step in the analysis.

The coding phase build onto the familiarization by identifying and labelling important phrases in the comments that showed opinions on Jaguar's identity, authenticity and use of diversity in the newfound campaign. The first step presented emotional tones in comments, like nostalgia, confusion, admiration and others. The second step made it possible to assign a label to reactions, understanding their impact on the brand. Through coding, recurring meanings such as *critique/rejection of a new branding strategy*, *brand identity dilution*, *disconnect from tradition*, *fading brand legacy*, *desire for product focus* or *rejection of diversity representation*. Regarding codes assigned to positive comments, they are scarce without much of a pattern, as there are not many encouraging comments. Though, such codes include *effective brand visibility* and *appeal to contemporary audience*. The list of codes can be seen in Appendix. The codes exposed underlying tensions between past and present of the brand as well as traditional luxury and diversity representation in the modern age. For example, many negative comments about lost legacy or diversity exposed feelings of disappointment and confusion, hinting that people perceived Jaguar's rebrand as inauthentic. In contrast, positive comments praised the campaign's new direction, showing that others welcomed the change.

In the third phase, all the codes have been reviewed by writing them on the piece of paper, noting their frequency and examining how they relate to one another. This helped recognize early patterns across

the data. One group of codes seemed to reflect concerns about Jaguar moving away from its traditional image and values, while another cluster showed that some negative reactions were linked to a strong attachment to the brand's past. There was also a noticeable pattern in responses to specifically diversity being presented in the rebrand, as many took on a critical approach, while others saw it as a positive step.

Next, in the phase of developing and reviewing themes, the dataset to reassess the initial patterns identified has been revisited. I read the coded material once again and compared it against the themes I had outlined in the previous step. The goal was to check if these themes accurately reflected the data. I briefly considered if any themes needed to be merged, separated, or revisited but ultimately found that the preliminary groupings were well-supported by the data. Since interpreting the themes made sense logically, I decided no changes were necessary at this stage.

The following phase involved refining, defining and naming themes. The first theme, “**Forgotten identity and heritage**” brings together codes such as *disconnect from tradition*, *fading brand legacy*, *nostalgia for former brand identity*, and *brand identity dilution*. These codes reflect a strong perception that Jaguar has strayed from its historic image and values. The second theme, named “**Resistance rooted in loyalty**” includes codes like *critique/rejection of a new branding strategy*, *brand loyalty loss*, and *desire for product focus*. Here, critical responses are often linked to a desire to preserve Jaguar's past identity. The last theme, given a name “**Perceptions of diversity representation**” refers to reactions of inclusivity in the rebrand video with mixed feelings, with very few appreciating the addition of the representation. This theme draws on codes such as *rejection of diversity representation*, *misalignment with audience*, *endorsement of the new branding strategy* and *alignment with modern values*.

In the final phase the themes were developed into a structured narrative aligned with the research question. The first theme, “Forgotten identity and heritage”, emerged from codes reflecting a widespread view that Jaguar has drifted away from its original identity, evident in comments like “*What in this ad had anything to do with the high-end luxury cars we sell*”, which was coded as *brand identity dilution*. Another example is a quote “*RIP British racing heritage, ...*”, which was assigned the code of *fading brand legacy*. This theme appears more objective, with comments focusing on traditional brand values and heritage. The second theme, “Resistance rooted in loyalty” appears more subjective as commentators share personal connection to the brand, recommendations and warnings. Examples of responses linked to this theme include “*..., you have lost one of your most loyal customers.*”, coded as *brand loyalty loss*, and “*I implore you to re-think the direction for Jaguar before*

it is too late.”, which was coded as *rejection of a new branding strategy*. Lastly, the theme “Perceptions of Diversity Representation” combined responses to inclusion, found in quotes like “*Have you become a special ethnic fashion industry?*” and “*Cheers to a GENIUS campaign all around!*”. These were coded as *rejection of diversity representation* and *misalignment with audience* as well as *endorsement of the new branding strategy* for the latter. This illustrates that diversity presented is polarizing, being embraced by a few and questioned by many.

Interpretation of public responses and possible implications

The three identified themes (Forgotten identity and heritage, Resistance rooted in loyalty, Perceptions of diversity representation) together highlight how Jaguar’s rebranding efforts have created complex and often conflicting public interpretations. There is a noticeable pattern of tension in responses. Many comments suggest the brand’s heritage is being erased and express confusion over the direction taken, implying that the shift in identity was abrupt and illogical. This sense of disorientation seems to be both about the aesthetics of the campaign as well as a concern that Jaguar has become out of touch with their core values. Though, a small group of commentators see the rebrand as an opportunity to reposition Jaguar for a new and younger audience. These contrasting narratives suggest that the comments possibly evaluate the legitimacy of Jaguar’s transformation and question if the rebrand aligns with what the brand has historically represented.

