

MSc EBA Brand & Communications Management

Master's Thesis

Co-branding with non-commercial branded communities

**An alternative approach to brand rejuvenation through
image improvement**

Isabelle Daugaard Schröder

Supervisor:

**Sylvia von Wallpach, Associate Professor,
Copenhagen Business School**

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ABSTRACT

The vast majority, if not all brands will at a certain point in their life span stand face to face with the prospect of decline. In the attempt to prolong the life of the brand, managers can choose from a broad variety of contemporary measures of brand rejuvenation. Many of these measures have proven highly successful to many brands, and have rightfully earned their acknowledgement. However, a rapidly evolving consumer society, influenced by especially technological development, and characterized by new consumption patterns, is causing whole product industries to perish in a, to brands alarming rate. As such, many brands within these traditional industries are restructuring their product range to better fit the new type of demand. In the effort to establish their brand in its new element, some brand managers turn to the conventional approaches only to find them insufficient or unadoptable due to the nature of their brand. This seems to be the case for DR3, the case brand of this thesis. As a public service provider, commercial approaches to branding are out of the question, and DR3 is thus in need of a new approach to brand rejuvenation. With a focus on brand image improvement as the source of brand rejuvenation, this thesis evaluates three of the most acknowledged methods of brand development; brand extension, commercial sponsorship and co-branding, as well as co-creation, a central element of the emergent view of brands as dynamic processes. Based on the limitations of these conventional approaches as experienced by DR3, a new approach is suggested: co-branding with non-commercial branded communities. The research was centered on whether and how DR3 could enjoy relevant image transfer from co-branding with a relevant non-commercial branded community, and thereby improve its brand image as a means of successfully establishing the brand in its new multi-channel environment. Inspired by DR3's recent extensive coverage of snowboarding events, as well as their ambitions of increasing their efforts toward this theme, the Danish snowboarding community was chosen as the case community. With a pragmatic approach to the adoption of research paradigms, the research was steered by a mix of social constructionism and critical realism, which enabled employment of both quantitative and qualitative research methods. An online survey was carried out in order to map and weigh associations of DR3, using quantitative methods. Further, a focus group interview with members of the Danish snowboarding community, active snowboarders as well as admirers, was conducted in order to uncover implicit associations, as well as to get their input on a practical approach to the co-branding venture. The findings revealed that a co-branding venture between DR3 and the Danish snowboarding community could potentially help DR3 close the gap between brand identity and brand image on three parameters: courage, authenticity and relevance, where the increased perception of relevance is only applicable to the Danish snowboarding community. Furthermore, the findings show that the community representatives chosen for collaboration, do not necessarily need to

own high brand awareness, as their expert status is quickly recognized when linked to the snowboarding discipline. As opposed to traditional co-branding, where the most well-known partner brand will have the greatest effect on the co-brand image, the findings indicate that the characteristics of the co-brand are highly influenced by the image of snowboarding and especially the expert role of Riders.dk. Lastly, the results of the research show that the co-branded product should be produced in collaboration with the opinion leaders of the community, not aimed at them. As such, the co-branding efforts should not aim at being appealing to the opinion leaders, but incorporate them in the production.

The main purpose of this thesis is to act as a first step towards establishing co-branding with non-commercial branded communities as an alternative approach to brand rejuvenation through brand image improvement. Accordingly, it should be noted that the research results merely act as indicators, and should be tested before formal theory can be constructed. Nonetheless, the indications are expected to be solidified if tested. Thus, in terms of theoretical contribution, this thesis should be viewed as the first step towards closing a gap between theory and practice in the field of brand rejuvenation through brand image improvement. Following further research, it is expected that a number of brands with needs that cannot be met by conventional approaches can seek out this alternative approach in their brand rejuvenation endeavor.

Keywords: *brand rejuvenation, brand image improvement, non-commercial branded communities, brand image transfer, co-branding with non-commercial branded communities, a new approach to brand rejuvenation through brand image improvement*

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1. INTRODUCTION

The vast majority of brands will at some point experience the need for rejuvenation. For some brands this need arises due to lack of competitive advantage, for others it might be the decline of the product category as a whole which causes a need for action. For DR3, the case company of this thesis, the latter is the source of the call for rejuvenation. DR3 is a Danish public service TV channel, and thus faces the rapid decline of TV viewership currently experienced by the whole TV industry. An array of different approaches to brand rejuvenation already exists, and many companies turn to these in their attempt to deal with the brand's decline. However, due to different reasons, some brands, like DR3 are not able to adopt any of the conventional approaches, and thus find themselves in need of a new approach if they are to avoid the final decline and consequently termination of the brand.

The purpose of this thesis is to take the initial steps toward identifying a valid alternative approach to brand rejuvenation. As it can be assumed that many brands in need of rejuvenation have already reached maturity, meaning that brand awareness is assumedly already at its highest, brand image has been chosen as the source of rejuvenation of interest. Thus, the research of this thesis aims at uncovering a new approach to brand rejuvenation through brand image improvement. The conventional approaches to be discussed are brand extensions, commercial sponsorship, and co-branding as the most broadly adopted methods, as well as co-creation stemming from the emerging view of brands as dynamic processes. While it is acknowledged that other approaches to brand image improvement exist, the thesis will focus on this selection as to ensure a thorough evaluation of the chosen approaches. The selected approaches have been chosen based on relative importance and weight within the branding field, as it has been studied throughout the course of the Master's program.

The following research question and research objectives have served to guide the thesis in the attempt to take the initial step toward identifying an alternative to the conventional approaches to brand rejuvenation through brand image improvement.

1.1. Research question:

How can a co-branding initiative with a relevant non-commercial branded community be initiated and performed?

- *From which new favorable associations could the parent brand DR3 benefit?*
- *To which extent can the parent brand expect relevant brand image transfer?*
- *Which role does co-creation play in this co-branding process?*

1.2. Research objectives:

- Identifying whether a gap between DR3's brand identity and brand image exists, and in case, the elements in need of improvement.
- Identifying whether co-branding with a non-commercial branded community can aid in closing this potential gap.
- Identifying whether and how co-branding with a non-commercial branded community can serve as an alternative approach to conventional methods of brand rejuvenation through brand image improvement.

1.3. Delimitations:

As the specific subject of this thesis is not represented in contemporary theories of brand rejuvenation through brand image improvement, this thesis will serve as an initial step towards mapping the approach and identify its characteristics, effect, and implications. As such, this thesis is treading uninvestigated grounds, and must lean on existing theories on similar, yet different approaches in an attempt to create the first step toward new theory. And this is exactly what the intention with this thesis is: a first step. Thus, the results of this study is not intended to be a solidified conclusion or theory, but merely indications of what can be expected from this new approach. Before introducing any findings of this thesis as formal theory, they should be tested through further research. This however, lies beyond the scope of this thesis.

2. THEORETICAL DEVELOPMENT

2.1. The Brand Rejuvenation Challenge

2.1.1. The inherent course of The Product Lifecycle

One of the most fundamental pillars of running a sustainable business is successful change and innovation management. As Kotler and Keller (2006) argue, *“a company’s positioning and differentiation strategy must change as the product, market, and competitors change over the product life cycle”* (Kotler & Keller, 2006, p. 321). The product lifecycle describes the inevitable phases the vast majority of consumer products go through, from introduction to possible discontinuation, and consists of the following steps: 1) *introduction*, where the product is introduced to the market and sales start to grow, yet profits are not experienced due to the expenses of product introduction; 2) *growth*, representing a stage of increasing market acceptance and a substantial profit improvement; 3) *maturity*, where sales slow down as the product has reached most potential buyers, and profits stabilize or even start to decline due to increased competition; and 4) *decline*, where sales numbers as a consequence decrease even further, and profits erode (Kotler & Keller, 2006). The product lifecycle concept can also be used to analyze product categories as a whole (Ibid), and as such impacts firms and brands as a whole as well.

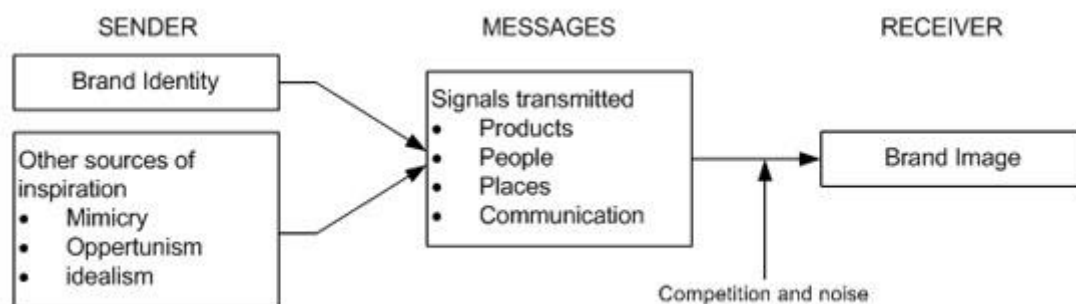
Following the assumption that brands are strongly connected to the state of their core products, the lifecycle stage of any brand’s core product imposes significant branding implications (Kotler & Keller, 2006). The further along the lifecycle the core product is, and the closer the prospect of decline inherently gets, the graver the need for brand rejuvenation becomes in order to stay in business. The actions taken by the company when the brand has reached maturity are therefore of special interest, as maturity is the stage where decline begins if no action is taken (Kotler & Keller, 2006). According to Kotler and Keller (2006) there are three phases of the maturity stage: *growth*, *stability*, and *decay*. In the decay phase, the forerunner of the decline stage of the lifecycle, the absolute level of sales starts to decline, and consumers begin switching to other products (Ibid). As such, the call for brand rejuvenation is at its highest when a brand has reached the decay phase of the product lifecycle’s maturity stage.

Kotler and Keller (2006) outline two main areas to focus on, when attempting to revitalize a brand: 1) expanding the depth and/or breadth of brand awareness by improving consumer recall and recognition of the brand during consumption settings; and 2) Improving the strength, favorability, and uniqueness of brand associations making up the brand image.

2.1.2. Brand Image as focus in Brand Rejuvenation efforts

For brands that have already reached maturity, and thus face small chances of increasing brand awareness, brand image is most likely the focus area with the highest potential reward. According to Kapferer (2008), brand image resides on the receiver's side of brand communication, and results from consumers decoding the signals stemming from products, services and communication covered by the brand. Keller (1993) defines brand image as consumer "*perceptions about a brand as reflected by the brand associations held in consumer memory*" (p. 3). He argues that along with brand awareness, brand image constitutes brand knowledge. Where brand awareness is related to the strength of the brand node in consumer memory (Keller, 1993), brand image is reflected by brand associations, which are the informational nodes linked to the brand node, and thus determine the meaning of the brand for consumers (Ibid). As such, employing the definition of brand image as proposed by Keller (1993), a brand rejuvenation strategy aiming at changing or improving brand image includes efforts directed at the brand associations held by the target group.

Returning to Kapferer's (2008) description of the nature of brand image, where he argues that brand image resides on the receiver's side of brand communication, brand identity as the source of brand communication should be covered. Kapferer depicts the relationship between brand image and brand identity as follows (Kapferer, 2008, p. 174 Figure 7.1 Identity and image):



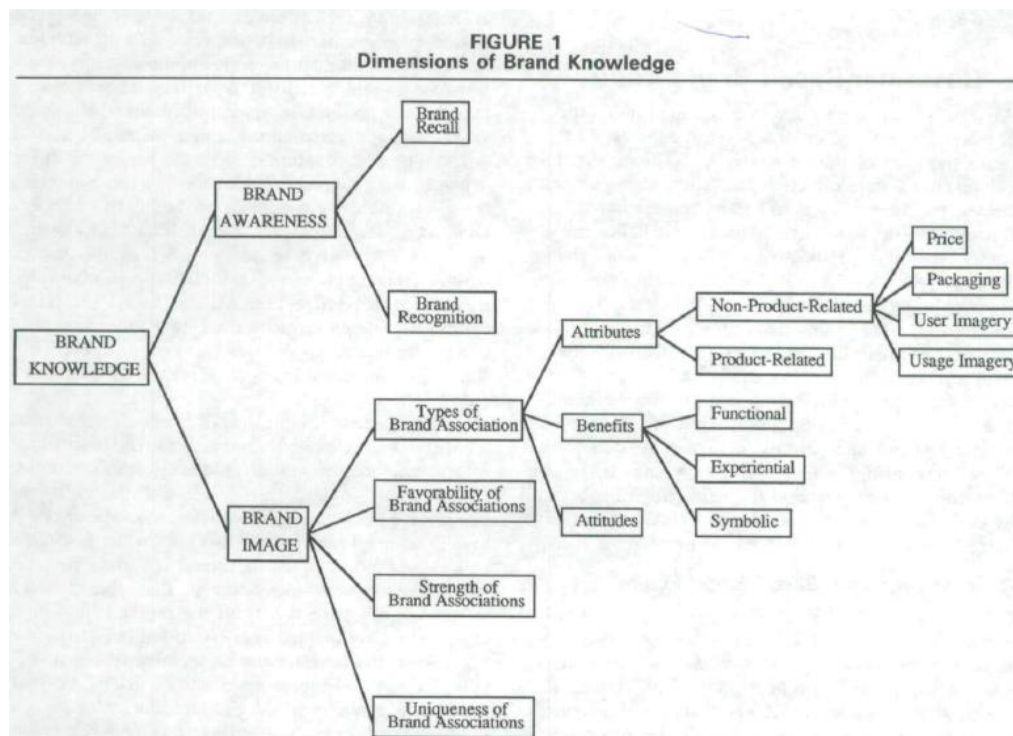
(Source: Kapferer, 2008)

He hereby depicts brand identity as being a product of the sender of brand communication, and brand image as mentioned, as the receiver's interpretation of the messages. Competition and noise will, according to Kapferer (2008) also have an effect on this interpretation, but for now this dimension is left out of the research.

Based on the precedence of brand identity to brand image, Kapferer (2008) argues that before working on the brand image, the brand identity must be known. The brand identity is ultimately what brand managers would want the brand image to reflect, and thus what they want brand messages to project.

Accordingly, if the brand image does not correspond with the brand identity, actions toward closing this gap should be taken.

Keller's (1993) division of brand image into types-, favorability-, strength-, and uniqueness of brand associations provide the above conclusion with significant depth. According to Keller, brand image and its dimensions can be depicted as follows (Keller, 1993, p. 1, Figure 7: Dimensions of Brand Knowledge):



(Source: Keller, 1993)

As such, he ascribes the strength of a brand's image to four factors, all concerning brand associations. Hereby it is also implied that whether the brand image is effective not only depends on whether the associations correspond with the brand identity, but is also affected by favorability, strength and uniqueness of the brand associations. Keller (1993) outlines the different types of brand associations making up brand image to be: product-related or non-product-related attributes; functional, experiential, or symbolic benefits; and overall brand attitudes. The favorability, strength, and uniqueness of these associations then affect the outcome in the form of the final brand image. Both favorability and uniqueness are subject to external influence, as changes in favorability depend on the individual consumer's evaluation of the association (Keller, 1993), which to a certain extent can be expected to include cultural and social surroundings (see section 2.3.2. for view on consumer motivations), and the competitive environment

determines whether associations are unique to only one brand (Keller, 1993). Changes in favorability and uniqueness are therefore not only up to the brand itself but have many influencers. If the brand was to initiate a change in either favorability or uniqueness of brand associations, it could easily mean a change in types of associations also, which, if the brand image corresponds with the brand identity, means changes to the brand identity itself. The strength of the brand associations seems more manageable for the brand in the sense that it depends on the encoding of brand communication and how it is stored in consumer memory (Keller, 1993). Both are factors more easily influenced by brand communication, and influenced to a smaller extent by social and cultural settings and competition. Furthermore, strength of brand associations can be addressed when all other factors seem to be optimal for a strong brand image.

Conclusively, brand rejuvenation through efforts aimed at brand image can be employed both when brand identity and brand image are aligned and when they are not. In case the brand image does not correspond with the brand identity, actions should be taken to change information nodes i.e. brand associations as to ensure a fit. If the existing brand associations create a fit between brand image and brand identity, but leave room for improvement in terms of strength, actions toward improving the strength of brand associations may prove effective as an approach to brand rejuvenation. In the case that image and identity are aligned and the brand associations are strong but unfavorable and/or common, efforts are likely to be better spent in efforts directed at the brand identity itself.

Recognizing that the desired outcome of brand rejuvenation is ultimately profits and survival, and not merely a strong brand image, this section is concluded with a discussion of the expected outcome of efforts directed at brand image.

Allen and Meyer (1990) describe attitudinal commitment as a psychological state binding the consumer to the organization. They divide the concept of attitudinal commitment into three separable components: *affective commitment*, *continuance commitment*, and *normative commitment* (Allen & Meyer, 1990). They argue that the approaches are better described as components, rather than types, of attitudinal commitment, as individuals can experience each of the psychological states simultaneously to varying degrees, and the net sum of a person's attitudinal commitment thus reflects each of the states (Ibid). Allen and Meyer explain the nature of the three components in the following manner: "*employees with strong affective commitment remain because they want to, those with strong continuance commitment because they need to, and those with strong normative commitment because they ought to do so*" (Allen & Meyer, 1990, p. 3). Allen and Meyer (1990) suggest that given their differences, the components can be expected to develop somewhat independently. Transferring the concept of affective commitment to the consumer realm, Iglesias et al. (2011) describe affective commitment as the consumer's emotional attachment to a

brand based on their identification with said brand. The study conducted by Iglesias et al. (2011) shows that affective commitment completely mediates the relationship between brand experience and brand loyalty. In their study they verified their hypothesis of a correlation between high affective commitment and high brand loyalty. Further, they revealed that affective commitment is needed as a mediator in order to transform positive brand experiences into brand loyalty (Ibid). Finally, Iglesias et al.'s research shows that positive brand experiences lead to affective commitment. Derived therefrom, assuming that an improved brand image will lead to an improvement in the consumers' impressions of the brand, i.e. positive brand experiences (Ibid), the expected outcome of successful brand rejuvenation through brand image improvement will be an increase in affective commitment and thus an increase in brand loyalty (Ibid).

2.2. Conventional approaches to brand rejuvenation through brand image improvement

In contemporary literature a broad variety of approaches to brand rejuvenation related to improvement of brand image are found. The most generally accepted and employed approaches include *brand extension*, *commercial sponsorship*, and *co-branding*. Most recently, the emergence of the stakeholder-focus brand era, where the brand is viewed as a dynamic process, and as an outcome of social discourse (Merz et al, 2009), adds the concept of *co-creation* to the list of interesting approaches to evaluate.

2.2.1. Brand extension

When launching a new product under the same brand name as the parent brand, the new product can be categorized as either a *line extension* or a *brand extension*. The two concepts are often confused with each other, and companies more than often label a line extension "brand extension" and vice versa. According to Aaker and Keller (1990, in Kapferer, 2008) a brand extension refers to the use of the parent brand name in a different product category. Kapferer (2008) derives therefrom, that line extensions must inherently refer to new product launches within the same category. He further argues that line extensions, as opposed to brand extensions do not aim at diversification through the new product launch, as they do not aim at new clients or at resolving different issues. According to Kapferer (2008), line extensions deepen their problem-solving to the same customers, for the same need and consumption situation. Trott (2005) however, argues that the term "brand extension" can be used on a new product bearing the already established name of the parent brand regardless of whether it is in the same, a related, or an unrelated field. However, this proposition seems to mix the concepts of line- and brand extension, and is thus discarded for further use throughout the paper, and to be employed is instead the distinctions made by Kapferer (2008) and Aaker &

Keller (1990, in Kapferer, 2008), which are supported by de Pelsmacker et al. (2013), who also argue for the term “brand extension” to refer to new product launches in a different product category.

According to Kapferer (2008) the brand extension strategy introduces two radical modifications to the traditional approach to brands: 1) while a brand is still a single and long-lasting promise, this promise is expressed and embodied in different products and different categories; and 2) brand extensions exemplify the move from a single product-based promise, to a larger brand benefit, and thus enable the brand to cover a wider range of products. Trott (2005) proposes the rationale behind employing the brand extension strategy to be the ability to take advantage of potential carry-over effects. Although his definition of the brand extension term was discarded, this rationale is still deemed applicable for the brand extension concept proposed by Aaker and Keller (1990, in Kapferer, 2008), Kapferer (2008), and de Pelsmacker et al. (2013). Trott (2005) highlights three kinds of carry-over effects as especially relevant: 1) *expertise*, where the reputation of the quality provided by the parent brand is extended to the new brand; 2) *prestige*, where the image of the parent brand is transferred; and 3) *access*, where the new brand is able to exploit the already established supply and distribution channels of the parent brand. Kapferer (2008) elaborates on the effect of these carry-over effects by positing that consumers' evaluations of a brand extension are first and foremost influenced by the perceived quality of the parent brand along with the perceived degree of fit between parent brand and brand extension. He further states that the symbolic characters of the parent brand are the most transferrable (Ibid), implying that brand extensions are more successful when the parent brand possesses strong symbolism, and transfer of this symbolism is the a desired outcome. Kotler and Keller (2006) support this notion by highlighting research findings showing that abstract benefit associations are more easily extended than concrete attribute associations. Kotler and Keller (2006) further add to the list of likely success-factors that high-quality brands are more likely to gain success in brand extensions, as they, according to research are able to stretch further than average-quality brands. They also warn that brands that are perceived as the prototype within a given category can be difficult to extend outside of the category, and may therefore need to rely on line extensions or introducing a new product under a different brand name.

Kapferer (2008) sums up by stating that *“by capitalizing on the brand awareness, the esteem and the qualities attached to an existing brand, the practice of brand extension can help increase the chances of success of a new product and lower its launch costs”* (p. 312). He then adds to the effectiveness of the carry-over effects by pointing out that only 30% of new brands survive longer than four years, while the rate is over 50% for brand extensions. Kapferer (2008) assigns the overarching success of brand extensions to four specific benefits: 1) distributors will allocate more space to an already established brand than to an unknown newcomer; 2) the trial rate of brand extensions is higher (index 123 vs. 100); 3) the conversion

rate is also higher (17% vs. 13%); and 4) even the loyalty rate of brand extensions is higher (index of 161 vs. 100). Benefits 2, 3, and 4 can be explained by Kotler and Keller's (2006) argument that with a brand extension, consumers can make inferences and form expectations about the characteristics and performance of a new product based on what they already know about the parent brand, and the extent to which they feel this information is relevant to the new product. This means that the consumers do not need to get acquainted with a new brand, but can focus on the product itself.

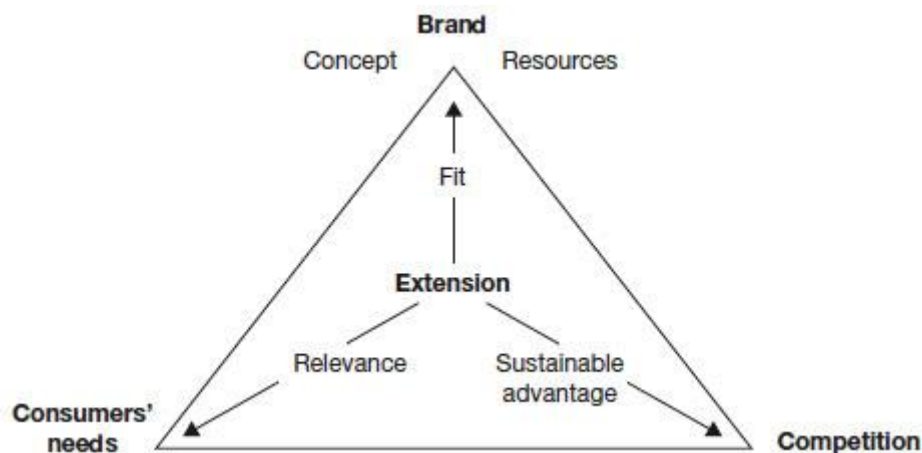
While acknowledging that brand extensions can facilitate new-product acceptance, Kotler and Keller (2006) point out that the effects of brand extensions go two ways: they can also provide positive feedback to the parent brand. According to Kotler and Keller (2006) brand extensions can help clarify the meaning of a brand or improve consumer perceptions of the credibility of the company behind the extension, it can even renew interest and liking, and benefit the parent brand by expanding market coverage. Kapferer (2008) supports the notion of an effect on the parent brand by calling to attention the inherent diversification the parent brand suddenly presents, when a brand extension is introduced. He argues that brand extensions bring with them a redefinition of the brand through the inherent diversification of the brand's product portfolio, and thus implies that consumers are forced to reevaluate their perception of the parent brand when introduced to a brand extension.

Concluding on the propositions made above, brand extensions as a tool in brand rejuvenation through brand image improvement is a viable option only if there is a significant fit between the parent brand and the brand extension. The effects on brand image differ from parent brand to brand extension. The brand extension enjoys an image transfer from the parent brand, and thus benefits therefrom if the parent brand is strong. If there is a fit between parent brand and extension, the parent brand is subject to reevaluation to a certain extent, and can thereby, if the co-branding is successful benefit from various outcomes ranging from renewed interest to clarification, or reinforcement of brand identity and values.

However, brand extensions also bring with them a significant risk. Just as a successful brand extension can positively impact the parent brand, a failed extension can backfire significantly. It can cause financial losses as well as hurt the parent brand (Kapferer, 2008), which according to Kotler and Keller (2006) is the worst possible scenario. According to de Pelsmacker et al. (2013) such a failure can be caused by a lack of fit between the parent brand's image and the new product category or new market segments. Kotler and Keller (2006) add hereto, that if a company launches extensions consumers deem inappropriate, it can cause confusion or irritation, or these consumers may even question the integrity and competence of the brand. A further risk of brand extensions is brand dilution. De Pelsmacker et al. (2013) argue that when a

brand name is used for a high number of different product categories, the brand personality can become fuzzy and the brand's value ultimately deteriorates, and the parent brand image thereby becomes diluted.

Ultimately, when assessing whether a brand extension is the optimal option for brand rejuvenation through image improvement, the potential new product extension must be judged by how effectively it leverages the existing brand equity from the parent brand to the new product, as well as how effectively the extension, in turn, contributes to the equity of the parent brand (Kotler and Keller, 2006). Kapferer (2008) has presented a framework for evaluating possible extensions (p. 336, Figure 12.11 Framework for evaluating extensions):



(Source: Kapferer, 2008)

With this framework he emphasizes that the success of a brand extension relies on: 1) the fit between parent brand and extension; 2) the advantage and the sustainability thereof with regards to competition; and 3) the relevance of the extension relative to consumers' needs. Thus, if these factors are fulfilled, the brand extension strategy may very well be a beneficial strategy for improving or changing parent brand image and thereby rejuvenating the brand. However, if the parent brand is weak, the carry-over effects may not have a notable impact, and the expected benefits to the parent brand may never show.

2.2.2. Commercial sponsorship

Sponsorship, as many other marketing methods has a broad range of definitions. Javalgi et al. (1994) define sponsorship as *"the underwriting of a special event to support corporate objectives by enhancing corporate image, increasing awareness of brands, or directly stimulating sales of products and services"* (p. 48). The

Economist Intelligence Unit (1980, in Meenaghan, 1983) is more detailed and defines sponsorship as a situation where *"a sponsor makes a contribution in cash or in kind – which may or may not include services and expertise – to an activity which is in some measure a leisure pursuit, either sport or within the broad definition of the Arts. The sponsored activity does not form part of the main commercial function of the sponsoring body (otherwise it becomes straightforward promotion, rather than sponsorship). The sponsor expects a return in terms of publicity."* (p. 9). However, Meenaghan (1983) criticizes this definition of being too narrow, as well as leaving out the possibility of sponsorship of educational or other types of non-leisure-related activities. He instead proposes that *"sponsorship can be regarded as the provision of assistance either financial or in kind to an activity by a commercial organization for the purpose of achieving commercial objectives"* (p. 9). Although providing a fair coverage of the term, these definitions do not seem to encompass the true breath of sponsorship, most evident in the lack of acknowledgement of sponsorship of individuals, such as athletes. Nike and Adidas, currently inarguably two of the biggest sports brands in the world, are examples of brands practicing this form of sponsorship, sponsoring both monetary and material assistance (e.g. sports equipment) to selected athletes to promote their brands and products. Therefore, to provide a more encompassing definition for the purpose of this paper, the following definition of *commercial sponsorship* inspired by Meenaghan (1983) is proposed: *commercial sponsorship can be regarded as the provision of assistance either financial or in kind to an activity, project or individual by an organization for the purpose of achieving commercial objectives*. The addition of "commercial" serves the purpose of underlining the commercial nature of sponsorship as a marketing activity.

The prime objective of commercial sponsorship relates, according to Meenaghan and Shipley (1999), to the projection of brand imagery, and thus more or less exclusively concerns the brand image. More specifically commercial sponsorship has gained popularity through its ability to enhance corporate or brand identity, awareness, or image (Ibid), of which the outcome most often sought is image enhancement (Javalgi et al, 1994). This trait makes commercial sponsorship an endeared method of brand image improvement, and thus an inevitable alternative in this discussion of brand rejuvenation through brand image improvement.

As opposed to brand extensions discussed previously as well as co-branding and co-creation, which are to be discussed in later sections, commercial sponsorship is primarily seen exclusively as a marketing activity, employed only to fulfill specific commercial objectives (Meenaghan & Shipley, 1999). It thus differs from the other approaches by being less encompassing in terms of alterations to the business model, but may also be seen as a mere short term solution. According to Meenaghan and Shipley (1999), corporations regard commercial sponsorship as being similar to advertising as its goal is rather exclusively to meet set

commercial objectives. Javalgi et al (1994) however, distinguish the two methods from each other by arguing that sponsorship is indeed a type of promotion, but differs from advertising, as the medium and the creative message are not controlled by the sponsor. As such, as supported by Meenaghan (1983) commercial sponsorship can be seen as an alternative method of marketing communications. Meenaghan (1983) further argues that commercial sponsorship is regarded as one of the most effective marketing methods, adding to its appropriateness in brand image improvement. In praxis, by sponsoring an event or activity, the sponsoring brand purchases the rights to associate with the profile and image of the event, and can thus exploit the association for commercial purposes (Meenaghan & Shipley, 1999). It can be derived here from, that commercial sponsorship would be applicable only when the images of certain events, personas or activities correspond with the brand's sought image, as the desired effect is rooted in image transfer.

According to Grohs (2015) the extent of image transfer depends on a various set of influencing factors connected with the sponsored activity, the purpose of the activity and the individual recipient. Research carried out by Grohs (2015) suggests that event-sponsor fit, i.e. the link between sponsor and activity as perceived by consumers, is the strongest driver of brand image transfer. Event involvement, defined as the genuine excitement due to a strong and solid interest in the concerned activity (Ibid), is also considered a positive influence on image transfer (Ibid). While Grohs (2015) argues that the effect of sponsorship exposure, hence the amount of exposure of the sponsored message, is neutral by itself, his research shows a positive interaction between event-sponsor fit and sponsorship exposure, indicating that a higher exposure can lead to an increased image transfer if there is a significant fit between sponsor and activity. Grohs and Reisinger (2014) add hereto, that a longer sponsorship exposure can damage the sponsoring brand if the event-sponsor fit is low. They further add to the list of influencing factors: event image, which if positive benefits the sponsoring brand; and event commercialization, defined as sponsor-initiated commercial activity surrounding special events (Grohs & Reisinger, 2014). Event commercialization has a slight negative effect in situations with high sponsorship exposure, which is expected to be rooted in consumers' negative attributions of sponsorship caused by well-known events losing their identity due to over-commercialization (Ibid). Lastly, Grohs (2015) lists sponsor familiarity and the consumers' perceived product category importance as additional drivers of positive brand image transfer.

Javalgi et al. (1994) argue that enhancement of image may only occur if the company has a good image prior to the sponsorship, and that it may worsen if the consumers hold negative perceptions before the sponsorship. As mentioned above, commercial sponsorship is to be regarded as a method of marketing communications, and as such as one medium among many. However an effective method, Javalgi et al. (1994) warn that brand image formation has many different sources, and it may therefore be unrealistic to

expect sponsorship by itself to convert perceptions of a brand, whether they are formed previous to the sponsorship activity or simultaneous through other media. Brand managers should also bear in mind that commercial sponsorship entails a great deal of risk as well, as changes in the image of the sponsored subject, which is more or less completely out of the brand's hands, can potentially harm the brand.

Accordingly, employing commercial sponsorship as a method of brand rejuvenation through image improvement entails an initial understanding that this method is to be seen as a part of a larger brand communications schedule. Furthermore, factors that need to be taken into consideration when choosing what to sponsor and how are, as described above: event-sponsor fit, the target group's event involvement, extent of sponsorship exposure (in relation to fit), event image, event commercialization, sponsor familiarity, and the consumers' perceived product category importance. It should also be noted, that the brand should hold a relatively good image even prior to the sponsorship, as to ensure a positive outcome. Lastly, the risk related to the image of the sponsored activity, project or individual should be assessed. If this method is chosen as a means of brand rejuvenation, it should be recognized as having a short term effect, and continuous efforts should be expected to maintain the improvement of the brand image.

2.2.3. Co-branding

So far, there is no universally accepted definition of co-branding, and the term is often confused with *"brand alliance"* and *"composite branding"* (Leutheusser et al, 2003). The definition used throughout this paper is derived from a combination of the definitions proposed by Leutheusser et al. (2003), Blackett and Boad (1999), and Kotler and Keller (2006). Leutheusser et al. (2003) define co-branding as a strategy concerned with the combination of two or more well-known brands into a single product. Blackett and Boad (1999) add here to the rule that all the participants' brand names are to be retained. Finally, Kotler and Keller (2006) include joint marketing as an outcome of co-branding by describing the process of co-branding as: *"two or more well-known existing brands are combined into a joint product and/or marketed together in some fashion."* (p. 390). Derived here from, co-branding will throughout this paper be defined as *a branding strategy concerned with the combination of two or more brands with significant customer recognition into a single product, service or marketing activity in which all brand names are retained.*

Leutheusser et al. (2003) state that *"co-branding has the potential to achieve 'best of all worlds' synergy that capitalizes on the unique strengths of each contributing brand."* (p. 36). In line with this statement, Kapferer (2008) explains that a brand can eventually reach the limits of its own identity and specificity when trying to grow, and will therefore need an ally to fill the gaps where it is not by itself competent or legitimate. By entering into a co-branding alliance the brand lends credibility from the partner brand (Ibid).

According to de Pelsmacker et al. (2013), co-branding is driven, for example, by the desire to leverage positive brand equity of the partner brand, to share or decrease advertising or development costs, or to gain access to new markets or distribution channels. Kapferer (2008) adds the following motives and situations to the drivers of co-branding: to increase chances of success for a brand's extension beyond its original market; when a brand's image makes it difficult to communicate with a particular target; developing a product line that is sold in a separate distribution channel; to move up a level (e.g. in price); in a response to the fragmentation of the market and the emergence of communities; to provide a buzz around the brand among opinion leaders, to improve image among them; or in an effort to create a visible, confidence-inspiring sign of a brand union.

What can be derived from the drivers of co-branding put forward by Leutheusser et al. (2003), Kapferer (2008), and de Pelsmacker et al. (2013) is that, beyond the sheer practical benefits there seems to be a fair emphasis on brand image. Companies thus engage in co-branding in efforts of leveraging the partner brand's image and equity in an effort to gain benefits tied thereto. The benefits from co-branding related to brand image arise through consumer perceptions of the co-branded product or campaign. According to Leutheusser et al. (2003), the process of how consumers form their attitudes towards co-branded products are traditionally explained through theories such as *information integration* and *cognitive consistency*. Cognitive consistency suggests that consumers seek to maintain consistency and internal harmony among their attitudes (Ibid). As a consequence, when evaluating a co-branded product with two brands, consumers will look to their attitudes towards the parent brands such that their attitudes towards the new co-brand will be an averaging of the parent brand attitudes (Ibid). Information integration suggests that upon receiving new information, this information is processed and integrated into the existing set of beliefs and attitudes (Ibid). According to Leutheusser et al. (2003), among this new information, salient and accessible information is likely to be given greater weight. They argue that if this is true, the better-known brand is likely to play a greater role in the formation of attitudes towards the co-branded product. They found support of this statement regarding attitude accessibility in Simonin and Ruth (1998, Leutheusser et al, 2003), who also found that if one parent brand was more familiar than the other, it had a stronger influence on the attitudes towards the co-brand than the less familiar parent brand. Finally, Leutheusser et al. (2003) found that attitude towards the co-brand gave a significant 'spillover' on attitudes towards the parent brands. However, this effect was stronger when the parent brand was less familiar (Ibid).

Leach (1976 in Askegaard & Bengtsson, 2005) states that: "*a consumer interpreting a brand does so by framing its position in a culture, thus assigning to it an appropriate meaning. And because signs are part of a system, we should look for the meaning of a sign, not in the sign itself but rather in its contrast with other signs*" (p. 326). As such, the attitudes and associations formed towards the new co-branded product are

highly influenced by the attitudes and associations toward the parent brands, especially if these are well-known brands. This notion supports the idea of engaging in co-branding on the basis of leveraging the brand image of the partner.

Co-branding literature distinguishes between two types of co-branding (Mazodier & Merunka, 2014): *ingredient co-branding* (Cegarra & Michel, 2001; and Kotler & Pfoertsch, 2010, in Mazodier & Merunka, 2014) and *symbolic co-branding* (Kotler & Pfoertsch, 2010, in Mazodier & Merunka, 2014). According to Mazodier and Merunka (2014) ingredient co-branding incorporates functional attributes of the secondary brand into the primary one, while Kotler and Pfoertsch (2010, in Mazodier & Merunka, 2014) define symbolic co-branding as consisting “*in associating to the host brand a second brand that will give it symbolic additional attributes*” (p. 1). The emphasis on symbolism underlines the favorability of a focus on symbolic co-branding in image transfer efforts. The focus of symbolic co-branding is the appeal to new target segments through featuring the secondary partner's brand equity (Park, Jun, & Shocker, 1996, in Mazodier & Merunka, 2014). Through their symbolic association parent brands can borrow the equity of other brands in the form of transfers of attitudes, thoughts, images, feelings, awareness and experience (Keller, 2003, in Mazodier & Merunka, 2014), an important step in achieving the image-related benefits and opportunities listed above. From a signaling perspective it can also be suggested that the combination of two brands provides greater assurance about product quality than a single-branded product could (Rao, Qu, & Rueckert, 1999, in Mazodier & Merunka, 2014). Bloch (1995, in Mazodier & Merunka, 2014) argues that symbolic co-branded products may increase usage among consumers, by providing new products that appeal to consumers' need for uniqueness, another advantage brought forth by brand image.

Thus, when referring to co-branding throughout this paper the focus is on symbolic co-branding, unless otherwise stated. Thereby the focus is narrowed down to the symbolic aspect of co-branding, its effects on brand image, and the desired benefits deriving therefrom. Simultaneously, and consequently, functional and cost-related benefits are not of focus in this paper.

An inherent risk in co-branding is the lack of control related to becoming aligned with another brand in the minds of consumers (Kotler & Keller, 2006). Kotler and Keller (2006) argue that consumer expectations of about the level of the partner brands' involvement and commitment with co-brands are likely to be high, so unsatisfactory performance could have negative repercussions for the brands involved. The financial arrangements between the two brands should also be carefully considered (Ibid). Blackett and Boad (1999) elaborate by highlighting the risk of financial greed, e.g. expecting to create financial profits over night, as co-branding is to be seen as a long-term investment as opposed to a short-term solution. They further add

to the list of risks: incompatible corporate personalities; over-extended brand franchise, where a brand has co-branded beyond the reach of its image; partner brand repositioning, which inherently alters the consumer perceptions of the co-brand and in turn the other parent brand; change in financial status of the partner; changes in market attitudes; creation of a single hybrid brand, which would mean a loss of image transfer to the parent brands; loss of exclusivity for brand features due to a close connection with another brand; and lastly, brand separation. Leutheusser et al. (2003) add the risk of a multiplying effect for the most well-known brand by arguing that a co-branding arrangement is likely to pose a greater risk to the primary brand.

Kotler and Keller (2006) put forward two essential factors if the co-branding effort is to be successful: 1) both brands need brand equity in the sense that they have adequate brand awareness and a sufficient positive brand image; and 2) there needs to be a logical fit between the two brands. De Pelsmacker et al. (2013) support the second factor by underlining that the combination of the brands should result in a perfect perceptual fit, from a product or image point of view. Lastly, Kotler and Keller (2006) comment on this fit that co-branding efforts are more favorably perceived if the two brands are complementary rather than similar.

To conclude this section on conventional co-branding as a means of brand rejuvenation through brand image improvement, it is determined that for this strategy to be selected and successful, the co-branding partner should have significant brand equity in terms of awareness and image; there should be a fit among the images, preferring complementarity over similarity; and expected benefits in form of positive impact on brand image should outweigh potential risks, financial and especially brand image-wise.

2.2.4. Co-creation

The emerging view on brands as dynamic processes entails a whole new approach to how brand image is created, and challenges the traditional roles of “sender” and “receiver” of brand communication. The fundamentally different nature of this approach suggests that co-creation of brand image should be investigated as an emerging method of brand rejuvenation through image improvement.

The brand as a dynamic process perspective emphasizes that the brand is co-created among stakeholders (Merz et al, 2009). The majority of literature and theory on co-creation revolves around *consumer brand communities*, defined by Muniz and O’Guinn (2001) as “*a specialized, non-geographically bound community, based on a structured set of social relationships among admirers of a brand*” (p. 412), which is extended by Mühlbacher and Hemetsberger (2008) who introduce the concept of *brand interest groups*, i.e. groups of stakeholders somehow connected to the brand. This perspective thus partially

removes the brand building process from the company's grasp, and instead acknowledges the role of the network of stakeholders in this process, rendering the company as a stakeholder within this network. As opposed to the traditional approach to brand building, where there has been a distinction between sender and receiver of brand communication, hence a creating part, the sender, and an interpreting part, the receiver, focus is on processes of social interaction among stakeholders as the building venue of the brand. The focal outcomes of co-creation are brand value (Merz et al, 2009) and brand meaning (Mühlbacher & Hemetsberger, 2008), and as the brand image is to be found within the brand meaning, it inherently lies therein that brand image is to be created through, or is a result of collaboration with other parties involved with the brand.

The core process of co-creation has been conceptualized as *social discourse* by Mühlbacher and Hemetsberger (2008), who describe the process as follows: *"in a continuous process, members of a brand interest group co-construct brand meaning. Brand meaning becomes subject to experience through the brand manifestations of the brand, which are produced, constructed, and used by the members of the brand interest group in an individual manner, as well as in social and cultural contexts"* (p. 7). As such, following the integrative perspective, Mühlbacher and Hemetsberger (2008) define a brand as a system of interrelated brand meanings, brand manifestations, and the brand interest group. Consequently, the traditional concepts of sender and receiver are discarded, and instead brand communication is a temporary outcome of the social discourse among brand interest group members. Incorporating notions from the *Actor-Network Theory* (as described in Hemetsberger & von Wallpach, 2013), which argues for the *"emergence of entities, such as for instance brands, as a consequence of their relationship with other entities"* (Hemetsberger & von Wallpach, 2013, p. 3), allows for an understanding of the temporary nature of co-creation outcomes. This theory argues that actors shape each other through interaction, and actors and networks are inherently temporary stabilizations resulting from social processes (Hemetsberger & von Wallpach, 2013). Hence, employing the brand as dynamic processes perspective in dealing with brand image leads to the acknowledgement that all outcomes are temporary. Two consequences thereof are especially relevant in this case: 1) co-creation efforts must thus be initiated on a continuous basis, as to create a continuous outcome; and 2) brand image is a temporary outcome, and is thus continuously reshaped through the process of co-creation.