Based on the analysis of the comments, a recurring tension centres on whether Jaguar’s new image is authentic to the brand. Much of the negative feedback implied that the rebrand feels performative or disconnected from the product itself. This reveals that brand authenticity, in the eyes of the public, depends on continuity with legacy and product focus. With some comments filled with intense emotional reactions and others sharing personal stories connecting them to the brand, it is plain to see that the commentators feel personally invested in the brand. Even though loyalty is a visible element in certain comments, Jaguar’s transformation is not simply just accepted. It seems that when branding strategies, like Jaguar’s latest rebrand, neglect the loyalty component as much as emotional investment of its brand’s enthusiasts, the backlash can be intense. This suggests that Jaguar’s future attempts at brand transformation, if any, should be framed with a good balance of representation with deeper ties to its products, core values and heritage.

Looking forward, Jaguar faces a critical moment in its positioning on the market. These public responses could serve as early indicators of a divide between the original target group and potential new audience. The reactions, based on analysed comments, reveal that the trust in Jaguar as a brand is

fragile. Whether Jaguar adapts to criticism or doubles down throughout the following years remains to be seen. The controversy may increase the brand's visibility short term, but enduring visibility will depend on how well the company can rebuild emotional trust with its audience.

Chapter conclusion

This chapter explored how Jaguar's 2024 rebrand was publicly received, uncovering complex reactions rooted in identity appreciation, loyalty and diversity representation presented in the video. By applying thematic analysis, three key themes were developed to understand the responses: a sense of heritage and identity being forgotten, loyal resistance to the rebrand and perception of diversity presented in the campaign. Critical responses dominated, were often emotionally charged and connected to traditional brand values. As such, many loyal supporters experienced Jaguar's shift strongly. At the same time, very few welcomed the new branding approach that includes focusing on a new and younger audience. Overall, this chapter highlights that brand authenticity remains deeply tied to legacy in relation to Jaguar and possibly the luxury market.

Discussion

This chapter reflects on the key findings from the analysis and connects them to the broader context of academic literature with the main aim of discussion to answer the research question. The chapter will bring attention to how the findings contribute to the field, especially in relation to previous research, alongside future implications for Jaguar and the luxury market. Also, brief recommendations for Jaguar and the luxury industry will be discussed.

One of the main findings from the analysis is that Jaguar's 2024 rebrand marks a clear departure from the brand's identity that had been historically consistent. Through slogans like "Copy nothing", representation of diversity in the launched rebrand video alongside a bold and artistic aesthetic, Jaguar appears to embrace a more expressive and inclusive form of branding. While this could be seen as a step forward in aligning with contemporary values present in modern day marketing, it also raises questions about whether the brand has preserved the authenticity tied to its heritage. Jaguar's historical brand identity has been defined with central attributes of luxury, comfort, performance and British heritage and communicated consistently for decades. This identity was not only central to how the brand saw itself but also how it was perceived by the public. The current branding selectively

highlights certain values while others are left behind in the background. For example, British heritage and traditional elegance were once core to Jaguar's distinctiveness but are now less visible. Although there are references to founder Sir William Lyons' quote about originality, the campaign sends more of a message of being artistic, diverse and modern. This makes the rebrand loosely grounded in Jaguar's roots. In other words, it seems more like Jaguar decided what their rebrand will look like by looking at what is trendy and popular in modern marketing and based on this information found a quote from their history that would fit into the narrative. As such, the transformation looks out of place and fails to resonate with the public that has reacted predominately in a negative way to the rebrand.

Literature on organizational identity underscores the importance of consistency in brand communication. Whetten (2006) argued that identity should reflect central, enduring and distinctive elements. Similarly, Hatch and Schultz (2002) pointed to the interplay between internal culture and external image as crucial to maintaining a coherent identity. Based on this, Jaguar's shift seems to challenge the enduring aspect of identity. The brand is trying to reinterpret its values instead of completely abandoning them, but they do not appear successful in their presentation, as the public comments show a disconnect between the past and the present. For Jaguar enthusiasts who associate Jaguar with a classy style and British heritage, this new direction appears confusing and unfitting.