The vital role of the brand interest group members in the process of co-creation underlines the importance of a strong connection with the brand interest group, as well as a constructive environment for continuous co-creation. Through their framework for studying brand co-creation, Hatch and Schultz (2010) have proposed a way of understanding the relationship between company and stakeholders. They suggest an integrative framework based on Prahalad and Ramaswamy's (2004, in Hatch & Schultz, 2010) notion

that dialogue, access, transparency and risk are interrelated building blocks of co-creation. Supporting Mühlbacher and Hemetsberger (2008), Hatch and Schultz (2010) argue that dialogue occurs not only between consumer and brand, but throughout the whole brand interest group. Dialogue paired with the increase in access to the company through, for example, social media leads to an enabling of managers and employees becoming partners in co-creation with the full range of stakeholders (Ibid). Hatch and Schultz (2010) label this factor "*engagement*", and argue that this is one of the two fundamental factors of brand co-creation. They continue by noting that the more a company dialogues with and gives access to stakeholders, the more transparent it becomes, and this transparency brings risk. This risk includes, but is not limited to the practicality of ownership of the co-created product as well as possible damage to the brand image (Ibid). Hatch and Schultz suggest the concept of "*organizational self-disclosure*" to define the interrelated effects of transparency and risk. Thus, Hatch and Schultz (2010) propose the co-creation relationship between company and stakeholder to be defined on the basis of level of engagement combined with the level of organizational self-disclosure. Their framework proposes four different co-creation situations ranging from a low-low combination, where the company employs a traditional, arm's length approach to engaging consumers while ignoring other stakeholders, to a high-high combination, where the company employs total organizational involvement and a full stakeholder model, and may even involve some stakeholders in the core work of the organization (Ibid). Hence, the higher the level of engagement and organizational self-disclosure, the healthier the co-creation environment gets, and the likelier the company is to engage in and benefit from co-creation.

Employing the brands as dynamic processes perspective in brand rejuvenation efforts aimed at brand image improvement means handing over the image building process to the brand interest group, and facilitating the co-creation process. As the company itself is part of this group, it is of course not handed off completely, but the control of the process is no longer completely in the hands of the company. The image as reflected in the minds of consumers is to be acknowledged as a temporary outcome of the brand meaning and brand manifestations co-created among brand interest group members, and these need therefor to be repeatedly co-created in a process of interaction among stakeholders.

A full adoption of this perspective into the business model would for the majority of companies entail reconfiguration of the corporate structure, and is thus beyond the scope of this paper, but some characteristics may nonetheless be advantageous to take into consideration.

2.2.5. Limitations of the conventional approaches

Besides the risk outlined in the individual sections there are overall limitations connected to the conventional approaches to brand rejuvenation through brand image improvement, which affect their applicability in certain situations.

The limitations posed by brand extension as a method of brand image improvement derive from a number of factors outlined in section 2.2.1. First, de Pelsmacker et al (2013) argue that the parent brand must fit into the new product category or market segment, thus discarding this method for brands whose brand image are not extendable in this regard. Second, they note that a brand which has launched many brand extensions, may fall victim of brand dilution (Ibid.), thereby implying that this method's usability falls short in cases where there have been more brand extensions than the company's image can bear. Third, Trott (2005) underlines that the purpose of brand extensions is to benefit from carry-over effects, such as prestige, expertise, and access, excluding brands which do not score well in these three aspects. Fourth, by stating that the symbolic characters of a brand are the most transferrable, Kapferer (2008) put weighty limitations to brands without strong symbolism attached to them. Fifth, Kotler and Keller (2006) explain that high-quality brands are more likely to be successful in extensions, implying that low- or average-quality brands may not gain acceptable advantages of a brand extension endeavor. Finally, Kotler and Keller (2006) also argue that if the brand is perceived as the prototype, it might be difficult to extend beyond the category, which leaves iconic brands with possibly grand limitations to brand image improvement through brand extensions.

Commercial sponsorship poses an overshadowing limitation due to the fact that it is to be viewed merely as a part of the marketing communications mix. Despite Meenaghan (1983) arguing that it is one of the most effective methods, commercial sponsorship is primarily seen as a marketing activity employed only to fulfill commercial objectives (Meenaghan & Shipley, 1999), and is as such one medium among many (Javalgi et al, 1994). Additionally, the effects are limited as they are deemed short-term, thus to have a long-lasting effect efforts must continue on a regular basis, posing a significant monetary limitation due to many companies' budgets. Javalgi et al. (1994) uncover limitations of control over the brand message by pointing to the fact that the medium and the creative message are not controlled by the sponsor. Derived from Meenaghan and Shipley (1999) there must be an event, project or persona, which image corresponds with the sought image of the brand, since sponsoring is the purchase of the rights to associate with the sponsored item's image, posing relative limitations to the range of prospects. Grohs (2015) adds hereto that there must be an event-sponsor fit, meaning that the image must also relate to the sponsoring brand. Finally, Javalgi et al. (1994) argue that the sponsor must have a relatively good image prior to the sponsorship to avoid backlash. In summary, if a brand is to engage in sponsorship it must already have a

relatively good brand image, and it is crucial that it finds an event, project or persona that has the sought, yet relatable image. The company must also be ready to make continuous sponsoring efforts, as this method has short-term effects. As such, a company with a relatively weak or bad image with a restricted budget would most likely not be able to adopt this approach to brand image improvement.

The limitations posed on the company by the co-branding method take their starting point in the other half of the deal. As Kapferer (2008) argues that entering into a co-branding alliance is done with the desire for the brand to lend credibility from the partner brand, there are great limitations to the choice of the partner brand, as it must be highly credible in the concerned market or category. Leutheusser et al. (2003) support this argument by stating that the partner brand has an indirect effect on the parent brand through spill-over effect of the associations created toward the co-brand. As with brand extensions and commercial sponsorship, brand image needs to be relatively strong in order for co-branding efforts to bear fruit (Kotler & Keller, 2006). As such, the limitations posed by this method of brand image improvement boil down to own and partner brand image. If the parent brand cannot find a suitable partner in terms of fit, awareness and image, or does not hold a relatively strong image itself, this method should be discarded.

The most prominent limitation posed by co-creation is that a full incorporation most likely demands a restructure of the concerned business units, if not the whole business model. Further, the effects on image are seen as a product of this process, and not as the sole outcome, hence there are many other practical outcomes to take into consideration. As such, the primary limitation of this approach is its operational extent, which might seem impossible to oversee for some companies. Additionally, the implementation would likely take longer than a product in the late maturity phase has.

2.3. A new approach to brand rejuvenation through brand image improvement

As implied by the previous section concerning the limitations of the conventional approaches, many companies might very well find themselves in a situation, where they are in need of a new approach to brand rejuvenation through brand image improvement. This section of the theoretical development will begin by describing the case of DR3, a case in which the brand is in need of an alternative to the conventional approaches to brand rejuvenation. This section will be followed by a proposal for a new approach grounded in contemporary theories of consumer behavior and motivation, bearing in mind the practical situation of the brand in focus.

2.3.1. A practical need for a new approach – DR3

Danmarks Radio (DR) is the public service broadcaster of Denmark. DR underlies a set of demands and regulations set by the Danish government regarding what its different TV and radio channels should distribute. When outlining DR's responsibility towards the Danish youth, the public service contract of 2015 (Danish Ministry of Culture, 2014) states that DR should strengthen their efforts towards the youth with innovative content on the internet and on TV within a broad range of programs etc. (Ibid). In 2017 DR will have to outline which measures they have taken in order to meet these requirements (Ibid). Hence, by 2017 DR will have to have employed tangible initiatives to strengthen their connection with the younger segment of the Danish population, and the contract clearly delegates this task to the TV channel DR3 (Ibid).

A major challenge is represented by the fact that, throughout the past two decades DR has experienced an ominous decline in viewers (Danmarks statistik, 2016). Technological and social media developments have fragmented the way media is consumed, and traditional TV broadcasters have lost their grasp on the loyal viewer to especially streaming services (Danmarks Radio, 2015). Hence, TV as a product category has reached the end of the maturity stage of its lifecycle, and is now facing the inevitable decline. This has caused TV broadcasters to rethink and restructure their services in an attempt to meet the requirements of the volatile media market and emerging social trends, thereby hoping to revive their businesses and brands. DR3 is assumedly a product of the mother brand DR's attempt to restructure in order to reach the younger segment of their viewers more efficiently. DR3 was introduced as a line extension in 2013 as a TV channel targeting the 15 to 39 year olds. A rather broad segment containing approximately 1.75 million people (Danmarks Statistik, 2015) consisting of mainly generation Ys, also referred to as Millennials. According to DR's Medieforskning (2015), this segment is particularly inclined to consume on-demand media, as opposed to the traditional "flow-TV", and is especially active on social media platforms. As touched upon, switching to other products or categories is a characteristic of the maturity decay and decline phase of the product lifecycle. As such, the target group of DR3 adds further pressure on the brand through the ease and willingness with which they seem to already consume other product categories.

In April 2015 DR held a meeting discussing their content strategy (David Billeskov, 2015, see Appendix A). The new strategy emphasized that content must be worth sharing. The goal for DR is to increase their openness and approachability and get more people to use their services across channels and platforms, including social media (Ibid). DR still aims at creating the best possible content, but this content also has to be worth sharing with peers (Ibid). This new content strategy points to an increased focus on social media, and simultaneously recognition of the effects of social media on the population (the target group of DR as a public service provider). The focus on creating content to be shared on social media is especially viable for the target group of DR3, as research made by DR shows that 74% of DR3's viewers use social media weekly

(Danmarks Radio, 2015). According to de Pelsmacker et al. (2013) the optimal way to reach millennials is through viral marketing, as many consumption choices made by this generation stem from word of mouth, and they are very selective as to whom they listen to, preferring endorsements from friends. That social media is a key to reach the younger viewers was acknowledged by DR in November 2014, where a department dedicated to digital/social media was established. The DR Social department coordinates all social media activity across all DR brands. Combining the above implies that DR3 should aim at creating content that incites their target group to share this content or related comments on social media. Following theories of the extended self (Belk, 1988), the DR3 brand has to appeal to their target group image-wise as well, if the consumers are to post about DR3's content on social media, as whatever a consumer decides to share on their social media profiles serves a personal image-related purpose. In other words, the first step of getting their target group to engage and share on social media is to ensure that DR3's brand image is attractive and relevant to them. According to David Billeskov (2015, see Appendix A) DR Social is currently focused on brand image improvement, and has as such taken the natural first step to fulfill the new content strategy.

In their current situation, facing a decline in their core product category, DR and thus DR3 face challenges that cannot solely be solved through an increased presence on social media. DR has introduced several brand extensions primarily through new distributions channels (YouTube channels, online streaming service, and social media profiles). However, they are still seeking to improve their brand image and increase their reach and rate of returning viewers (David Billeskov, 2015, see Appendix A), which implies that this strategy has not been sufficient as a single mean in meeting the goals set by DR. The brand rejuvenation method of commercial sponsorship would present DR with regulative challenges, as the company is publicly funded, and is thus compelled to use its funds to produce content of its own, related to the core products, as opposed to for solely commercial gains of sponsoring an external event or person (Danish Ministry of Culture, 2014). Traditional co-branding with commercial brands would pose regulative challenges due to DR's public service nature as well, as DR's productions inherently cannot have commercial ends (Danish Ministry of Culture, 2014), which most likely will be the incentive of a collaborative partner with a commercial background. If DR was to employ symbolic co-branding it should thus be with a non-commercial partner. Co-creation is as stressed earlier a very extensive method, and will present DR with major corporate changes. As such, discussing and researching this method as a solution is beyond the scope of this thesis, however individual features of co-creation could provide valuable contributions to a new approach. Consequently, DR3 is in need of a new approach to brand rejuvenation through brand image improvement.

As stressed in section 2.1.2. concerning brand image, brand identity precedes brand image (Kapferer, 2008). Hence, before looking into a new approach applicable to DR3, it is vital to outline DR3's brand identity and thereby the sought image. There are a broad variety of approaches to outlining a brand identity (e.g. Hatch & Schultz, 2010; Kapferer, 2008). To stay as close as possible to the nature and structure of the case company, the definition of the brand identity will be formed based on the brand platform outlined by DR3. DR3's brand platform is presented as follows (translated from Danish) (see Appendix B):

- *Goal*: DR3 should be perceived as a courageous channel.
- *Role*: to be a sort of "new public service", with features appealing to the younger part of the Danish population. DR3 wonders and asks questions in relation to the absurdities and truisms of life and society. DR3 performs investigations and experiments from a public service perspective. DR3 gets up close to personal experiences and gives the consumers the possibility to immerse themselves in significant subjects and issues. DR3 is honest.
- *Target group*: people who enjoy to be challenged.
- *Values*: Courageous, thought-provoking, and honest.
- *Style and tone*: investigative, authentic, unexpected, and entertaining.
- *USP [unique selling point]*: DR3 is public service you can feel.

In addition, DR3 outlines its specific goals as (DR3, 2015, translated from Danish):

- *Strategic goal*: challenge, gather, and inform.
- *Consumption goal*: share (15-39 year-olds) – 3.0%; coverage (15-39 year-olds) – 29%.
- *Marketing goal*: increased coverage among 15-24 year-olds.
- *Communication goal*: qualified knowledge and reuse.
- *Relationship goal*: the DR channel I don't want to be without – 3% among the 15-39 year-olds.
- *Brand strategy goal*: DR3 is a courageous channel.

Summing up the core themes of DR3's brand platform and specific goals, it is evident that the brand identity of DR3 is being *courageous, honest, unexpected, entertaining, thought-provoking, investigative, and authentic*, with a special emphasis on the term "courageous". As the brand image should mirror the brand identity, the sought brand image of DR3 looks as follows:



Figure 1: Brand identity and sought brand image of DR3 (source: own creation)

2.3.2. Co-branding with branded communities

To understand how to alter the perceptions of DR3 held by consumers, one must understand the underlying nature of the consumer. This thesis employs a view of the consumer derived from a mix of two perspectives: *the consumer as a tourist* and the *consumer as a tribe member*, as put forward by Østergaard & Jantzen (2000) in the perspectives of *consumer research* and *consumption studies*, respectively. The purpose thereof is to incorporate the social factors embracing consumer behavior, and acknowledge interpersonal influence in consumption choices, while still recognizing the underlying individual motivations of consumer behavior. As such, the consumer is viewed as an ego-driven tourist influenced by the culture of the tribe(s) he or she is a member of. When applying both perspectives steered by the interpretive turn of consumer behavior studies, the view that reality is to be interpreted is employed. Recognizing the interpretive nature of reality, the view of social constructionism (Esterberg, 2002; Eriksson & Kovalainen, 2008) is employed. As such, the reality created within a social group affects and, to a certain extent, controls the behavior and motivation of the ego-driven individual.

When viewing the consumer as a tribe member it is recognized that motivation to consume or behave is socially driven. In contemporary society the tribal consumer is freed from traditional social bonds and heritage, and is as such given an empty canvas upon which to build his or her identity (Østergaard & Jantzen, 2000). Consumption then, reflects the consumer's search for belonging and uniqueness. Goods are in that sense purchased and consumed on the basis of their symbolic value, and the consumer continually searches for the right symbols in an effort to be recognized by other tribe members (Ibid). Hence, in this view, DR3 is just as much a symbol as an object with a tangible function. Culture, then, gives us the framework for assigning meaning to goods and brands (McCracken, 1986). It gives us the biased lenses through which we perceive the world (Zerubavel, 1997). This effect is assumed to be applicable to both;

culture in a broader sense, as well as subcultures as experienced in interest and reference groups. As such, the brand image depends on the circumstances the consumer finds him- or herself in. Depending on the most dominant culture(s) and subculture(s) in a consumer's life, a brand might be perceived positively or negatively. Accordingly, DR3 will have to influence the collective perception of the brand within a given group in order to improve the perceptions held by individual consumers. Cova and Cova (2002) present the term "*tribes*" as groups made up of people that have a shared interest in a given subject, and are not defined by demographics. Given the flexible nature of tribes, consumers can belong to several tribes catering to different self-grooming needs (Ibid). By focusing on groups based on interest, this thesis employs the Latin school of thought, where the unit of reference is no longer the macro-social constructs (Desjeux, 1996, in Cova & Cova, 2002) of segments, life styles etc., but the micro-social group of individuals who share similar experiences and emotions, and bond together in loosely interconnected communities, e.g. tribes (Ibid). According to Cova and Cova (2002), applying ethnosociology to the theory on tribes enables us to focus on the tribe as an actor capable of collective or group action. The socio-cognitive perspective on branding as presented by Zerubavel (1997) supports the ethnosociological focus by stating that groups are able to form collective minds and as such think and act as one entity. Accordingly, if DR3 could introduce a change or move, which appeals to a certain interest group, the effects are expected to spread among the members.

In summary, the modern consumer seeks groups of likeminded people in search of identity and belonging. These groups have been given many different descriptions in contemporary literature. To avoid confusion, the term "*community*" will be employed to refer to these groups throughout the rest of the paper. "Community" will be defined as a group of people formed on the basis of a common interest. A community is not bound by demographics nor does it have geographical boundaries. It bares similarity with the *brand communities* as presented by Muniz and O'Guinn (2001), as members have a shared consciousness of kind; shared rituals and traditions, as well as a sense of moral responsibility towards the group. However, communities are not perceived as being commercial in nature, although they might develop into having commercial ends. The concept of community as used throughout the thesis is assumed to include the characteristics of tribes and interest groups discussed above as well. Following the theoretical notion that people consume based on brands' and products' symbolic values, consumption of certain goods can be ascribed to aspirational endeavors, hence consumers wishing to become members of a community, signaling membership, or showing support through consumption. Consequently, if DR3 successfully change their image within a certain community, they can expect this change to reach beyond the active members of the community and benefit from an improved image among the admirers in the community as well.

The traditional approach to this kind of change would be to cooperate with a brand highly regarded by the community. However, as touched upon in the case description, DR3 cannot engage in collaborations with commercial ends, which puts restrictions on the range of possible collaborative partners. However, if the community is not commercial in nature, DR3 should be free to collaborate directly with the community itself. Hence, co-branding with a community could be a viable suggestion for an alternative approach to brand rejuvenation through brand image improvement. Retracing the criteria for successful co-branding, it is expected that the partner must have a strong brand on its own, in order for DR3 to gain the desired outcomes beyond the community itself. Füller et al. (2012) introduce the concept of *branded communities* arguing that certain communities have indeed become brands in themselves, offering significant meaning to members as well as non-members. Füller et al. (2008) explain how some of these communities have developed community brands, adding a recognizable logo to the community, which is in some cases used for commercial ends (products or services), however mostly directed at members. Yet, the situation of DR3 underlines that the community cannot have commercial ends in sight for its activities. As such, the branded community with which DR3 would be to co-brand can have a community brand, but cannot exploit this for business profit. This type of community will be conceptualized as a *non-commercial branded community*. It is important to underline that the members of a non-commercial branded community include both active participants, as well as admirers.

2.3.3. The role of co-creation in the co-branding effort

The concept of co-creation could possibly add valuable insights to the co-branding initiative. This is based on the acknowledgement of the brand as dynamic process perspective's notion that co-creation is a cornerstone in the creation of brand meaning and manifestations (Mühlbacher & Hemetsberger, 2008). Translated to the concerned case and the co-branding relationship between DR3 and the selected non-commercial branded community, co-creation between the two parts could play a central role in a successful co-branding endeavor. Due to the focus of the thesis, the actors in the brand interest group will be narrowed down to DR3 and the community. The community will in line with the socio-cognitive perspective be acknowledged as a unit capable of collective thinking.

Boiled down to practicality, the theory of co-creation stresses that in order to successfully create a strong brand image for the co-brand, and thereby create a positive image transfer to the parent brands, the co-branding endeavor must entail a co-created product or service. Hence, the co-branding activity cannot merely consist in a marketing partnership or the like, where the brands are only superficially associated. Viewed from DR3's perspective, they must co-create brand meaning and manifestations with the community. According to Mühlbacher and Hemetsberger (2008), brand manifestations serve as cues for

and reinforcement of brand meaning. As such, the touchpoints of the co-brand, such as the co-created product itself, will serve as the tangible stimuli for associations made about the new co-brand and consequently the parent brands as well. So while the brand meaning and inherently brand image is created among the actors of the brand interest group, the brand manifestations will serve as cues about the co-brand to the outside society just as well as to the brand interest group itself. As it can be argued that all consumer-brand touchpoints are brand manifestations, there is a wide range of possible manifestations to be co-created. It could be large-scale events or broadcasts, or it could be relatively small-scale products, such as social media profiles. As such, it could prove beneficial to investigate whether this essential role of co-creation transfers to the co-branding process between DR3 and the branded community as theorized above.

2.4. Research question

Based on the above, this thesis will address the challenge represented by the eminent need of brand rejuvenation faced by DR3 in their efforts to establish their brand in a new multichannel environment. By employing relevant methods it will be investigated how to associate DR3 with a relevant non-commercial branded community through symbolic co-branding, as to create image transfer and thereby improve DR3's brand image. Thereby it is not implied that the brand image necessarily is bad, but merely that the current situation leaves room for improvement. The term "improve" refers to a strengthening of the brand, in form of aligning the brand image with the brand identity and/or increasing the strength of the brand's key informational nodes in the minds of target consumers.

Conclusively, the research question looks as follows:

How can a co-branding initiative with a relevant non-commercial branded community be initiated and performed?

- *From which new favorable associations could the parent brand DR3 benefit?*
- *To which extent can the parent brand expect relevant brand image transfer?*
- *Which role does co-creation play in this co-branding process?*

3. CASE COMMUNITY: A NON-COMMERCIAL BRANDED COMMUNITY – THE DANISH SNOWBOARDING COMMUNITY

With their coverage of the Winter Olympics 2014, Summer- and Winter X Games, and the World Snowboard Tour 2014/2015, DR3 has already taken the first steps in reaching out to the Danish snowboarding community. During these broadcasts DR3 have had reasonable success with driving engagement through primarily social media, such as Twitter. DR3 uses hashtags such as #dr3x to communicate with viewers of their broadcasts. Viewers could use these hashtags to ask questions, which the hosts (Danish snowboard and freestyle personas) would answer throughout the show, or to simply showcase pictures or videos, which the hosts would occasionally use as entertainment during the broadcast. There are no specific communication channels between DR3 and the snowboarding community, besides these temporary hashtags used during the timeframe of the different programs, and engagement is therefore limited to the timeframe of the shows. The interview conducted with David Billeskov (2015, see Appendix A) revealed that DR3 and DR Social in particular were set on expanding their efforts towards these snowboard programs for the 2015/2016 season. This ambition of DR3 justified a further investigation into whether the Danish snowboarding community could be considered a valid co-branding partner. To be briefly noted is the fact that the DR Ekstremsport page was recently launched on Facebook (with currently 19,000+ fans, March, 2016). This could be interpreted as an attempt of the above mentioned expansion of efforts toward this community. However, as this profile covers extreme sports in general it cannot be said to be a direct communications channel directed at the Danish snowboarding community.

Although no exact numbers are available, it is evident that the snowboarding culture has experienced a vast rise in popularity over the course of the last decade. In 1998 snowboarding officially became an Olympic sport, and has since experienced increasing attention and a boom in fans and devotees. To some people snowboarding and other freestyle sports are seen as a counterpart to traditional disciplines, such as skiing, and it is fair to assume that its sympathizers are mainly found in the younger part of the population. Thus, within the target group of DR3 the size of this community, including admirers, offers great potential in terms of reach.

Communication between community members is primarily done on social media platforms, although these channels seem dispersed and unorganized. However, the webpage www.riders.dk serves as a hub for information and sharing of content for the Danish freestyle community, and could serve as a potential collaboration partner. Riders.dk was founded in 1999 by active freestyle athletes, and is the biggest online portal for the freestyle culture (Riders.dk, 2015). It is driven by volunteers from the respective disciplines and is non-profit. Despite its non-profit nature, Riders.dk has its own branded logo. As such, it can be

classified as a non-commercial branded community. Additionally, Riders.dk is connected with many both retired and active professionals, as well as opinion leaders. Conclusively, Riders.dk is assumed to be the best co-branding partner for DR3 in efforts improve brand image through a co-branding effort with the Danish snowboarding community.

4. THEORY OF SCIENCE

Also commonly referred to as research philosophy or philosophy of science (Saunders et al, 2009; Eriksson and Kovalainen, 2008), theory of science concerns the assumptions the researcher makes about the world, and how knowledge is created in accordance with this view. Using pragmatic reasoning (Saunders et al, 2009), the philosophical position applied to guide the completion of this thesis, hereunder answering the research question, places itself between social constructionism and critical realism. By applying pragmatism it is acknowledged that the research question is the most important determinant of the adopted epistemology and ontology (Ibid). As such, pragmatism allows for adoption of two or more philosophical positions, also referred to as paradigms (Eriksson and Kovalainen, 2008), according to their appropriateness (Saunders et al, 2009).

The paradigms of social constructionism and critical realism have been applied to allow for an encompassing approach to the research of subjective associations, feelings and attitudes, as well as comprehensive understanding of the research findings and consequently the answer to the research question (see section 4.2. for detailed reasoning). Following Eriksson and Kovalainen (2008) the theory of science section will be outlined using a framework consisting of *ontology*, *epistemology*, and *methodology*:

4.1. Ontology

Ontology is concerned with the nature of reality (Saunders et al, 2009), or what there is in the world (Eriksson and Kovalainen, 2008). The adopted ontology is characterized by either objectivism or subjectivism. According to objectivism *“social entities exist in reality external to social actors concerned with their existence”* (Saunders et al, 2009 p. 110), whereas subjectivism argues that *“social phenomena are created from the perceptions and consequent actions of the social actors concerned with their existence”* (Saunders et al, p. 110). Also referred to as constructionism, subjectivism assumes that social reality is created by social actors through social interaction (Eriksson & Kovalainen, 2008). Thus, people can change their understanding of reality through social interaction, and two identical realities cannot exist (Ibid). As a result of the nature of reality, as seen from the subjectivist view, a reality external of individuals does not exist, and reality will always be the product of individuals' and groups' interpretations.

As the research question of this thesis aims to uncover and understand the nature of individuals' associations, the adopted ontology is dominated by the subjectivist view, related to the social constructionist paradigm. However, the objectivist view on ontology is not discarded completely, as it is acknowledged that social actors may base some of their social interpretations and consequently their

reality on objective external entities, as it is argued for in critical realism. Nevertheless, the subjectivist view on ontology is acknowledged as the primary contributor, and as such the role of the researcher is to seek to understand the subjective reality of the respondents as to understand their associations and related behavior in a way that is meaningful (Saunders et al, 2009).

4.2. Epistemology

The epistemology describes what constitutes acceptable knowledge in the field of study (Saunders et al, 2009), or as Eriksson and Kovalainen (2008) put it: what knowledge is and what the sources and limits of knowledge are. This section will thus seek to explain how knowledge can be produced and argued for in this thesis.

Epistemology can take the following directions: objectivism, subjectivism and/or substantialism (Eriksson and Kovalainen, 2008). As already touched upon, this thesis majorly operates in the subjective field, and as such the solely objective paradigms, such as positivism, have been discarded. To best answer the research question, a pragmatic approach has been chosen, and the study will operate in the field between the subjective and the substantialist view on epistemology. As such, the research will aim at balancing the view that the only access to the external world is through our own observations and interpretations (Eriksson and Kovalainen, 2008), which is related to the interpretivist and constructionist paradigms, and the substantialist view that reality is material, hence objective, but people interpret reality differently in different times and contexts, which is associated with the paradigm of critical realism (Eriksson and Kovalainen, 2008).

The interpretivist and constructionist paradigms have a background in phenomenology and hermeneutics, and are concerned with subjective and shared meanings (Eriksson and Kovalainen, 2008), and acknowledge that subjective meanings and social phenomena motivate the actions of individuals (Saunders et al, 2009). Adopting social constructionism, currently the most dominant paradigm in the interpretivist and constructionist fields, the study seeks to explain how seemingly objective features are constituted by subjective meanings of individuals and groups, and intersubjective processes such as social discourses (Eriksson and Kovalainen, 2008). Vivien Burr (1995) presents four basic assumptions of social constructionism: 1) it questions taken-for-granted knowledge, assuming that the world does not present itself in an objective reality, but is known through experience, which is mediated by language; 2) the categories in language that are used to classify things are products of social interaction within a group of individuals at a certain time in a certain place; 3) knowledge is sustained by social processes and communication; and 4) knowledge and social action are interrelated. As such, when researching subjective

associations, the main focus is on how individuals or groups interpret and understand social events and settings (Eriksson and Kovalainen, 2008), and thus focus will primarily be on qualitative data (Ibid) gathered through research among relevant individuals and groups. Conducting research within this view means assuming that access to the shared socially constructed reality is only possible through social constructions such as language and shared meanings (Eriksson and Kovalainen, 2008). Hence, verbally described associations as well as implicit knowledge will be the focus of the research.

To best answer the research question, bearing in mind the circumstances within which it has arisen, critical realism will be applied alongside social constructionism to form the bearing philosophical foundation for the thesis. According to critical realism what humans experience are sensations or the images of the things in the real world, not the things directly (Saunders et al, 2009). In other words, knowledge of reality is a result of social conditioning based on an external world, which is constantly changing (Saunders et al, 2009). According to Eriksson and Kovalainen (2008) critical realism agrees with positivists that there is an observable world independent of human consciousness. However, at the same time, it suggests that knowledge about the world is socially constructed. As such, it agrees with social constructionism that knowledge and the social reality is a product of social conditioning, while still acknowledging the existence of an objectively observable world on which some of these subjective interpretations are based. Johnson and Duberley (2000, in Eriksson and Kovalainen, 2008) posit that critical realism allows the researcher to use multi-methodological approaches. Hence, adopting critical realism acknowledges the use of qualitative as well as quantitative methods.

Adopting the two paradigms of critical realism and social constructionism as the foundational philosophical position means that focus will be on the socially constructed world, knowledge and meanings, while the existence of an external observable world and its possible impact on the social discourse is acknowledged.

4.3. Methodology

4.3.1. Research approach

The research approach applied is a combination of *inductive reasoning* (Esterberg, 2002) and *deductive reasoning* (Ibid) referred to as *abduction* (Eriksson & Kovalainen, 2008). In acknowledgement of the fact that a pure form of either of the two first mentioned approaches is extremely rare (Ibid), and does not fit the process of this research, abduction is adopted as the research approach used throughout the study. In detail, deductive reasoning is represented by the fact that the basis of the research is formed by already existing theories (Esterberg, 2002). However, empirical data is not gathered as a means of confirming these

existing theories, but rather as a foundation for creating a new theory. Therefore, the research process adopts an essential characteristic from the inductive reasoning, where new theories are produced based on empirical data (Ibid). Hence, the abductive research approach of this study does not fully fulfill neither deduction nor induction criteria, but balances essential characteristics of both approaches.

4.3.2. Research methods

To best answer the research question, individual associations of the target group of DR3 have been assessed. In order to ensure a comprehensive investigation, qualitative measures outlined by social research as means of researching subjective interpretations have been applied as the main contributor of knowledge. Quantitative measures have been applied, as allowed by critical realism, in an attempt to weigh the different association categories, and thereby create an overview of their relative importance. The research was conducted by the use of primary data collection, in the form of an online survey and a focus group, as well as secondary data collection, in the form of document analysis.

4.3.2.1. Document analysis

Although not contributing directly to the empirical data collection, a light version of document analysis in the form of desktop research and document retrieval from DR3 has been the primary contributor to the practical contribution to the research question and following research, and is therefore mentioned here as well.

To gain insight into the requirements set by the Ministry of Culture toward Danmarks Radio, the public service contract of 2015 (Danish Ministry of Culture, 2014) was reviewed. This served as an excellent source of information on goals determined by the Danish government for both DR as a whole and DR3 as an individual service provider. Through contact with the Chief Editor of DR3, Irene Strøyer, and David Billeskov, responsible for DR3's social media activity, access to an overview of brands and profiles controlled by DR3 as well as the official brand platform of DR3 was gained. These provided comprehensive insights into the vision of DR3 and their communication channels and structure, as well as sufficient information on their brand identity, and as such their intended brand image. Thereby, the document analysis served as a key measure to outline the foundation on which the findings of the primary data collection would be evaluated.

4.3.2.2. Online survey

To acquire an adequate foundation of data upon which to base careful indications of quantifications and generalizations of the target group, which were to be further elaborated upon using other methods, an online survey was conducted. The objectives of the online survey can be divided into the following:

1. Gathering top-of-mind associations of the brands DR3 and Riders.dk, and snowboarding as an activity.
2. Gathering short explanations of these associations to ensure the right categorization.
3. Clarifying the strength and nature (positive or negative) of these associations.
4. Subsequently uncovering whether the brand image of DR3 correlates with their brand identity, and where it can be strengthened.
5. Identifying the images of Riders.dk and snowboarding as to see whether a co-branding initiative and subsequent image transfer would be reasonable.

As such, the online survey falls primarily into the category of descriptive research, which according to Saunders et al. (2009) includes attitude and opinion questionnaires, and enables the researcher to *“identify and describe of the variability in different phenomena”* (Saunders et al, 2009 p. 362). The online survey is a self-administered questionnaire (Saunders et al, 2009), which allows the respondents to anonymously answer the survey whenever suits them best. This method also minimizes the likelihood of respondents conforming their questions to what they believe is socially desirable (Ibid). Furthermore, Ward et al. (1992, in Morgan 1996) argue that surveys are an effective method for determining prevalence of one attitude over another, which further supports the choice of online survey as the method for covering the above objectives. The primary limitation of this research method is the inability to ask respondents follow-up questions. Therefore, it is essential that the survey design enables a full coverage of the objectives (see section 4.3.3.).

4.3.2.2.1. Sample description

The online survey was launched December 9th 2015 and closed for further responses January 5th 2016. The target group of the survey was set to match the target group of DR3, i.e. 15 to 39 year olds, with an emphasis on 15-25 years olds in accordance with the growth group of DR3 (+ 1 year, see section 2.3.1.). For the sake of the research, it was important to collect responses from the snowboarding community; active snowboarders as well as admirers. However, for the results to best reflect the users of DR3, who would be likely to come across a given co-brand, the survey was open for all respondents within DR3's target group. The actual numbers were distributed the following way (see Appendix D):

- Number of respondents: 50
- Male vs. female ratio (based on 28 answers):
 - Female: 60.71%
 - Male: 39.29%

- *Note: this finding is not considered to have significance to the extent that it has an impact on the combined research results. Further, the distribution of male and female participants in the focus group (see section 4.3.2.3.) is argued to outweigh a possible bias on the final results.*
- Age distribution (based on 29 answers):
 - 15-20 years: 24.14%
 - 21-25 years: 41.38 %
 - 26-30 years: 27.59%
 - 31-39 years: 6.90%
 - Thus, 65.52% of the respondents are within the focus growth group of DR3.
- Relation with the Danish snowboarding community (based on 30 answers, multiple choice):
 - Active snowboarders: 23.33%
 - Admirers (non-snowboarders, but watch and stream the sport): 23.33%
 - Admirers (non-snowboarders, do not watch or stream the sport, but find it “cool”): 36.67%
 - Familiar with Riders.dk: 10%
 - Visit www.riders.dk occasionally: 6.67%
 - Active members of Riders.dk: 0%
 - Other: 33.33%
- Relation with DR3 (based on 30 answers, multiple choice):
 - Watch/stream DR3 several times per week: 16.67%
 - Watch/stream DR3 at least once per week: 16.67%
 - Watch/stream DR3 at least once per month: 33.33%
 - Watch/stream DR3 less than once per month: 16.67%
 - Never watches/streams DR3: 20%
 - Follows DR3 on at least one social platform: 13.33%
 - Follows DR3 on more than one social platform: 6.67%
 - Do not know what DR3 is: 3.33%
 - Other: 10%
 - *Note: some respondents seemed to provide inconsistent answers to this question, and these numbers should be tested further, if any conclusions are to be based upon them. However, no significant conclusions were needed nor have been made based on the respondents' relation to DR3. As such, this inconsistency is not deemed to have any significant impact on the rest of the survey findings or conclusions derived therefrom.*

4.3.2.2.2. *Validity & Reliability*

With regards to the objectives of the survey, two types of validity were found relevant: internal validity, referring to the ability of the survey to measure what it is intended to measure (Saunders et al, 2009); and content validity, referring to the extent to which the survey provides adequate coverage of the investigated questions (Ibid). The survey was found to be valid to the extent that it covered the objectives 1, 4 and 5 sufficiently to form valid conclusions from the results. The findings related to objective 2 have also been found valid in those cases where the related part of the questionnaire was filled out by respondents. However, not all respondents filled out this part of the questionnaire, and one can thus argue, that this objective has not been covered to its fullest. Nonetheless, the lack of explanations to the top-of-mind associations has not been deemed to have a negative impact on the results related to objective 1, as the associations were clearly stated and fit for clear categorization. Findings for objective 3 were discarded, as the number of answers was insufficient to form any assumptions. All findings related to the brand Riders.dk have been discarded, as there were an insufficient number of associations to form a valid and reliable conclusion. To sum up, the findings related to DR3 and snowboarding were deemed valid as a contribution to the answer of the research question, whereas findings on Riders.dk were discarded.

The results regarding DR3 and snowboarding were found reliable in the sense that it is expected that the survey would produce consistent findings under different conditions (Saunders et al, 2009). According to Saunders et al. (2009), the survey must also produce consistent findings over time as to be considered reliable. However, acknowledging that associations change over time, inconsistent results over time are not considered unreliable. Mitchell (1996, in Saunders et al, 2009) argues that the reliability of a questionnaire can be assessed through 1) re-testing; 2) comparing answers in the same questionnaire; or 3) comparing the answer to questionnaire questions with answers to alternative forms of the same questions. To assess the reliability of the online survey, answers were compared with each other. As a sufficient continuity in the associations was found, the survey was deemed reliable as a means of answering the research question.

4.3.2.3. *Focus group*

The objective of the focus group was to gain insights into the thoughts and associations of the Danish snowboarding community when discussing collaboration between DR3 and Riders.dk, and thereby uncover the brand image held by DR3, Riders.dk and the co-brand, respectively, in the minds of the community members. The purpose of the focus group was to gain a deeper understanding of the social discourse surrounding the brands, and whether and how an image transfer would take place. It was sought to obtain

both explicit and implicit knowledge, which was done through collages, group discussions and association maps.

The major advantage of the focus group method is that it enables interaction between participants. Thereby, the socially constructed reality comes to light as participants discuss the subject among each other, allowing for individual perspectives as well as social synergies to be examined. It was sought to create a psychodynamic group (Gordon, 1999), where participants interact with each other as opposed to a dependent group dynamic, where the interaction is centred around the moderator (Ibid). The focus group discussion took starting point in two collages made by the participants at the beginning of the session. The strategy of using collages was chosen, as this is an excellent way of uncovering implicit associations (Koll et al, 2010). In an attempt to investigate the possible impact of image transfer, the participants were asked to fill out association maps of DR3, with associations they would have about DR3, if the discussed collaboration was already a reality. However, the results of this task indicated that the task was not fully understood, and the results were therefore discarded for further use.

The most significant limitation of the focus group method to this particular study is the risk of group conformity (Bryman & Bell, 2007), i.e. the risk of the group conforming to one opinion, usually held by the dominant group member. However, this did not seem to be an issue with this particular group, as participants were expressing differing views throughout the session, albeit compromising when discussing specific products as to find appropriate solutions.

4.3.2.3.1. Sample description:

The focus group took place December 16th 2015 from 6PM to approximately 7.30PM, and was conducted with the researcher as group moderator. The participants were all members of the Danish snowboarding community; five admirers and four active snowboarders. The choice of mixing the two segments of the snowboarding community (admirers and active participants) had two main purposes: 1) gaining input from both groups on the subject, which was secured by having them perform the first task separately; and 2) observing the dynamic of the two groups, both separately and as one big group. The group consisted of eight men and one woman; the woman being in the admirer group. A more balanced gender distribution could be argued to have been preferred, although due to freestyle sports being mainly 'male dominated' sports, the actual distribution was considered adequate to represent the community for this task. Commonly acknowledged, focus groups ideally consist of six to eight participants (Bryman & Bell, 2007). It could therefore be argued, that having nine participants may be one too many. Even though there was a possibility of splitting the group in two, having nine participants in one group was chosen due to the benefits of having both admirers and active snowboarders in the same group (e.g. being able to observe

the intergroup dynamic). The age of the respondents ranged from 21 to 27, with the median being well within the focus growth group of DR3. Every participant knew someone in the group, but no participant knew all other participants. This ensured a laid back atmosphere, while avoiding that the discussion became unserious or driven off course.

4.3.2.3.2. Validity & Reliability

Focus group interviews allow for a high level of validity due to the nature and extent of discussion (Saunders et al, 2009). This focus group has been deemed valid as a means to answer the research question alongside the online survey, as the findings are considered to cover the objectives of the focus group sufficiently. The group work on the collages and alongside discussion, as well as the following discussion and brainstorm was characterized by an embracing interaction among snowboarders and non-snowboarders, with all group members contributing to the discussion. Through probing questions during the discussion of the collages, both from moderator and other group members, implicit associations were verbalized and discussed, uncovering underlying feelings and motivations.

As with other qualitative methods of data collection, measurement of reliability is often considered an issue when applying the focus group method (Saunders et al, 2009). However, as Saunders et al. (2009) argue, the findings of non-standardized research methods, such as focus groups, are not necessarily meant to be repeatable, as they reflect the social reality at the time they were collected. Nonetheless, Knodel (1993) argues that reliability can be assessed by comparing answers within and across sections of the focus group, although one can expect some variations due to the continuous development of the social discourse. Derived therefrom, the findings of the focus group are considered reliable, as key subjects continuously re-emerged across different section of the focus group (see Appendix H). The fact that I, the researcher, was present as moderator adds to the reliability of the findings, as Knodel (1993) posits that the accuracy of the analysis is enhanced if the researcher is present at the point of data collection, as it eliminates the distance between the researcher and the subject.

The fact that the results of the association maps were discarded are not considered to have an impact on the validity and reliability of the results, as the task was performed last and did not have an impact on the remaining results. Conclusively, the remaining results of the focus group are considered substantial enough to form an answer to the research question alongside the findings of the online survey.

4.3.2.4. Method triangulation

Triangulating the research methods (Eriksson & Kovalainen, 2008; Esterberg, 2002; Saunders et al, 2009), letting the individual methods support each other in the research process, has helped minimize the impact

of their respective weaknesses, while ensuring maximum validity and reliability of the combined results (Ibid). A triangulation of methods is considered of utmost importance, as the subject of this thesis revolves around complex social phenomena, and thus one method alone would be considered insufficient in studying the subject in depth. However, through the use of multiple methods, the subject has been investigated from various angles, and as a result the findings have been deemed efficient in answering the research question of this thesis.

4.3.3. Research design

4.3.3.1. Online survey

When entering the online survey the respondent would first encounter a front page with a short description of the survey. This was to ensure that respondents knew what was expected of them, and that their help was appreciated. The survey was structured to first have respondents fill out their top-of-mind associations of DR3, and subsequently, in new bars, have them provide a short description of the associations as well as rate their strengths (1-5), and their nature, i.e. positive, neutral or negative. On the following two pages, the respondents were asked to do the same for Riders.dk and snowboarding, respectively. The respondents were asked to first fill out their associations about Riders.dk, as to not contaminate their associations by uncovering the snowboarding theme. Even though this ensured uncontaminated responses for Riders.dk, it seems to have discouraged some respondents, as some respondents exited the survey after encountering the unknown brand. Lastly, respondents were asked to fill out standard questions: age, sex, relation to snowboarding, and relation to DR3. Expecting that some respondents may encounter difficulties with especially the Riders.dk associations, all questions were left free to skip, as to ensure a maximum of answered questions. As a result, many respondents, who had left the Riders.dk page blank, were able to contribute with valuable responses to the snowboarding associations.

See Appendix D for survey overview, Appendix E for full survey including responses, and Appendix F for the survey codebook.

4.3.3.2. Focus group

The session started with an introduction of the agenda, followed by the participants introducing themselves to each other, while the moderator served pizza and snacks. To establish the best environment for group interaction, the participants were divided into snowboarders and non-snowboarders for the first task, which consisted of the participants creating collages of their interpretation of a collaboration between DR3 and Riders.dk, and then gathered again for a group discussion of the two collages. Additionally, the

tactic of splitting up the group made it possible to identify differences between the two segments of the snowboarding community, i.e. the active members and the admirers. After the discussion of the collages, participants were asked to discuss specific co-branding products; hence what they would consider relevant products for the community. Finally, the participants were asked to fill out brand association maps for DR3, with associations they would have about DR3, if this collaboration was already a reality. However, as previously mentioned, these findings were later discarded.