Considering diversity representation, Jaguar's campaign features individuals of different racial backgrounds, gender expressions and ages. The choice to include diversity signals a clear effort to appeal to the modern audience, likely young adults, and position the brand as socially aware. This marks a significant change in Jaguar's advertising, especially when compared to the decades in the previous century. However, the challenge here is whether the representation feels genuine or performative. As previous studies have shown, including Campbell et al. (2023) and Verbytska et al. (2023), the audience today is sensitive to tokenism and likely to call out brands that are perceived as making superficial changes. With the complete shift in advertising, the brand risks alienating its existing customer base that has for decades been used to the "old Jaguar". This creates a complex dilemma for brands like Jaguar. The tension reflects the paradox of luxury branding in the modern era as Jaguar is left to answer the question: How to appear inclusive while keeping our sense of exclusivity?

The findings presented in this thesis carry important implications for Jaguar. While the rebrand offers a chance to turn the page in brand identity and gain relevance in the EV market, it must be careful not to lose its core identity in the process. Jaguar has a major task of ensuring the balance between brand authenticity and diversity representation is steady and on point. The success of this balance will likely

depend on how Jaguar continues to communicate its values and products in future campaigns. With the launch of the rebrand, Jaguar attempts to balance brand authenticity and diversity representation by reinterpreting its legacy. The rebrand references Sir William Lyons' originality quote as a connection to its heritage which is combined with visually expressive diversity representation. However, an average viewer is most likely not familiar with specific quotes related to the brand from decades ago. Instead, it is more probable an average person who has heard of the brand is more familiar with other aspects of the brand, like luxury association or performance aspect of Jaguar's cars. This creates a partial balance as the representation demonstrates clear progress in inclusivity of diverse groups of people, but this comes at the cost of loss of brand identity coherence. Though, the public comments analysed point to the lack of this balance.

Regarding implication for the luxury industry, Jaguar's case illustrates both possibilities and risks of rebranding in the modern era. Two major lessons can be learned from Jaguar's approach. First, inclusivity should be integrated into the brand's identity rather than added simply for visual appeal. As noted by Wulf et al. (2022), a campaign is more likely to be perceived as authentic if it reflects long-term values alongside consistent action. In Jaguar's case, this could mean aligning its internal culture, partnerships and a long-term strategy with the inclusive image presented in the campaign. Second, marketing a product in the luxury market without actually presenting the product in an advertisement likely has a low chance of success. Selling "a feeling" is possibly more logical when selling experiences, like if a tour agency presents an advertisement showing a tourism destination. Based on the comments on Jaguar's rebrand video on the two social media platforms, absence of a product might result in confusion on what is actually being marketed.

This thesis also contributes to the existing academic literature on luxury marketing, diversity representation and brand authenticity. By exploring both authenticity and diversity together, this thesis addresses the gap identified by Sharma et al. (2022), who argued that research in luxury marketing has been too fragmented. By integrating these two themes and showing how they work together in practice, the thesis offers a valuable contribution to current literature on these topics. As concepts of authenticity and diversity, as well as their dynamic, in automotive companies remain largely unexplored within luxury marketing, the findings in this paper add significant value to such a specific area.

Conclusion

This thesis explored an intriguing dynamic between the balance of brand authenticity with diversity representation and how Jaguar navigated this balance with the launch of its rebranding campaign in 2024. The reader was taken on a journey, discovering historical context of the brand, visual interpretation of the latest rebrand and diverse audience responses to the campaign along the way. The analysis revealed that repositioning a luxury brand with a rich history challenges deeply held expectations by those admiring the brand. Jaguar's campaign, which aimed to signal modernity and inclusivity ultimately backfired among a large segment of its existing audience as many feel the changes as betrayal of the brand's core identity.

The rebrand aspired to become a symbol of bold evolution but instead became a receiver of emotionally charged criticism. This response highlights how strongly heritage and tradition continue to influence perceptions of authenticity in the luxury industry. Change can be perceived positively but it has to be done in reflection of the brand's identity. The criticism of the rebrand stems from Jaguar's inability to connect its brand heritage to the messaging and visuals in the new campaign. While some praised the rebrand for appealing to a younger more progressive audience, these voices were limited in quantity.

The findings reveal a key tension in luxury branding as the need to evolve while preserving credibility. With increased inclusive strategy in branding of the modern era, luxury brands wonder how they achieve both a sense of product exclusivity and inclusivity with diversity representation in marketing. Jaguar serves as an example of how to miss out on both by deciding not to feature their products in the initial advertisement in the rebrand as well as by presenting diversity in a way that is disconnected from their enduring brand identity. Such move carries implications for the luxury industry where brands must find ways to integrate social awareness into their marketing without losing their identity and alienating their customer base in the process. Jaguar's case stands a warning for heritage brands considering radical transformation.

This case study contributes to research on authenticity and representation by showing how audience can easily spot misalignment with brand identity through lack of consistency associated with a certain brand. The public should not be underestimated. Their reactions can challenge brands and control the narrative surrounding them.

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