To support the group dynamic, the interview guide allowed for natural flow and conversation between the participants, enabling them to ask each other follow-up questions. Throughout the focus group interview open questions were asked, followed by probing questions when needed, while continuously encouraging the participants to interact with each other as opposed to the moderator.

See Appendix G for interview guide, Appendix H for full transcription and Appendix I for collages.

4.3.4. Methods of data analysis

4.3.4.1. Content analysis

Content analysis was used in the analysis of the online survey data. Content analysis, or qualitative coding, is a method of analysis, where categories are pre-defined and then the amount of associations falling into these specific categories are counted (Silverman, 2011). This method has deep roots in quantitative analysis (Ibid), and has been applied to quantify the associations of the respondents, as to weigh and compare them. The pre-defined categories were adopted from the brand identity of DR3 (see section 2.3.1.), and the remaining associations were grouped in themes. The purpose of this strategy was to identify whether the brand image of DR3, i.e. the associations held by their target group, matches their brand identity, and assess the strength of each category. The additional themes represent elements of DR3's brand image that contaminate the sought image. This analysis was conducted with two of the three subjects in the survey; DR3 and snowboarding. As mentioned, the findings on Riders.dk were discarded, and thus not eligible for analysis. By identifying and weighing the association categories of snowboarding it was possible to assess the relevance of the snowboarding community in a co-branding initiative. In the process of the content analysis, both top-of-mind associations, i.e. the associations listed by the respondents, and relevant supporting associations, i.e. explanations provided below the top-of-mind associations, were subject to coding. The latter were included in cases where the explanatory associations had significant emphasis to justify an inclusion. As in the case of most surveys, this survey was not free of unusable data, primarily in the form of entry errors or premature termination of the questionnaire. Thorough data cleaning was performed previous to the coding.

4.3.4.2. Vergés Matrix

Inspired by Kreuzer (2007), the Vergés Matrix has been applied in the analysis of the online survey results as a mean of visualizing and comparing the association groups. Vergés (1992, 1994, in Kreuzer, 2007) created this quantitative procedure by combining free association technique with Abric's (1993, 2001, in Kreuzer 2007) core-peripheral-model on social representations (Kreuzer, 2007), i.e. thoughts, feelings or knowledge systems of objects which are subject to social interaction and therefore the foundation of social discourse (Moscovici, 1967, in Kreuzer, 2007). Adopting the Vergés Matrix in the analysis of the online survey enabled a weighted comparison of the different association categories, and thereby identification of core and peripheral associations. According to the absolute average rank and relative frequency the associations were divided into core and peripheral elements (Kreuzer, 2007). Specifically, associations with a low average rank (i.e. have been mentioned early rather than later) are considered top-of-mind, and the more often an association has been mentioned, the higher its relative frequency (Ibid). As a result, frequent and top-of-mind association groups are considered core elements of social representation (Ibid). Following Vergés (1992, 1994, in Kreuzer, 2007), lately and frequently stated association groups along with early and infrequently stated association groups are categorized as being periphery 1. Finally, periphery 2 consists of lately and infrequently stated association groups (Ibid):

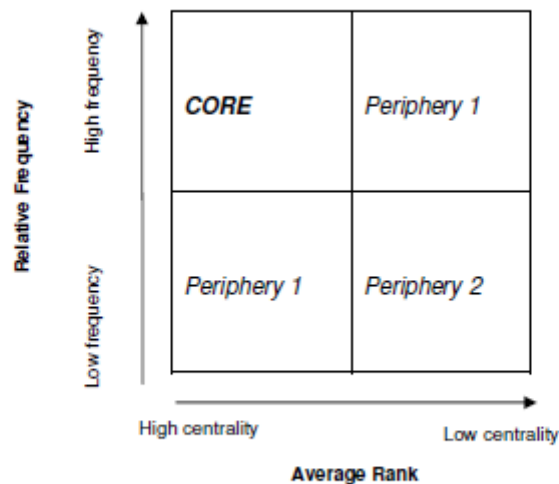


Figure 4.3: Vergés' Matrix (1992, 1994) to represent core and peripheral elements of corporate brand meaning.

(Source: Kreuzer, 2007, p. 77)

Relative frequency and absolute average rank were calculated using the following formulas adopted from Kreuzer (2007):

$$P(A_i) = \frac{F(A_i)}{n}$$

$P(A_i)$... probability of how often association A_i is stated

$F(A_i)$... absolute frequency of mentioned association A_i in the total sample

N ... total sample

Formula 4.1: Calculating the relative frequency of associations (adopted from Kulich, 2003).

(Source: Kreuzer, 2007, p. 77)

$$\bar{R}(A) = \frac{R_1 \cdot \sum_{i=1}^{r_1} A_{i1} + R_2 \cdot \sum_{i=1}^{r_2} A_{i2} + \dots + R_k \cdot \sum_{i=1}^{r_k} A_{ik}}{\sum_{i=1}^n A_i}$$

R_k ... k -rank

$\bar{R}(A_i)$... absolute average rank of association (A_i)

$\sum_{i=1}^{r_k} A_{ik}$... number of association (A_i) mentioned with the rank (k) multiplied by rank k

$\sum_{i=1}^n A_i$... number of association (A_i) mentioned

Formula 4.2: Calculating the absolute average rank of associations (adopted from Kulich, 2003).

(Source: Kreuzer, 2007, p. 78)

4.3.4.3. Thematic Analysis

The method of thematic analysis is a central element in grounded theory, and has been adopted as such. As opposed to many other methods of analysis, where the main purpose is description or application of existing theories, grounded theory is a method for constructing new theories based on empirical data (Silverman, 2011). Applying this method for the focus group analysis allows for association categorization freed from already existing association categories, and thereby a relatively unbiased coding and evaluation of associations. The focus group transcription was coded by highlighting relevant and frequently stated elements, and subsequently categorizing these associations. Ideally, the findings of the initial qualitative coding should be tested and evaluated upon through new research (Ibid). However, due to time constraints this was not possible, and thus the theory built on the focus group data is classified as substantive theory, and cannot yet be considered formal theory (Ibid). Nonetheless, combining the findings of the focus group with the results from the survey, letting the methods support each other, allows for the combined results to be considered valid and reliable for the purpose of this thesis.

4.3.4.4. *Observation of social dynamics*

Observation is a method frequently found in ethnographic and constructionist methods of data analysis. In general, constructionist methods seek to analyze the process of interaction within a focus group, and thereby the construction of meaning (Silverman, 2011). Albeit not applying the full scope of constructionist methods, the method of observation has been adopted in the attempt to create a holistic picture of the social dynamic and discourse of the focus group. Specifically, notes about the participants' interaction, attitude and the general atmosphere have been taken throughout the focus group session, with specific attention to the dynamic of the two separate groups during collage creation, and the interaction and dynamic between snowboarders and admirers in the following group discussion. Acting as a supplement the focus group method, this tactic was an effort to distinguish the effect the two segments of the Danish snowboarding community had on the social discourse and opinion construction.

5. ANALYSIS

This chapter has been divided in to five subchapters, each seeking to outline and clarify the key findings of the research question and the respective sub-questions. Structuring the analysis in this manner has been done to allow focus on each individual question and a discussion of their respective findings.

To provide a quick overview, the research question of this thesis:

How can a co-branding initiative with a relevant non-commercial branded community be initiated and performed?

- *From which new favorable associations could the parent brand DR3 benefit?*
- *To which extent can the parent brand expect relevant brand image transfer?*
- *Which role does co-creation play in this co-branding process?*

In order to cater to the logic behind the answers the analysis will start by answering which new favorable associations the parent brand DR3 could benefit from. Second, the findings related to which extent the parent brand can expect relevant brand image transfer to, are outlined. The main research question: “How can a co-branding initiative with a relevant non-commercial branded community be initiated and performed?” will be treated next followed by a discussion of the role of co-creation in this process.

5.1. New favorable associations

In order to best answer the first sub-question, it has been divided into two focus areas: 1) which associations are considered favorable for DR3, i.e. which associations are in need of strengthening?; and 2) which favorable associations would a link to the Danish snowboarding community bring to DR3?

5.1.1. Associations in need of strengthening

To identify exactly which types of associations would be beneficial to DR3's brand image, the first step was to investigate to which extent their current brand image matches their brand identity, and which areas might leave room for improvement. As described in section 2.3.1., DR3 seeks an image of being courageous, honest, unexpected, entertaining, thought-provoking, investigative, and authentic, with an emphasis on the term “courageous”. The first page of the online survey was devoted to the current brand image of DR3, and the findings of the survey thus serve as the main contributor to outlining their image.

Further, the group discussion of the focus group touched upon associations of DR3 held by the snowboarding community, which will be applied to further detail the answer to this question.

According to the content analysis codebook of the online survey (see Appendix F), 95 of the 263 useful associations gathered about DR3 match the predefined categories of DR3's brand identity ("Courageous", "Thought-provoking", "Unexpected", "Honest", "Investigative", "Authentic", and "Entertaining"):

- "Entertaining" is the category that best correlates with the respondents' associations with 39 individual associations falling into this category.
- "Investigative" is 2nd with 23 matching associations.
- "Thought-provoking" takes a 3rd place with 16 associations.
- The remaining four categories: "Courageous"; "Honest"; "Authentic"; and "Unexpected" do not have enough matching associations, respectively, for there to be deemed a match between brand identity and brand image. Lowest scorers are "Courageous" and "Honest", with 2 and 1 association, respectively. "Unexpected" was matched with 5 associations and "Authentic" with 9.

Although not having a relevant benchmark readily available for comparison, it can safely be assumed that these results show a significant gap between DR3's brand identity and brand image. One may argue that this survey solely investigated unaided associations, and thus lower amounts of associations falling into the specific categories may be expected. Yet, it can also be argued that for a brand image to be strong, the core associations should be present, whether aided or unaided. Nonetheless, the results of the codebook support only three of the seven categories of DR3's brand identity, presenting an image of DR3 as an *entertaining* brand, which is also relatively *investigative* and *thought-provoking*. Yet, the results of the codebook do not support an image of DR3 as being *courageous*, *honest*, *authentic*, or *unexpected*. Rather, other association categories emerged, presenting new, unintended elements of DR3's brand image. Ranked by number of associations, the categories are as follows:

- "Independent brands": 37 associations, including "Monte Carlo", "Peter Falktoft", and "X Games".
- "Youth": 29 associations, including "young" and "adolescent series".
- "Specific themes": 26 associations, including "snowboard", "culture", and "extreme sports".
- "(DR3 as) Irrelevant": 25 associations, including "old audience", "boring", "uninteresting", "lack of quality", "cheap".
- "Characteristics (of DR3)" (that were not mentioned in their brand identity): 15 associations, including "new", "social", and "hip".
- "Core products": 13 associations, including "TV" and "radio".
- "'Licenses' and Government": 12 associations.
- "Geography-related": 5 associations, including "national", "Copenhagen", and "USA".

- “DR – the mother brand”: 3 associations, including “DR” and “quality from DR”.
- “Out of category”: 1 association, namely “should watch it some more”.

With these additional categories the top five association categories of the DR3 brand image only hold one category which correlates with the brand identity. The full ranking of association categories looks as follows:

1) ENTERTAINING	10) ‘LICENS’ AND GOVERNMENT
2) INDEPENDENT BRANDS	11) AUTHENTIC
3) YOUTH	12) UNEXPECTED
4) SPECIFIC THEMES	13) GEOGRAPHY-RELATED
5) (DR3 AS) IRRELEVANT	14) DR – THE MOTHER BRAND
6) INVESTIGATIVE	15) COURAGEOUS
7) THOUGHT-PROVOKING	16) HONEST
8) CHARACTERISTICS (OF DR3)	17) OUT OF CATEGORY
9) CORE PRODUCTS	

This ranking shows a significant contamination of the brand image of DR3, which must be addressed in order to close the gap between brand identity and brand image.

Relying solely on the results of the qualitative content coding, the conclusion would be that DR3 needs to strengthen its image in six out of seven areas, specifically: “*courageous*”, “*honest*”, “*authentic*”, “*unexpected*”, “*investigative*”, and “*thought-provoking*”, with a special emphasis on the first four categories, while seeking to counter the unwanted associations hindering their sought brand image. Here “*(DR3 as) irrelevant*” may be considered the most urgent association category to treat.

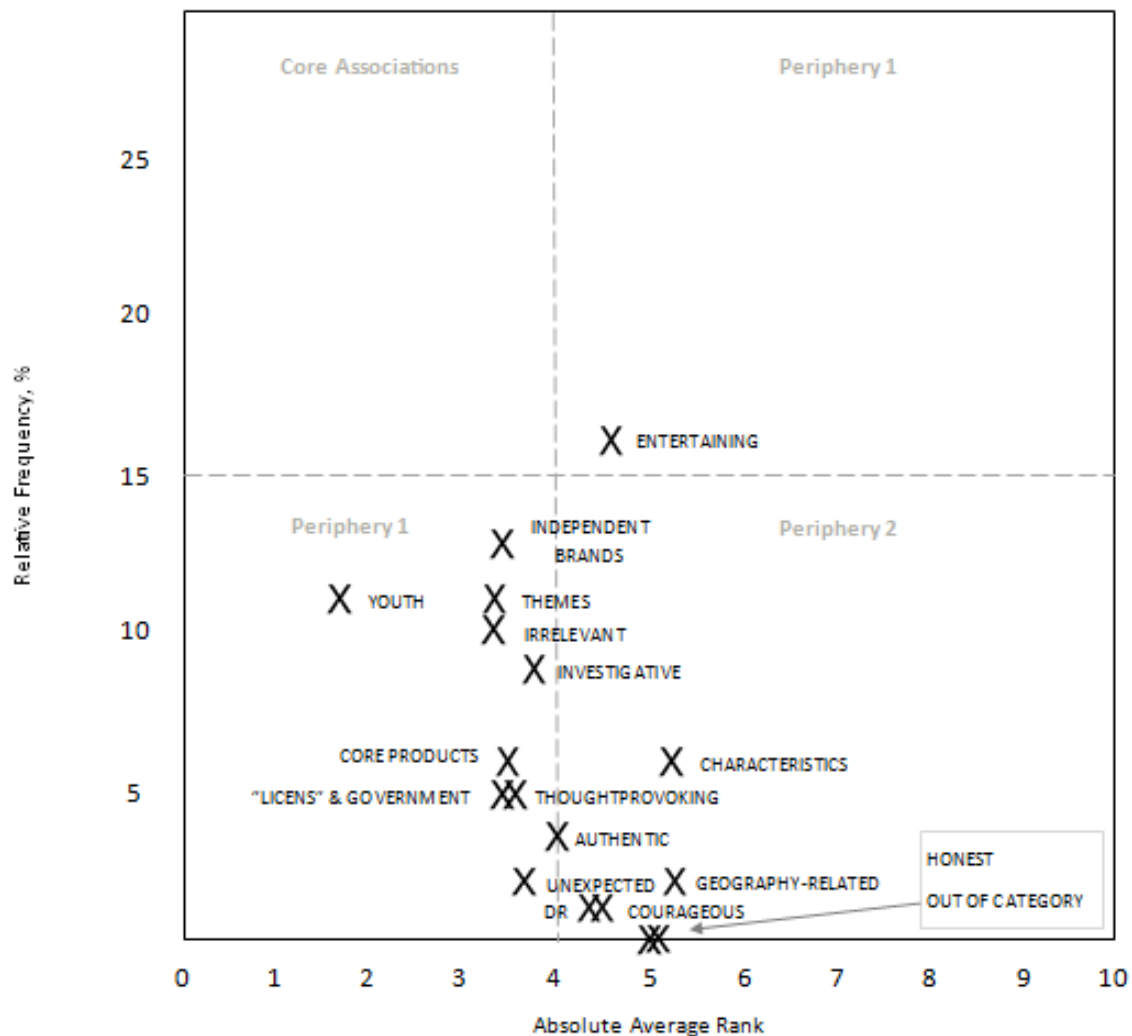
The method of content analysis can be argued to be rather unidimensional, as it considers exclusively the amount of times different associations are mentioned. While this serves as a proficient overview over the associations stated in the survey, the Vergés Matrix has been applied to offer another dimension to the evaluation, namely the ranks, and thus weight, of the top-of-mind associations. Before revealing the results of this analysis method, it should again be noted that this method exclusively deals with top-of-mind associations, and thus with slightly fewer associations than the content analysis. Practically, this means that associations provided as explanations of the given top-of-mind associations have not been considered in the making of the matrix.

For reference, the following table provides an overview the results of the calculations of relative frequency and absolute average rank:

Association category:	Frequency:	Accumulated rank:	Relative Frequency %:	Absolute Average Rank:
COURAGEOUS	2	9	1	4.50
THOUGHT-PROVOKING	13	48	5	3.69
HONEST	1	5	0	5.00
INVESTIGATIVE	19	74	8	3.89
AUTHENTIC	9	29	4	3.20
UNEXPECTED	5	19	2	3.80
ENTERTAINING	39	179	16	4.59
INDEPENDENT BRANDS	33	115	13	3.48
YOUTH	26	48	11	1.85
SPECIFIC THEMES	26	87	11	3.35
(DR3 AS) IRRELEVANT	25	83	10	3.32
CHARACTERISTICS (OF DR3)	15	80	6	5.33
CORE PRODUCTS	14	48	6	3.43
'LICENS' AND GOVERNMENT	12	41	5	3.42
GEOGRAPHY-RELATED	4	21	2	5.25
DR – THE MOTHER BRAND	3	13	1	4.33
OUT OF CATEGORY	1	5	0	5.00

With the result of the calculations, the Vergés Matrix of the associations constituting DR3's brand image has been constructed. The axes dividing the matrix into the four characterizing areas have been placed at a relative frequency of 15% and an absolute average rank of four, respectively. These positions have been deemed the most precise as means of sorting the association categories into core and peripheral elements.

The decision to put the horizontal axis at 15% is based on what might be considered an adequate frequency with respect to general assumption weighted with the nature of the research and thus its findings. The vertical axis has been placed at the absolute average rank of four taking into consideration that only a few respondents have stated 10 associations, and an absolute average rank of five is thus considered too easily obtained. With this division of association categories, the matrix looks as follows:



(Source: own creation, inspired by Vergés 1992, 1994, in Kreuzer, 2007)

Evident from the Vergés Matrix, DR3 suffers a crucial lack of core associations. While this might be partly explained by the fact that DR3 is a new brand (from 2013), its widespread brand awareness stemming from its characteristic of being a public service channel in the DR channel range, should assumedly be enough to create strong associations. The lack of core associations means that none of the association categories can be exempt from a strengthening effort. Most urgent however, is the "courageous" category, as this is found

in periphery 2, the area holding the most insignificant associations. This position is quite ominous as DR3 has a special emphasis on being viewed as courageous, and actions must therefore be taken to strengthen this category. The fact that the category "DR3 as irrelevant" is among the top five association categories in the content analysis, and among the five association categories closest to the area of core associations in the Vergés Matrix, is a strong indicator that actions must be taken to counter this type of associations. While not being mentioned directly in the brand identity of DR3, it is safe to assume that any brand would consider an image of being irrelevant as troubling. Therefore, DR3 is expected to have a special interest in treating this issue as well. The strength of "independent brands" indicates that the image of DR3 is relatively dependent on the brands the channel produce and work with. This can be considered a natural consequence of the nature of the industry, yet it should be recognized as a motivator for strengthening the core brand DR3 independently, as to minimize the dependence on temporary brands, and brands which DR3 does not control.

Although the focus group did not aim at treating the individual brand image of DR3 specifically, the subject was touched upon several times as a natural part of the discussion. Of relevance to the assessment of DR3's current brand image are the continuous indications that DR3 is considered inauthentic. This opinion was uttered several times during the collage-building task, where the participants were to depict their associations of a possible co-branding initiative between DR3 and the Danish snowboarding community. The issue was most evident in the group consisting of active snowboarders, where the inauthenticity of DR3 was referred to throughout the duration of the task. A contributor to the discussion of DR3's lack of authenticity was Josef, who is one of the most experienced snowboarders of the group, and appeared to hold high regards among the other participants, and often mediated the discussion:

*"Jeg tænker lidt [at] DR3 ... prøver lidt at være en subkultur, uden egentligt at være det."*¹

- Josef, 25 / Snowboarder

*"[En repræsentant for DR3 er] Sådan lidt slik. Sådan lidt smart i en fart."*²

- Josef, 25 / Snowboarder

The other participants agreed with these statements with nods and uttered supplementing statements themselves at other times throughout the discussion. While inauthenticity of the DR3 brand had not been mentioned directly in the collage-related group discussion of the non-snowboarders, they quickly agreed

¹ "I think that DR3 ... try to be a subculture without really being a subculture."

² "[a representative person of DR3 is] like a bit slick, like a bit too cool for school."

with the snowboarders, as soon as the topic was mentioned. This finding along with the survey findings, showing that DR3 scores low in being considered authentic and honest, while scoring high in being considered irrelevant, underlines the grave need for DR3 to focus on fostering associations related to the themes: “honest”, “relevant”, and “authentic”. Furthermore, in describing the snowboarding activity as “wild”, it was indirectly, yet strongly indicated that DR3 was not at all wild. This view of DR3 not being wild, rather the opposite was mentioned throughout all tasks of the focus group, and among both snowboarders and non-snowboarders. Based on the discussion, tone, and frames of reference used, a link between the term “wild”, as used throughout the focus group, and the association category “courageous” is considered valid. This allows for the safe assumption that DR3 is not considered courageous among the members of the snowboarding community.

To sum up, the analysis of the current brand image of DR3 shows a significant gap between brand identity and brand image. All predefined association categories investigated (“courageous”, “thought-provoking”, “honest”, “investigative”, “authentic”, “unexpected”, and “entertaining”) need strengthening in order to close this perception gap. Particularly the categories “courageous”, “authentic”, and “honest” need to be addressed in addition to the perception of relevance. According to these findings, the current brand image of DR3 can be depicted as follows:

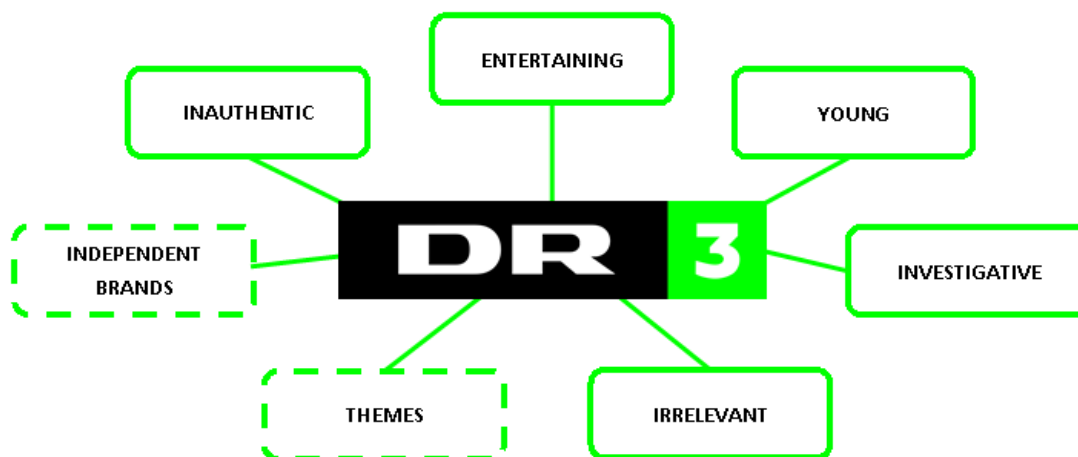


Figure 2: Current brand identity of DR3 (source: own creation)

5.1.2. Favorable associations DR3 could benefit from

Similar to the previous section, the findings of the online survey served as the main contributor of outlining the current image of snowboarding. By uncovering and outlining the image of snowboarding, an overview of associations DR3 might draw benefit from in a co-branding venture was enabled. Findings from the focus

group discussion have been applied to support survey findings, as well as provide further details to the image of snowboarding and which aspects DR3 might benefit from.

The content analysis of the online survey revealed that out of 156 useful associations gathered about snowboarding, 46 associations match categories within DR3's brand identity:

- "Courageous" is the category which holds most associations with 17 associations.
- "Entertaining" comes in 2nd with 16 matching associations.
- "Authentic" is 3rd with 8 associations (the low number of associations is deemed relevant due to their relative share).
- The rest of the categories do not have a significant amount of matching associations. This goes for "Investigative" with 3 associations, "Unexpected" and "Thought-provoking" both with 1 association, and "Honest" with 0 associations attached.

This distribution shows that the image of snowboarding is not readily comparable with the sought image of DR3. Although, by scoring high in "courageous" and relatively high in "authentic", snowboarding could offer valuable image transfer in these categories, according to the content analysis. Further, the high score in the "entertaining" category offers a basis for a perceived match between snowboarding and DR3. As in the case of DR3, the theme of snowboarding revealed a wide array of additional not pre-defined association categories. The remaining 110 associations were spread among the following categories:

- "Seasonal": 30 associations, including "snow", "winter", and "ski trips".
- "Personal style": 26 associations, including "annoying types", "supercilious", "clothing", and "boyish".
- "Discipline-related": 20 associations, including "halfpipes", "ski", "surf", and "skateboard".
- "Independent brands": 19 associations, including "X Games", "Shaun White", and "Burton".
- "Geography-related": 6 associations, including "USA", "Austria", and "the Alps".
- "Out of category": 3 associations, including "boarding school" and "TV".
- "Youth": 2 associations.
- "(Snowboarding as) Irrelevant": 1 association, namely "forgettable sport".
- "DR3": 1 association.
- "Male sport": 1 association, namely "young men".

These additional categories show a heavy emphasis on rather practical elements, such as snowboarding being a seasonal sport, personal style of snowboarders, discipline-related objects and sports, and independent brands. The full list of categories is ranked as follows:

1) SEASONAL	10) OUT OF CATEGORY
2) PERSONAL STYLE	11) YOUTH
3) DISCIPLINE-RELATED	12) UNEXPECTED
4) INDEPENDENT BRANDS	13) THOUGHT-PROVOKING
5) COURAGEOUS	14) (SNOWBOARDING AS) IRRELEVANT
6) ENTERTAINING	15) DR3
7) AUTHENTIC	16) MALE SPORT
8) GEOGRAPHY-RELATED	17) HONEST
9) INVESTIGATIVE	

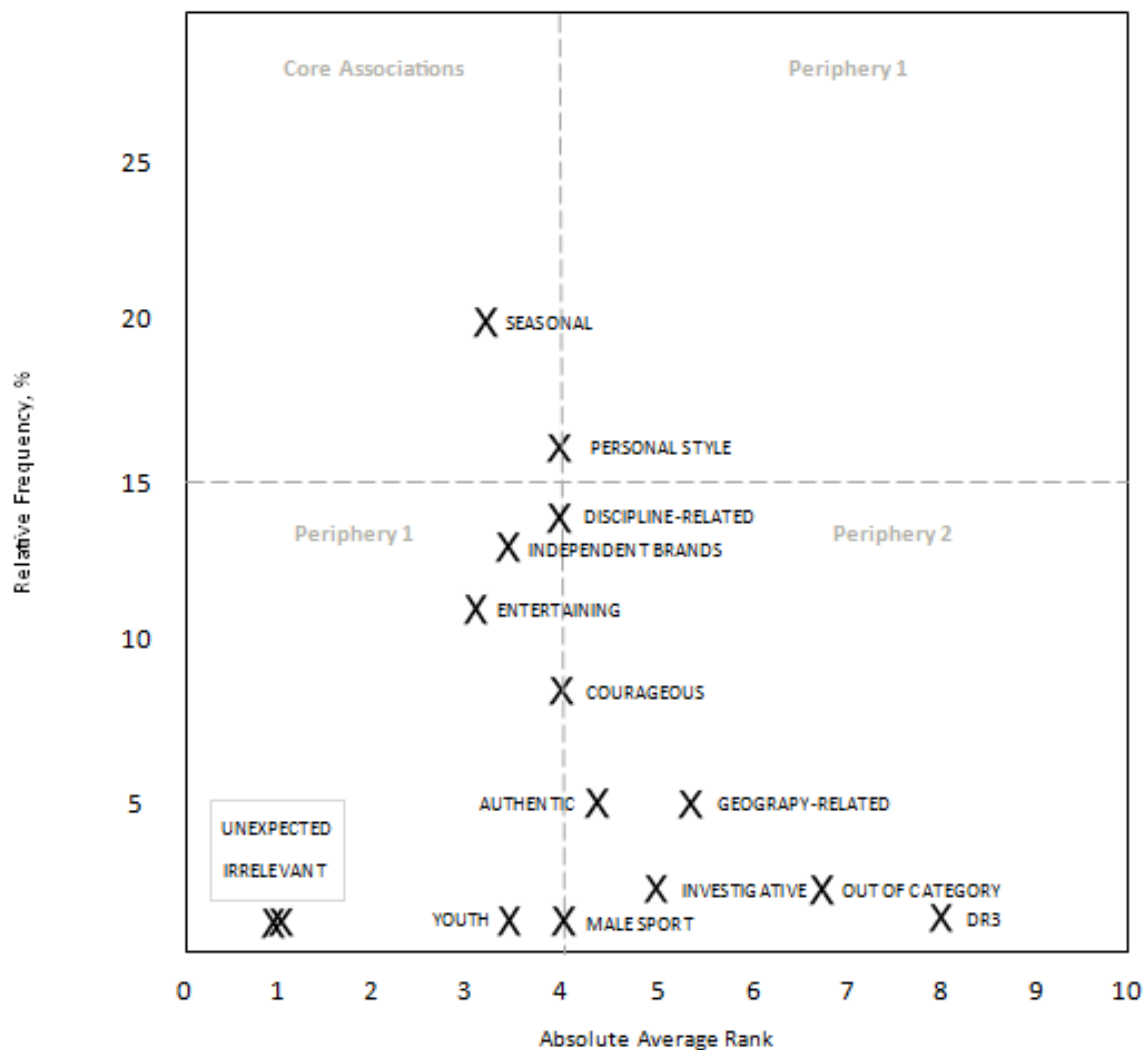
From this ranking it appears that especially the top four association categories could become contaminating elements in a given image transfer. On the other hand, these specific categories do not seem to pose any significant threat to or counter the sought image of DR3. Naturally, associations attached to these specific association categories should be examined before a solid conclusion can be made on this matter. However, due to the scope and timeframe of this research, this objective was not deemed to be relevant enough in terms of effect on the final result to justify a further investigation. As such, for the sake of this study, the top four association categories of the image of snowboarding are not considered harmful to the DR3 brand image. The full ranking of association categories further support the above statement that a co-branding initiative with the Danish snowboarding community will not serve as a means of improving DR3's brand image on all parameters, but image transfer should be focused on certain areas of interest, such as the association categories "courageous" and "authentic".

As with the assessment of the brand image of DR3, the Vergés Matrix has been applied to offer a more nuanced picture of the image of snowboarding, and which favorable associations they might offer DR3 in a co-branding venture. Again, it should be noted that the Vergés Matrix only considers top-of-mind associations. The following table showing the results of the calculations for the matrix is provided for reference:

Association category:	Frequency:	Accumulated rank:	Relative Frequency %:	Absolute Average Rank:
COURAGEOUS	12	48	8	4.00
THOUGHT-PROVOKING	0	0	0	0.00
HONEST	0	0	0	0.00
INVESTIGATIVE	3	15	2	5.00
AUTHENTIC	7	30	5	4.29
UNEXPECTED	1	1	1	1.00
ENTERTAINING	16	50	11	3.13
SEASONAL	29	93	20	3.21
PERSONAL STYLE	23	92	16	4.00
DISCIPLINE-RELATED	20	81	14	4.05
INDEPENDENT BRANDS	19	62	13	3.26
GEOGRAPHY-RELATED	7	37	5	5.29
OUT OF CATEGORY	3	20	2	6.67
YOUTH	2	7	1	3.50
(SNOWBOARDING AS) IRRELEVANT	1	1	1	1.00
DR3	1	8	1	8.00
MALE SPORT	1	4	1	4.00

Based on these calculations the following Vergés Matrix visualizing the associations attached to snowboarding has been constructed³:

³ As no associations have been assigned to the, the association categories “thought-provoking” and “honest” are not represented in the Vergés Matrix.



(Source: Own creation, inspired by Vergés 1992, 1994, in Kreuzer, 2007)

The axes dividing the association categories into core elements, periphery 1 and periphery 2, respectively, have been adopted directly from the Vergés Matrix of the brand image of DR3. This has been done to ensure an optimal foundation for direct comparison. The distribution of the association categories reveals a slight alternate picture of the image of snowboarding: the “entertaining” category surpasses the “courageous” category in terms of being closer to the “core elements” field, while the category “authentic” finds itself in periphery 2, discarding it as an association category viable for image transfer. As such, relying on the Vergés Matrix, one would conclude that a co-branding effort with the Danish snowboarding community could provide DR3 with favorable image transfer in the form of courage-related associations. However, the collaboration would be deemed inadvisable for strengthening the “authentic” association category.

Given the results of the online survey, the above evaluation of possible associations for transfer has so far been centered on snowboarding in general, and not Riders.dk, which has been chosen as the representative of the Danish snowboarding community in this study. The focus group discussion however, was focused on a possible co-branding venture between DR3 and Riders.dk. Applying a combination of the findings of the online survey and the focus group allows for a more holistic overview over associations attached to the Danish snowboarding community, as both associations related to the sport of interest itself, as well as to a specific representative of the established community are investigated. As the focus group discussion evolved it quickly incorporated both elements into the construction of the co-brand's image, and both characteristics of the sport and of Riders.dk were incorporated into the final result. Terms related to the theme "wild" were indisputably the most frequently mentioned associations throughout the association tasks. Divided into "collage discussion, snowboarders", "collage discussion, non-snowboarders", and "gathered group discussion", the full list and ranking of the association themes found in the focus group discussion looks as follows (see Appendix H for reference):

Collage discussion, Snowboarders	Frequency	Collage discussion, Admirers	Frequency	Discussion, Full group	Frequency
WILD Ex. wild behavior, tough sport, energy drinks, "cool"	8	MEDIA Ex. documentaries, news, platforms, online, gadgets	10	AUTHENTICITY & EXPERTISE Ex. expert contribution, serious, learning, female contribution	7
DR3 = INAUTHENTIC Ex. trying to be something they are not, mainstream, suits, "multimedia-designer"	8	WILD Ex. tough sport, "cool", wild behavior, energy drinks	8	WILD Ex. wild behavior, "cool", energy drinks	5
PERSONAL STYLE Ex. clothes, looks, "douche"	7	MALE DOMINANCE Ex. "babes", men	8	MALE DOMINANCE Ex. "sex sells", men	5
PARTY Ex. beer, alcohol, pizza	4	NO CHILDREN Ex. not for kids	5	MEDIA Ex. platforms,	4

			<i>documentaries</i>		
COMMUNITY		EXPERTISE		NO CHILDREN	
<u>Ex. Riders.dk</u>	3	<u>Ex. experts</u>	4	<u></u>	3
community					
MEDIA		UNSERIOUS		PARTY	
<u>Ex. online, social</u>	3	<u>Ex. gossip,</u>	3	<u>Ex. beer, frozen</u>	2
media, documentaries		celebrities,		pizza	
		"bullshit"			
DR3 + RIDERS.DK =		PARTY		SEASONAL	
AUTHENTIC	2	<u>Ex. party</u>	3	<u></u>	1
<u>Ex. "the real deal"</u>					
YOUTH		ANARCHY		DR3 NOT FITTING	
<u>Ex. youthful behavior</u>	2	<u>Ex. anti-DJØF</u>	2	IN	1
				<u>Ex. "multimedia-</u>	
				designer"	
ANARCHY	1	YOUTH	2	NEW	1
<u>Ex. anti-DJØF</u>		<u></u>		<u></u>	
MALE DOMINANCE	1	PERSONAL STYLE	2	UNSERIOUS	1
<u>Ex. men</u>		<u>Ex. taste, clothes</u>		<u>Ex. celebrities</u>	
SEASONAL	1	NEW	1	YOUTH	1
<u></u>		<u></u>		<u></u>	
				PERSONAL STYLE	1
				<u>Ex. looks</u>	
				INAUTHENTIC	1
				<u>Ex. mainstream</u>	
				COMMUNITY	1
				<u></u>	

These results were found using qualitative coding. In accordance with constructionist methods, observations of the group dynamic (see appendix H) has been used to nuance the results by adding to the evaluation the dimension of the process of social discourse. Weighing the above results with the process of meaning construction, including emphasis put on specific themes throughout the discussion, three main findings about the co-brand's image can be outlined:

1. The co-branded product will be considered authentic and with considerable expertise.
2. The co-branded product will be considered wild. Derived therefrom, it can reasonably be assumed that it will be considered courageous as well.
3. The profile of the co-branded product will be considered young, male dominated, entertaining and unserious.

Although quite prominent, the discussion of media elements in the focus group was mainly revolved around specific product ideas, and was as such not directly concerned with the co-brand image.

Besides the findings directly related to the image of a possible co-brand, the focus group yielded two additional findings that are considered as being of high relevance: first, the image of the stereotypical snowboarder was touched upon on various occasions, and this image could thus be interesting to investigate further, as to reveal possible secondary associations. However, it was not found to be within the scope of this thesis to conduct such further research. Nevertheless, the discussion of the stereotypical snowboarder, weighted with the attitude and behavior of the snowboarders in the focus group, brought with it another interesting finding: this co-branded product should not be aimed at the experienced snowboarder, yet experienced snowboarders are considered the opinion leaders of the community. Second, the focus group discussion supports the findings of the online survey portraying a significant lack of brand awareness regarding Riders.dk. Less than half of the participants (equally distributed among snowboarders and admirers) seemed to have an idea of what Riders.dk is. However, even though Riders.dk is evidently not a broadly recognized brand among the community members, they were quickly identified as experts on snowboarding and regarded as such throughout the whole session. This somewhat cancels out the otherwise troubling lack of results related to the image of Riders.dk in the online survey, as even without recognizing the brand, members of the community will perceive Riders.dk as bringing expertise to the co-branding equation, when the brand is linked with snowboarding and DR3. In other words, when Riders.dk is linked with snowboarding and DR3, their lack of brand awareness does not seem to have a significant negative impact on the co-brand's image.

5.2. Extent of relevant brand image transfer

To summarize the previous section, DR3 should enter into a co-branding venture with the Danish snowboarding community with the hopes of gaining relevant image transfer from two sides: the image of snowboarding in general, and the image of the co-branded product. From the image of snowboarding DR3 will enjoy a perceptive match due to its image of being entertaining. Further, the courageous image of the

sport is a highly sought after association category for DR3. Following the previous notion of image transfer from co-brand to parent brand, DR3 would enhance the image of being courageous, as well as counter the unwanted image of being inauthentic, possibly to the extent that DR3 will be considered authentic as opposed to inauthentic. A 100% accurate assessment of the extent to which relevant image transfer will occur, lies beyond the scope of this thesis, as it involves comprehensive testing to a degree which has not been possible. However, the findings of the research combined with the previously mentioned theory on image transfer provide an adequate foundation for discussing what DR3 might expect from a co-branding venture with Riders.dk. To best answer this sub-question, three subjects will be discussed: 1) can a non-commercial branded community contribute relevantly to a co-brand image?, 2) are the associations related to the Danish snowboarding community, which are viable for image transfer relevant enough for DR3 to consider a collaboration?, and 3) can DR3 expect a significant impact on their brand through this co-branding initiative?

The answer to the first question can be derived from combining the findings regarding the image of snowboarding in the survey with the image of the co-brand as discussed in the focus group. Here from it is evident that the wild image of snowboarding as well as the perception of Riders.dk as experts on the matter has a significant impact on the image of the co-brand. In total, the association themes "authenticity", "male dominance", and "unserious", are viewed as characteristics of the co-brand along with "young", "wild" and "expertise". According to theories on cognitive consistency (Leutheusser et al, 2003), the fact that none of these categories have a significant presence in the brand image of DR3 derived from the survey results speaks to the assumption that they must be derived from snowboarding or Riders.dk. It is fair to consider this process as applicable to this situation, however there should be allowed room to consider the theory of information integration as well. Allowing for both theoretical approaches to be applied, it can be concluded that the perceived image of the co-brand is derived partly from the parent brands, including the image of snowboarding, and partly from consumers processing the new information provided by the new brand itself. As such, the association categories making up the image of the co-brand cannot be said to derive solely from either parent brand, but from the combination of their characteristics and the product of their collaboration. Nevertheless, the relatively large gap between the brand image of DR3 and the image of the co-brand suggests that the Danish snowboarding community has quite a significant influence on the image of the co-brand. Based on this, it can be concluded that a non-commercial branded community should be considered a viable contributor to the image of a co-brand.

The question of whether the image transfer is relevant enough for DR3 to consider collaboration can be answered by assessing whether the results of a co-branding venture will bring the brand image of DR3 closer to its brand identity, and whether this repositioning is worth the costs and inherent risks of co-

branding endeavors. The results of the Vergés Matrix clearly show that DR3 is in grave need of working on their brand image; without core elements the brand is in danger of becoming insignificant and easily replaceable. Thus, DR3 must take action to strengthen their key association categories, and these need to fit their brand identity as to close the perception gap. Out of the seven categories outlined by DR3 as constituting their sought brand image, a co-branding venture with the Danish snowboarding community has the potential to strengthen the “courageous” and “authentic” association categories. The co-brand is expected to have a strong image of courageousness, and exactly this category is of special interest to DR3. Acknowledging that finding a co-branding partner that can strengthen all parameters significantly is considered unrealistic, co-branding with the Danish snowboarding community could prove to be a favorable means of strengthening this key association category. As previously touched upon, the expected benefits should of course be weighted with costs and risks. The strength of the co-brand in terms of having “expertise” should be taken into the equation as well. As the results of both the online survey and the focus group reveal that DR3 is considered irrelevant and inauthentic among the members of the target group, DR3 would be advised to address this troubling issue as well. Therein the co-branding initiative has another great advantage, namely the possibility for DR3 to draw on the authenticity and expertise of the co-brand. A successful brand image transfer is thus assumed to increase the authenticity DR3. Among the members of the Danish snowboarding community, DR3 may assumedly also expect an increase in their perceived relevance due to the co-brand's expertise, however this effect would assumedly be limited to the community. Nonetheless, in conclusion, the expected gains from a co-branding venture and following brand image transfer are considered relevant for DR3.

The last question concerns whether the co-branding effort can be expected to have a significant impact, i.e. whether DR3 can expect to be considered courageous and authentic to a significantly larger degree than prior to the initiative. Again, a certain answer to this question would require comprehensive testing, which lies beyond the scope of this paper, but could be considered a logical next step for further research. As such, the answer provided here relies on already established theory, and derives its credibility through the application of this theory. As described in section 2.2.3, Leutheusser et al. (2003) argue that the attitude toward a co-brand gives a significant ‘spillover’ on attitude towards the parent brands. According to this theory, the fact that the image of the co-brand differs significantly from the one of DR3 indicates that a co-branding venture would result in a considerable impact on the brand image of DR3. The argument that the spillover-effect is greater on the lesser known parent brand (Ibid) might be countered by the fact that the co-brand in question does not seem to derive much of its image directly from the most known parent brand DR3. As such, it is expected that DR3 would experience a rate of image transfer on the same level of, or higher than Riders.dk. Thus, relying on existing theory it is concluded that DR3 can expect a

significant impact on their brand image, in terms of the association categories “courageous”, “authenticity”, and possibly “relevance”, through a co-branding venture with the Danish snowboarding community. The exact extent of this impact should be measured through further testing, which is expected to show that the beneficial impact of the image transfer outweighs costs, as well as the risks outlined in section 2.2.3.

5.3. Approaches to a co-branding initiative with a relevant non-commercial branded community

The practical answer to the main research question is drawn mainly from the third task of the focus group. In this task, the participants were to discuss specific co-brand product ideas, which they would find relevant in the light of the previous discussions. Specific product or service suggestions were mentioned throughout the whole focus group session, and as such, the third task evolved into an opportunity for the participants to discuss the suggestions further and provide more detailed insights into their thoughts on the matter. Initial ideas were developed and expanded through interaction with other participants, and the outcomes of this group brainstorm can thus be said to have been subject to comprehensive social discourse, through which they have evolved from initial idea to final suggestion. To provide a structured overview, the most significant suggestions are outlined along with their elaborations below. The suggestions are sorted by emphasis given in the discussion, from low to high:

5.3.1. Facebook

Facebook as a means or platform for the co-brand was mentioned last, and given by far the least consideration. It was evident from the discussion that a profile on Facebook, or other social media, should be considered a supplement, and not a solution in itself.

“Facebook tror jeg også ville fungere.”⁴

- Josef, 25 / Snowboarder

There was an overall agreement that Facebook could potentially work as a communications channel. However, when elaborating on this idea and discussing whether an app might be a solution, the idea was turned down, due to the fact that snowboarding is highly seasonal and the app would thus not be considered relevant enough to be allowed to take up space on the phone.

⁴ “Facebook, I think, would work too.”

*"det kunne også være de fik lavet en app, men som de andre siger, er det måske ikke nogens man gider downloade fordi der er så sæsonpræget som det er."*⁵

- Christian A, 21 / Snowboarder

5.3.2. Events in fun parks

One of the first suggestions arising during task three of the focus group was to exploit the upcoming opening of a ski hill in Amager, Copenhagen:

*"når der kommer en ny skibakke på Amager, kunne de jo lave noget der."*⁶

- Morten, 24 / Admirer

This suggestion was supported among the participants, and was expanded to cover snow parks and fun parks in general. Specifically, the talk centered around Riders.dk hosting the events, which do not necessarily have to be big productions, but could also be casual gatherings, and DR3 somehow covering it, either live or to create small segments of content to be used on various platforms.

5.3.3. Employing 'leaders' of the Danish snowboarding community to create tutorials

The discussion of events in fun parks quickly turned to the possibility of featuring prominent profiles of the Danish snowboarding community. Specifically, Thomas Urskov, a well-known Danish long-time ski-enthusiast, was mentioned several times:

*"altså jeg ville være fan af den nye Thomas Urskov på snowboard."*⁷

- Christian A

The group agreed that they would enjoy a snowboarding character, such as Thomas Urskov in skiing, to show different tricks and tutorials in Danish and other snow parks. The central element in this suggestion is learning, which was emphasized throughout the whole discussion of this subject. The participants further stressed that the tutorials should be on a basic level so everyone could follow.

⁵ "it could also be that they had an app made, but as the others say, it might not be something you would bother downloading as it [snowboarding] is as seasonal as it is."

⁶ "when the new ski hill in Amager comes, they could do something there."

⁷ "well, I would be a fan of the new Thomas Urskov on snowboard."

The discussion also included the possibility of the target group to be an actual part of the co-branded product or service. Not only would the participants like to learn through tutorials, they also suggested arrangements in known ski resorts, where they would be able to practically test and evolve their skills, by engaging with Riders.dk.

*"et event i uge 7 nede i Frankrig ville også være meget klogt, tænker jeg" ... "hvis jeg skulle komme derned, så kunne jeg blive introduceret til en masse mennesker, som måske bare er lidt bedre end mig, og på den måde komme videre i systemet."*⁸

- Tobias, 21 / Snowboarder

5.3.4. Broadcasting from snowboarding locations

Two suggestions were made relating to DR3 broadcasting from snowboarding locations: first, it was suggested that DR3 send reporters to snowboarding events they are covering, such as tournaments on the World Snowboarding Tour.

*"det kunne være interessant hvis de brugte nogle penge på at sende nogle folk afsted, nogle reportere, så den danske dækning ikke bare foregik fra et studie i København, men rent faktisk også foregik 'on location'."*⁹

- Josefine, 23 / Admirer

While gaining support, this suggestion was not further elaborated upon in terms of covering events. However, the discussion developed into the second suggestion: that DR3 draw on Riders.dk's expertise on different skiing destinations and broadcast it, as to draw on what Josef referred to as *"insider-knowledge"* about the different ski resorts, both in terms of slope quality and additional features. This suggestion gained support throughout the group, and seemed like a solution that would especially captivate the interest of the snowboarders.

⁸ "an event in week seven in France could also be smart, I think" ... "if I were to come down there, I could be introduced to a lot of people, who might be just a bit better than me, and that way get further in the system."

⁹ "it could be interesting if they used some money on sending some people, some reporters [to the events], so the Danish coverage not just took place from the studio in Copenhagen, but actually also took place on location."

*"man kan sige at det er lidt kommercielt at lave rejseguides på den måde, men jeg synes det kunne være fedt."*¹⁰

- Nicholas, 24 / Snowboarder

5.3.5. Filling out the 'holes' in the snowboard broadcastings

The issue that was by far stressed the most was the issue of broadcasting time-outs caused by the predominantly American broadcasters producing the snowboard shows. These so-called 'holes' were first mentioned by the admirer Christopher, who quickly gained the support of the rest of the focus group participants. The annoyance of this phenomenon seemed especially important for the admirers, who watch the snowboarding broadcasts regularly. It seemed as if especially the suggestion of creating tutorials and other snowboard-relevant content gained extra weight, when suggested as a solution to this issue.

*"der kunne man måske lave sådan nogle små segmenter med "hvordan laver du..." et eller andet trick."*¹¹

- Christian H, 26 / Admirer

To solve this issue it was proposed that DR3 in collaboration with Riders.dk could produce small segments including tutorials and showcase of snow parks, ski resorts etc., and fill out the holes in the current broadcasts caused by the American commercial breaks.

Summing up the focus group participants' practical suggestions for a co-branded product or service, it becomes quite clear that they seek to fill out voids they currently experience in the general coverage of snowboarding. The most emphasized suggestions all revolve around gaining knowledge, whether about places to go snowboarding or how to do tricks and generally improve snowboarding skills. Combining this revelation with the findings of the two previous subchapters, the answer to the question of how a co-branding initiative with a relevant non-commercial branded community should be initiated and performed, lies not only in finding the relevant associations for image transfer, but also in transforming these into tangible demonstrations through the co-brand. Although this might be considered common knowledge, it should be noted that while DR3 might be focused on the symbolic value of the co-brand, the community members participating in the focus group push for functional value from the co-brand.

¹⁰ "you could say that it is a bit commercial to do travel guides in that way, but I think it could be cool."

¹¹ "there one could maybe create small segments with "how do you make..." some sort of trick"

5.4. The role of co-creation

The above findings do not reveal a clear role for co-creation in the co-branding process. As described in section 2.2.4., the theory of co-creation stresses that the brand, i.e. the co-brand, is co-created among stakeholders (Merz et al, 2009). Accordingly, the co-brand and thereby the image which DR3 wish to draw benefit from depends on the social discourse of the various stakeholders of the co-brand. As mentioned in section 2.3.3., this paper does not adopt the full scope of regarding the brand as a dynamic process, but merely seeks to identify whether applying elements of this view can be considered valuable for the co-branding process.

Drawing from the specific suggestions made by the focus group participants, the level of co-creation depends on the type of product or service chosen. As the mere collaboration between Riders.dk and DR3 cannot be considered 'co-creation' as such, creating content with Riders.dk, whether tutorials or travel guides, would not employ co-creation directly. However, if the suggestion of creating events in which members of the community can participate is chosen, the co-brand would rely quite significantly on practical co-creation of the product, as the target group is directly involved in the production of the product. Thus, it seems that depending to the choice of product or service, co-creation can play a role on two levels: either directly at the making of the product; or rather externally from DR3 and Riders.dk through interaction among community members without a direct influence from DR3 and Riders.dk, with the exception of the possibility that the interaction would occur on a potential social media platform provided by the co-brand.

Nonetheless, it seems that the members of the Danish snowboarding community would be interested in interacting with the co-brand, thereby enabling a facilitation of co-creation. Whether choosing a product or service, which has the consumers directly involved in the value creation, or choosing one where co-creation would be parallel to it, it can be assumed that co-creation plays a role significant enough to be regarded in co-branding between a brand and a non-commercial branded community. In this assumption, the nature of the community has also been taken into account: the members are devoted to and interested in the subject, and thus wish to learn more about it and develop their skills related thereto. As such, it seems that co-creation, on one level or the other might represent an essential key to the success of the co-brand, and thereby favorable image transfer to the parent brand DR3.

5.5. Conclusion

The investigation of the current brand image of DR3 revealed a significant gap between DR3's brand identity and brand image. While all association categories of their brand identity need strengthening, the most noteworthy finding is the worrying lack of adequate courage, authenticity and relevance. Drawing on the theoretical development (section 2), addressing this type of gap between identity and image is not merely a question of strengthening, but also altering the types of associations held by the target group. Practically, DR3 is to strengthen the favorable associations they already hold, while introducing the informational nodes (association categories) they lack, and take action to minimize the scope of unwanted associations.

The research shows that a co-branding venture with the Danish snowboarding community fulfills Kotler and Keller's (2006) proposition that for a co-branding venture to be successful there needs to be a logical fit between the two brands. This perceptive fit is ensured by both brands scoring high in the "entertaining" category, and thus both being perceived as sources of entertainment. According to Kotler and Keller (2006), the difference between the two brands in the remaining categories assures a more favorable perception of the new co-brand, as they appear complementary rather than similar. The findings of the online survey show that while the image of snowboarding does not match the full range of sought informational nodes, it scores high in being courageous. Hence, by focusing solely on snowboarding as an activity, as has somewhat been the case so far, DR3 can possibly expect to strengthen the "courageous" association category, but not much more. However, the focus group discussion indicates that DR3's snowboarding broadcasts are likely to be considered inauthentic, which would assumedly outweigh the positive effect on the "courageous" informational node. Yet, the discussion revealed that collaborating with perceived experts will bring authenticity to the coverage of snowboarding. Although both the online survey and focus group show that the brand awareness regarding Riders.dk is minimal, Riders.dk is quickly recognized as expert members of the Danish snowboarding community and opinion leaders, and when they are linked with snowboarding and DR3, their lack of brand awareness does not seem to have a significant negative impact on the co-brand's image. The focus group findings reveal that a co-branded product or service of DR3 and Riders.dk will first and foremost be considered "authentic" and with considerable "expertise". Additionally, it will be considered "wild" and "courageous", as well as hold the following secondary characteristics: "young", "male dominated", "entertaining" and "unserious". To sum up, entering into a co-branding venture with the Danish snowboarding community DR3 can expect to obtain relevant image transfer from two sides: the image of snowboarding in general, and the image of the co-branded product. The final impact on the brand image of DR3 is expected to be an increase of the "courageous" associations,

as well as a counter effect on the current image of being inauthentic and to some extent irrelevant. Based on the research findings, it is further concluded that the expected gains from a co-branding venture and following brand image transfer are considered relevant for DR3. Additionally, the Danish snowboarding community, as a non-commercial branded community, should be considered a viable contributor to the image of a co-brand, and DR3 could thus expect a significant favorable impact on their brand image through a co-branding venture with the Danish snowboarding community.

The specific suggestions of how to initiate and perform a co-branding initiative with the Danish snowboarding community are all focused on personal gain in terms of acquiring new knowledge and skills within snowboarding. The community representatives of the focus group seem confident that a collaboration between DR3 and the perceived experts of Riders.dk would facilitate such. Two suggestions are considered especially relevant for a co-branding venture: 1) creating events where members of the community (both active snowboarders and admirers) can participate and thereby learn and acquire practical skills; and 2) producing content in form of tutorials or guides to ski resorts to fill out so-called "broadcasting holes" caused by the schedule of the covered events and/or to use as content on social media profiles.

The perceived role of Riders.dk as experts held by the community members provides a further interesting finding, namely that experienced snowboarders are considered the opinion leaders of the community. While this was more or less expected, the confirmation allows for further assumptions. As described in the theoretical development (section 2), Cova and Cova (2002) as well as Zerubavel (1997) argue that a community forms a collective mind and is capable of collective action. As such, to be successful, DR3 will have to influence the collective perception of the brand within a given group in order to improve the perceptions held by individual consumers. It is commonly acknowledged that the fastest measure of reaching a group is through its opinion leaders. Together, this underlines the importance of finding and incorporating the opinion leaders of the Danish snowboarding community, such as Riders.dk, into the coverage of snowboarding, in order to gain the optimal effect on the community as a whole.

Lastly, the findings related to the role of co-creation in the co-branding venture show that the level and nature of co-creation will depend on the chosen product or service. The process of co-creation of the brand image should be kept in mind whether the co-branded product will be events or content produced for TV and social media. In the case of events, DR3 and Riders.dk should be aware that the co-creation process is to be facilitated in the physical environment, as the brand meaning and manifestation creation is happening simultaneously with the activities of the event. In the case of content production, the

community members, apart from the featured experts, are not an active part of the produced product. Therefore, the co-creation should be facilitated elsewhere, such as social media platforms. Most importantly, DR3 should recognize and acknowledge that the creation of their brand image is partly out of their hands. Instead of hoping to control the process of image creation, they should seek to ensure optimal facilitation of the process. A relevant product or service along with optimal co-creation facilitation is expected to ensure a favorable outcome of the co-branding venture, in terms of positive brand image transfer.

6. THEORETICAL DISCUSSION AND REFLECTION

Prior research on co-branding as a mean of brand rejuvenation through brand image improvement has been focused on collaboration between commercial brands. There has thus been conducted little to no research on alternatives to this conventional approach. Using the case of DR3, where the conventional approach to co-branding, along with other traditional approaches to brand image improvement, is inapplicable this thesis has sought to uncover an alternative to the traditional form of co-branding. Inspired by the consumer behavior paradigms of consumer research and consumption studies (Østergaard & Jantzen, 2000), as well as culture and social environment as the predominant influencers on consumer behavior (McCracken, 1986; and Cova & Cova, 2002), this thesis sought to investigate whether co-branding with non-commercial branded communities can be considered a significant alternative to the conventional approach of co-branding with commercial brands. As such, the theoretical contribution is predominantly to be found in the sub-questions of the research question.

The significance of the community and experts' symbolic contribution to the image of the co-brand show that non-commercial branded communities are to be considered valid co-branding partners, when efforts are aimed at creating brand image transfer. In the light of the findings, the impact of a non-commercial branded community on the co-brand, and subsequently the image of the parent brand, is considered equivalent to, if not superior to the impact of a commercial brand. This assumption is supported by the fact that the co-brand shares more characteristics with snowboarding and the experts (Riders.dk) than with DR3, even though DR3 assumedly holds significantly higher brand awareness. The validation of non-commercial branded communities as relevant co-branding partners is expected to apply for interest communities in general, whether non-commercial or commercial, however this should be confirmed by further research before any conclusions are drawn on this matter.

Following the research findings, co-branding with non-commercial branded communities as a mean of brand rejuvenation through brand image transfer is confirmed to be a relevant alternative to conventional methods of brand rejuvenation through brand image improvement. To shed light on how this approach differs from conventional co-branding, the central characteristics of the new approach to co-branding will be discussed:

- 1) ***The co-branding partner:*** when adopting this approach it should be noted that the co-branding partner is not a commercial brand with easily identifiable actors, but a community of a highly

interchangeable nature. The members of this group are connected through a common interest, and their motivation for consuming a co-branded product is assumed to be characterized by self-grooming, and the possibility to learn and acquire new skills, which will elevate the status of the members within the community. This challenges the structure of conventional co-branding, as the rewards sought differ from profits and other benefits tied to the bottom line of the brand. As such, success of a co-branding venture will be measured and evaluated differently, and the initiating brand must be able to provide different array of benefits, including some of highly intangible nature, in exchange for image transfer.

- 2) ***The nature of the collaboration:*** the findings reveal that the co-brand production should include experts or opinion leaders in collaboration with the brand. As reaching and collaborating with all members of a community is considered unmanageable, the parent brand should focus on representatives of the community. This challenges the nature of conventional co-branding, which is focused on collaboration between brands, by including a group of consumers in the venture, in an attempt to impact the perception of a broader group of consumers. While one could argue that the brand is still collaborating with one entity, based on theories on collective thinking among communities (Zerubavel, 1997), this entity is in most cases expected to be part of the target group. Co-branding with a non-commercial branded community thus shifts the level of the collaboration venue from brand-with-brand to brand-with-consumers.
- 3) ***The importance of opinion leaders:*** the study reveals that even though the representative of the community is not known to all members, their expertise and status as opinion leaders is quickly recognized and acknowledged, and the presence of the opinion leaders in the production of the co-brand brings authenticity and expertise to the product, which the company might lack on its own. As such, the lack of brand awareness of the representative organization or persons does not have a significant negative impact on the co-brand, as long as they are linked with the theme. This directly contradicts one of the bearing characteristics of traditional co-branding, where the co-branding partner should have significant brand equity in terms of awareness and image in order for the venture to be successful (Kotler & Keller, 2006).
- 4) ***Image benefits:*** the findings indicate that the community and its experts have a significant influence on the image of the co-brand, to an extent where their contribution outweighs the contribution of the company's brand. As such, if the community owns favorable associations and identifiable opinion leaders, a carefully committed co-branding venture incorporating the opinion leaders of the community, can be expected to have a significant impact on the parent brand through brand image transfer from the co-brand. Hence, as opposed to conventional co-branding,

where the partner brand itself needs significant brand awareness in order to be considered a relevant partner, the opinion leaders of the community do not need to enjoy significant brand awareness, as long as the community itself holds awareness and a positive image. Whether this also holds for communities holding awareness but have a negative image, must be researched further, before a conclusion can be made.

Due to the size of the research conducted on the subject, this theoretical contribution should be viewed as an indication of the expected outcome of co-branding with non-commercial branded communities. In order to solidify the findings, further research should be conducted (see section 8). Nonetheless, the findings are considered valid in terms of providing the first step of such research, and a reliable indication of the impact and characteristics of this new approach to co-branding.

7. MANAGERIAL IMPLICATIONS

That the findings of this thesis should be considered indications is to be kept in mind in this section as well. Thus, while the findings are considered to serve as a reliable indication of the circumstances of a co-branding venture with a non-commercial branded community, further research should be conducted to solidify and build formal theory. Under the assumption that the findings and theoretical contribution will be solidified as they are stated in the previous sections, this section will cover the managerial implications as derived from the findings of the research. The section first describes the managerial implications for DR3, where after managerial implications in general are covered.

7.1. Managerial implications for DR3

The results of this study provide DR3 with a strong indication that co-branding with a non-commercial branded community, such as the Danish snowboarding community, is a viable option for brand rejuvenation through brand image improvement. As described in section 2.3.1., the Danish Ministry of Culture as prescribed DR to strengthen their relationship with the younger target group through offers provided by DR3. The expected impact on the perception of DR3 held by the target group indicates that a co-branding venture with the Danish snowboarding community would be a viable approach to this task.

Specifically, co-branding with the Danish snowboarding community is expected to strengthen DR3's image in terms of being courageous and authentic, and to some degree relevant. Although these three aspects are considered highly relevant for DR3, other communities should be investigated as to see whether they can provide more or other favorable associations for image transfer. As DR3 is expected to benefit from co-branding with the Danish snowboarding community, they might gain further benefits from collaborating with more (or other) communities. As described in section 2, the brand image improvement DR3 will expect to gain will be anticipated to increase the affective commitment of the community towards DR3, and thereby the overall brand loyalty (Iglesias et al, 2011). Thus, the effects of successful co-branding with a non-commercial branded community can be expected to act as a counter to the decline in loyalty DR3 inherently experiences as a part of the TV industry. Yet, it is likely that the loyalty brought from this initiative is to be measured across the different distribution channels owned by DR3, including social media, as opposed to solely measuring the viewer numbers.

The description of the DR3 case (see section 2.3.1.) mentions social media as a focal point of the new content strategy of DR. Although the subject has not been researched directly, the findings along with

existing theory can provide an indication of whether the co-brand would be considered relevant for the target group in terms of activity on social media, such as sharing and producing content regarding the co-brand, engaging with brand profiles, and general word of mouth. From the theoretical development (see section 2) it is known that brands are purchased and consumed on the basis of their symbolic value, and that the consumer continually searches for the right symbols in an effort to be recognized by other community members (Cova & Cova, 2002). As such, signaling on social media that they belong to, for example the Danish snowboarding community could, with successful co-branding between them and DR3, which would provide DR3 with significant linking value (Ibid), mean signaling that they are consumers of the new co-brand and DR3. Assuming that the co-brand would have social media profiles of its own, the co-brand is facilitating and feeding this activity by providing the consumers with platforms on which to interact and have direct contact with the brand. With freestyle sports currently trending, and the dedication to the sport shown by community members, it is fair to assume that a brand facilitating knowledge about the topic, as well as development of skills would be considered relevant to engage with and communicate about on social media. Nonetheless, due to the scope of this topic, further conclusions drawn on this subject should not be made without further research.

Lastly, what DR3 should adopt from theories on co-creation in a co-branding venture is that actors shape each other through interaction, and community members and communities are inherently temporary stabilizations resulting from continuous social processes (see section 2.2.4.). As previously described, this has two consequences of special relevance: 1) the adopted co-creation efforts must thus be initiated on a continuous basis, as to create a continuous outcome; and 2) the resulting impact on DR3's brand image is a temporary outcome, and is continuously reshaped. Thus, the co-branding venture should be evaluated upon continuously to see whether the benefits still outweigh the risks and costs.

7.2. Managerial implications in general

The general managerial implications will be outlined with reference to the four characteristics of co-branding with a non-commercial branded community described in section 6:

- 1) ***The co-branding partner:*** the nature of the co-branding partner has a significant impact on the role and importance of community management, as this type of co-branding (for most companies) calls for a readjustment of the role of the community manager. As the brand's community manager has

the deepest insight into the brand community and thus target group, he/she is expected to have the most qualified insight into interest communities of relevance to the target group. Further, once a co-branding venture has been established, the parent brand might consider having a community manager allocated to the interest community, as to best be able to assess the continuous favorability of the image transfer.

- 2) ***The nature of the collaboration:*** instead of collaborating with commercial brands, the brand managers are to collaborate with community brands or personal brands. This brings new issues regarding more or less the whole collaboration process, as non-commercial communities have other objectives than mere profit. Although, individual personas might be motivated by profits, the whole process and juridical aspect here will differ significantly from conventional co-branding. The specifics of the differences are however beyond the scope of this thesis.
- 3) ***The importance of opinion leaders:*** the most crucial implication of the essential role of opinion leaders is finding the right ones. This will most likely mean conducting research among community members as to uncover which characteristics the opinion leader should possess. Further, the opinion leaders need to be willing to be a part of the co-brand production. This can be expected to bring challenges of various degrees depending on the community and its opinion leaders.
- 4) ***Image benefits:*** as mentioned, the non-commercial branded community and its opinion leaders are expected to contribute significantly to the image of the co-brand in terms of symbolism and associations. This inherently means that the image of the community should be carefully evaluated, and the association categories carefully weighted, as to assess the full impact. While some communities might have many favorable association categories attached to them, they might also hold associations that could be harmful to the parent brand. Thus, pros and cons of the community's image should be carefully considered before embarking on a co-branding venture.

8. LIMITATIONS AND FURTHER RESEARCH

The most prominent limitations of this thesis are linked to the scale and nature of the research. Due to time and monetary constraints the size of the respondent pool leaves room for improvement. While the number and quality of responses are deemed adequate to form indicative answers to the research question, it does not allow for generalization of the answers. Relative to the purpose of the thesis, the amount of responses were deemed sufficient, yet a bigger selection of respondents would have enabled solidification of indications, and possibly additional depth in both research methods.

Whether due to research design or research topic, a noteworthy amount of respondents did not clarify their background sufficiently for there to be created a clear picture of the various consumer profiles expected to participate in the survey. Such insight could have provided the results with more nuances by mapping which associations belong to which consumer profiles. The collectable background information showed a higher proportion of female than male respondents. Expecting the Danish snowboarding community to have a higher representation of men than women, this may be argued to pose a considerable limitation. However, as the background information was not filled out by all respondents, a full picture if the distribution of male and female respondents was unattainable, and conclusions based on this could not be drawn. Another counterargument is that exact numbers of the male/female distribution in the Danish snowboarding community is not readily available, and thus the distribution of the respondents may still reflect the reality. Nonetheless, a more even distribution of men and women in the focus group would have been preferable. Lastly, as an investigation of a completely new approach to brand image transfer is very comprehensive, this thesis lacks testing of the exact effects of co-branding with a non-commercial branded community. However, taking the scope of the thesis into consideration, this is to be expected. Nevertheless, this fact excludes a solid conclusion, and thus renders the findings indications as opposed to formal theory.

Based on the above, three general recommendations for further research emerge: first and foremost, further research should be conducted to test the findings of this thesis and solidify the indications. This could be done by converting the findings of this thesis into hypotheses and testing these. Second, it would be interesting to conduct an investigation where the concerned community and the remaining target group were investigated separately in order to identify significant deviations in perceptions of the image transfer resulting from a co-branding venture. Finally, a solid test of the effects of a co-brand on the parent brand in terms of image transfer should be conducted before final conclusions can be drawn and the approach can be accepted as concrete alternative to the conventional approaches to brand rejuvenation through brand image improvement.

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APPENDIX A – INTERVIEW WITH DAVID BILLESKOV, DR3

Semi-structured interview with David Billeskov, DR3 Social

Time: April 17th 2015, 1PM CET.

About: loyalty building at DR3, as well as the connection between this and activities on social media.

Purpose: overview over the current situation seen from DR3's perspective, in order to form research question and following research in accordance thereto.

The interview was conducted in Danish and structured around the following questions:

1. Hvad er den primære målgruppe for DR Socials aktiviteter?
 - a. Målrettes der også mod folk udenfor DR3s målgruppe?
2. Hvad/hvilke aktiviteter er I mest optagede af i DR Social?
3. Hvordan driver DR Social engagement på de sociale medier?
 - a. Med fokus på DR3s segment
 - b. Hvornår opnår I flest hits – hvilke kriterier opfyldes her?
 - c. Arbejders der bevidst med subkulturer/interessegrupper?
 - i. Er der forskel? Hvor ligger forskellen?
4. Hvordan arbejdes der pt. med Social TV konceptet, og udviklingen af dets potentiale?
5. Hvordan måles loyalitet hos DR?
 - a. Tilbagevendende seere / attachment / WOM?
6. Hvad er nuværende status for antal loyale seere?
 - a. I forhold til evt. mål?
7. Hvordan skabes loyale seere hos DR3?
 - a. Hvad er den primære driver?
8. Hvad gøres der for at omdanne engagement på sociale medier til loyale seere?
9. Hvad anses på nuværende tidspunkt for at være de største udfordringer ift. at skabe loyale seere?
 - a. Via sociale medier?
10. Hvad var målet med lanceringen af X-Factor-appen?

Overordnet:

Indtil for et halvt år siden har DR3 ikke rigtigt haft nogen samlet dedikeret indsats på de sociale medier, og man er ikke gået struktureret til værks i forhold til loyalitetsskabelse, retention og brandopbygning, andet end man har forsøgt at skabe en identitet for selve brandet. Hele den digitale side af det er noget der har været varetaget af praktikanter, som enten har siddet i DR Markedsføring, eller DR Ung, men der har ikke rigtigt været en strategi for det. Så indtil for et halvt år siden har der ikke været en decideret afdeling. Mit team og jeg selv startede i november måned 2014, og vi sidder i DR Markedsføring, for vi er den eneste afdeling, der arbejder på tværs af hele DR, og har mandat til at operere i alle brands. Vi sidder seks mand i afdelingen, hvor jeg er teamleder. Vi har en der er tilknyttet DR1 og P4, en der er tilknyttet DR2, P2 og nyheder, jeg sidder selv på DR3, og så har vi en tilknyttet DRK, som samtidig sidder med DR Drama, og er tilknyttet DR Kultur, og så er der en der specialiserer sig i Youtube, på de ti Youtubekanaler vi har i DR, og den sjette mand er lidt på tværs af det hele, og er samtidig Snapchatekspert. Udover det, sidder der social media folk rundt omkring i afdelingerne. Vi sidder så og er dem der koordinerer på tværs af det hele, og kan trække indhold på tværs af kanalerne.

Hvad er den primære målgruppe for DR Socials aktiviteter? Målrettes der også mod folk udenfor DR3s målgruppe?

DR spænder jo nærmest over alt. Vi har 236 social media platforme, og der bliver postet flere tusinde gange dagligt.

Hvad/hvilke aktiviteter er I mest optagede af i DR Social?

Vi varetager alle tv hovedbrandsne, på nær ungdomskanalerne, altså DR Ultra og Ramasjang. Så varetager vi alle vores Youtube-kanaler, som ikke er eventkanaler (Melodi Grand Prix, MGP og X-Factor), dem styrer DR Event. Og så har vi samtidig ansvaret for hele kvalitetssikringen og styringen, alt fra varetagelse af kodeord til designstandarderne, og sørge for at allokere ressourcer, så alle områder når deres mål. Samtidig er der en masse sparing. Der er et akademi for sociale medier i DR, hvor man har kunnet melde sig til frit ligegyldigt hvilket område du har siddet i i DR, hvis du bare vil blive bedre til at forstå, hvordan du kan bruge sociale medier i dit arbejde. DRs nye strategi, som blev offentligtgjort for et par dage siden, handler om at det skal være værd at dele, det indhold vi laver. Det handler selvfølgelig om, at vi stadig skal lave det bedste indhold, men det skal være værd at dele.

Hvordan driver DR Social engagement på de sociale medier? (med fokus på DR3s segment)

Vi bruger platformene på deres præmisser. Hvor man tidligere har været meget afsenderorienteret, er vi mere interesseret i nu faktisk at splitte tv-kanalen fra de sociale medier. Vi forsøger at lade de sociale medier være en platform i sig selv. Så du skal kunne forstå hvad der foregår på DR3s facebookside, uden at du faktisk nogensinde ser DR3. dvs. at det materiale som kommer på der, er enkeltstående historier, skræddersyet til den platform. Selvfølgelig refererer vi altid til vores moderkanal, men det handler om, at vi ikke bare skal sidde og sige, at nu kommer der et eller andet senere, for engagement-mæssigt er det jo en katastrofe, det driver ikke noget engagement. Vi er jo ikke en programoversigt. Der er ingen statistik der siger at sociale medier driver mere tv-tid. Der er ikke nogen der har fundet en formel for om man kan måle det endnu. Så vi forsøger at give folk nogle andre oplevelser, og lade dem være mere en del af det indhold der er. Vi bruger f.eks. meget snapchat til at påvirke mange af vores programmer på DR3, bl.a. det program der hedder Spørg Mig om Alt. Der var man i det første program meget orienterede om, at man skulle kunne ringe ind, eller skrive en email ind. Stille og roligt har vi gjort dem opmærksom på, at man måske skulle flytte det her over på de platforme, hvor folk rent faktisk er. Efter program 3, var det hovedmedie, hvor folk spurgte ind på, rent faktisk Snapchat. Så hvor der i det første program måske var kommet 5-600 emails med spørgsmål og 20 snaps, så kom der i program to 1000 snaps ind med spørgsmål, som vi har brugt både i programmet, men også har givet tilbage i vores egen Story og har brugt det på vores andre platforme bagefter, og det gør at vi får meget mere engagement. Så i stedet for at opfordre folk til at ringe ind, har vi bare sagt 'kontakt os hvor du vil' og åbnet op for alle platforme. Vi svarer også på alle henvendelser, hvor man førhen har sagt at det har man ikke haft tid til. Vi forsøger at svare på alt hvad der overhovedet kommer ind på alle platforme. Det er jo også en public service forpligtigelse. Det handler jo også om DRs åbenhed. Her er platformene også sindssygt vigtige, og vi kan mærke at, for det første kommer der langt færre klager, når vi rent faktisk forklarer det vi laver. Vi har fået at vide af klagekontoret, at antallet af klager er styrtet ned, fordi at vi sidder en afdeling der rent faktisk håndterer det her, og forklarer hvad baggrunden for de forskellige ting vi laver er.

Hvornår opnår I flest hits – hvilke kriterier opfyldes her?

Det indhold der giver meget er de små enkeltstående historier, som kan stå for sig selv. Det er altid video, der virker bedst for os. Det er selvfølgelig lidt forskelligt fra brand til brand, og platform til platform. På DR3 laver vi en masse indhold, hvor vi ved siden af tv-programmet bestiller materiale decideret skræddersyet til

de forskellige social media-platformer. Det gør så også at folk er mere tilbøjelige til at både kunne lide det men også at engagere sig i det.

Arbejdes der bevidst med subkulturer/interessegrupper?

Det er jo klart at når vi viser hele det her x-games og vinterperioden, der ved de (snowboard community) jo godt at det er her det bliver sendt, så jeg sørger egentligt bare for at koordinere med Martin Kampmann, deres hovedkommentator, om at koordinere at det er de rigtige budskaber der kommer ud. Men det er jo klart at når vi er de eneste i Danmark der sender det, så skal vi tage lidt ejerskab på det. Men det startede jo mere eller mindre da vores afdeling startede, så det er klart at til næste år bliver der gjort en lidt mere dedikeret indsats. Vi var meget fokuserede på at kommunikere de forskellige events, og lod så Martin og de andre kommentatorer stå for resten af kommunikationen.

Men vi segmenterer generelt ikke vores kommunikation på de sociale medier. Vi har kun gjort det i meget få tilfælde på DRK, hvor det har været noget meget specifikt, f.eks. om modeugen, men det kan tælles på én hånd. På alle kanaler, både tv og radio, har vi en nuværende målgruppe, og et sted vi gerne vil flytte målgruppen hen. Hos DR3 stemmer målgruppen egentligt meget overens med, hvad der bliver sigtet på. Men sociale medier generelt har jo altid en yngre målgruppe end på tv. Men når vi ikke er et kommercielt medie, skal vi være der for alle. Man vil måske kunne øge engagementet ved at målrette mere specifikt, men jeg synes egentligt ikke at der er nogen grund til at gøre det for os. Man skal jo stadig kunne se vores ting, selvom man ikke er en del af den umiddelbare målgruppe.

Det handler også meget om genkendelighed. Er man egentligt interesseret i DR1, eller et program på DR1.

Hvordan arbejdes der pt. med Social TV konceptet, og udviklingen af dets potentiale?

Vi arbejder rigtigt meget med det. Men det er meget småt. Der er mange der bruger nettet mens de ser tv, det handler bare ikke om det program de ser. selvfølgelig er der potentiale i det, men det er simpelthen for småt i Danmark til at det er noget der ligesom gør sig gældende nu.

Hvad ville du vurdere at effekten var, f.eks. under snowboard-udsendelserne at de havde den her twitter-kommunikation?

Det er svært. Det er ikke noget der er blevet 'trending' (Twitter-begreb om et hashtag, der bruges meget i et kort, specifikt tidsrum). Jeg tror bare det har givet mulighed for de seere der er for at kommunikere med kommentatorholdet. De har nogle spørgsmål de gerne vil stille, og så er det det der ligesom bliver brugt som medie til det, fordi det er nemmere end at ringe eller skrive ind. Det er jo også derfor folk klager på de sociale medier nu, hvor vi også svarer med det samme, og vi kan se at det hjælper. Så alt sådan noget kundeservice flytter også derved. Det er meget nemmere der, og man ved at der er direkte kontakt.

Men i forhold til social tv, så begynder vi på DR3 nu at lave indhold kun til de sociale medier. Det kommer så også på tv bagefter, men hovedformålet er at få det til at fungere på de sociale medier. Det første der kommer til at komme ud, er den nye natflade på DR3, der indtil videre har haft kameraer på natarbejdere, der kommer til at omhandle mindfulness mv. Det er indhold er egentligt specifikt lavet til Youtube og ikke til tv. Youtube kommer til at blive en stor kanal for os. Indtil videre har det været lidt en blandet landhandel for DR3, og vi har først fået vores Youtube-man for tre måneder siden. Der er selvfølgelig også en masse regler for hvornår og hvad vi må lægge ud på Youtube i kraft af at det er et amerikansk anpartselskab og DR er en public service virksomhed. Alt indhold vi lægger ud skal også på DR tv, så brugerne ikke behøver at gå ud på en tredjeparts-plattform. Medmindre det er i markedsføringsøjemed, f.eks. trailere.

Hvad med de andre platforme?

Snapchat bruger vi meget på f.eks. P3 nyhederne, Sporten, DR3 og Ultra. Og vi kan se at det har en meget stor effekt. X-factor brugte det f.eks. i år, og fik over 50.000 følgere i løbet af de 2-3 måneder de havde den oppe, sammenlignet med at de har 100.000 facebookfans. Så vi har rigtigt meget engagement på Snapchat.

Hvilken platform er bedst til at drive engagement?

Det gør vi stadig nu på facebook, og Snapchat er en nummer to og virkelig på vej frem. Altså det er jo en svær platform fordi de selv ikke rigtigt ved hvad de skal gøre med den endnu. Vi ved godt hvor det måske ender henne, når de er i gang med at teste reklamer af og promote stories, men vi har stadig ikke kontakt til Snapchat endnu. Vi har kontakt til Facebook, Instagram, Youtube og Twitter, men Snapchat har stadig ikke åbnet op for at have europæiske kontakter. Men altså Spørg Mig om Alt havde 2-3000 views på deres Snapchat story, og med den slags engagement, hvor de sidder og fokuserer på indholdet i flere minutter, i forhold til hvad det giver i én reach på facebook, er det så meget mere værd på Snapchat. Og fordi at det er et lukket netværk, er det meget bedre for os at samle informationer ind på den måde. Folk er meget mere tilbøjelige til at give noget til os, fordi det ikke kommer ud til deres familie og venner og alle de der ting. Så Snapchat er en virkelig god platform for os.

Hvad med apps? F.eks. havde I en til X-factor.

Ultra får en app. Og det er den eneste app, der er på bedding lige nu. Det får de fordi at de ikke må være på Facebook, men de gider heller ikke. De vil hellere være på Instagram, Youtube og Snapchat.

X-factor fik en app, fordi det var en måde at komme tættere på seerne på, og for at drive engagement. De kunne ligesom være med til at bestemme hvad der skulle ske i programmet, plus at de kunne stemme i appen. Den nåede at blive hentet 500.000 gange. Den tog rigtigt fart da liveprogrammerne gik i gang og man fik bestemmelse gennem appen. Så den har været en kæmpe success. Appen er dog lavet af folkene bag X-factor franchiset, så det er meget begrænset hvilke muligheder der har været for at ændre på den eller dens indhold. Det gjorde en stor forskel for programmet af have appen.

Hvordan måles loyalitet hos DR?

Det er medieforskningsafdelingen der måler på loyaliteten, gennem interviews og fokusgrupper. Jeg får jo bare resultaterne af det, jeg ved faktisk ikke helt hvad de måler. De måler på antal seere og hvilken målgruppe man passer ind i, om man er individfokuseret eller traditionalt fokuseret, hvordan de anskuer kanalens brand, hvor lang tid de ser kanalen, om de ser dem på tv og ser dem digitalt, om de ser dem på tv og følger dem på de sociale medier, og de måler også på tværs af de sociale medier. Vi har næsten 3 millioner følgere i Danmark, og så har vi 880.000 unikke følgere, så de følger ca. 2,5 side hver.

Hvad er nuværende status for antal loyale seere?

Vi har et sharemål på DR3, som jeg lige på stående fod ikke kan huske, men vi er over mål lige nu i hvert fald. Det kan Irene svare på. Men der er mange faktorer der spiller ind over for det, f.eks. havde vi sidste år vinter OL på DR3, som gav et kæmpe boost, så i år ligger vi dårligere i den periode. Så det er meget sæsonbestemt.

Hvordan skabes loyale seere hos DR3? Og hvad er den primære driver for social media?

Hele præmissen for sociale medier for mig handler jo om at komme tættere på seerne eller brugerne, og jeg er rigtig ked af at der er mange der bruger de sociale medier som markedsføringsplatforme. Vi får rigtigt meget positiv respons, fordi vi forklarer hvad det er for nogle præmisser vi laver de her programmer på. Vi laver jo på DR3 nogle rigtigt, rigtig kontroversielle og meget, meget nærgående programmer. En af kanalens præmisser er, at vi skal gå så tæt på som overhovedet muligt, og komme ind steder, hvor man ikke kan normalt. Og når vi forklarer hvad præmisserne for at lave de her programmer er, så får vi et meget tættere forhold til vores seere. For der er mange af programmerne, der virkelig bliver meget bedre af, at du får

denne her forklaring ved siden af. Jeg kan rigtigt godt lide at folk stiller så mange spørgsmål til det på de sociale medier, for det beviser jo, at det rent faktisk rører dem. Det at vi forklarer tingene giver ligesom et ekstra lag, og det synes jeg også er nødvendigt. Der er mange der henvender sig, som er sure til at starte med, som for en forklaring, og som rent faktisk siger bagefter, at 'jamen, så kan vi egentligt godt forstå'. F.eks. vores porno-tema havde været en katastrofe, hvis vi ikke havde haft de sociale medier ved siden af.

Vil det sige, at kanalen DR3 og de sociale medie-kanaler tilknyttet er afhængige af hinanden?

Altså kanalen er rigtig afhængig af hvad vi gør på de sociale medier, for det giver jo faktisk kanalen en stemme, og når jeg agerer på kanalens vegne har jeg jo brandet i mine hænder. Vi prøver jo lidt at gøre os uafhængige af hinanden, så man kan forstå indholdet på platformen, på platformens egne præmisser, men når det er et tv-brand er det selvfølgelig svært at skille dem ad fuldstændigt, vi bliver jo nødt til at ligge os op af, hvad det er for nogle programmer vi har. Vi laver godt nok et program nu, som tidligere var et DR2 program, der hedder Nyt fra Jylland, hvor vi nu kører en hel sæson med 18 afsnit udelukkende på de sociale medier alene, som kommer ud på 5-6 forskellige platforme, deriblandt DR3. det fungerer også rigtigt fint, men der er jo ikke noget forhold til tv overhovedet. Det er et sammenspil, men vi kan også godt lide at være uafhængige.

Hvad gøres der for at omdanne engagement på sociale medier til loyale seere?

Vi er meget anerkendende overfor al input der kommer. Det i sig selv er jo med til at øge loyaliteten. Det med at folk før i tiden ikke har fået svar på deres ting. Altså nu, selvom det er noget positivt, går vi også ind og siger 'tak', og går ind og er imødekommende overfor folk, og hører på hvad de har at sige. Jeg ved godt at det kan være lidt svært, når vi er så store, men vi kan bare mærke at det gør en kæmpe stor forskel.

Hvad anses på nuværende tidspunkt for at være de største udfordringer ift. at skabe loyale seere?

Det er jo spørgsmålet om det er det der er formålet ved at være på de sociale medier. Altså åbenheden er klart vigtigere for mig, og også for firmaet. Det der står øverst på vores liste er, at flere folk skal bruge vores ting, flere folk skal se vores ting, men vi skal også være meget mere åbne og imødekommende, og det er meget vigtigt for os. Og jeg tror at åbenheden og imødekommenheden er med til at skabe loyalitet. Det er selvfølgelig en stor udfordring i og med at vi er meget få mennesker i virksomheden, der arbejder med det her, og at man først for meget kort tid siden faktisk har allokeret et budget dedikeret til det. Så vi er bare lidt bagefter. Vi er selvfølgelig altid på de her platformes præmisser, det er jo ikke vores eget territorie, vi er underlagt hvad de gør. Jeg håber bare at vi kan være med til at få det til at gøre en forskel for folk, og få det ud til nogle flere mennesker. Jeg ved ikke helt om man kan skabe loyale seere på den måde. Jeg tror det kommer an på hvor gammel man er, er man lidt ældre kan det være man er dedikeret til at se en kanal, hvorimod at andre kan være mere dedikerede til at se et show, og så kan det blive vist på den ene eller anden kanal eller on demand tjeneste. Det er rigtigt svært at få brand-loyalitet på den måde. Det kan få en brand-værdi, altså hvad folk anser brandet for at være, men folk bevæger sig hurtigt videre. Jeg er helt sikker på at den her åbenhed er med til at rykke noget ved folk, men om det får dem til at se mere tv, det ved jeg ikke. Det kan vi ikke måle. Nu er vi på de platforme vi er på, og hvis vi kan gøre en forskel der, så er vi også med til at gøre en forskel for brandet overordnet, men om det ser mere tv af den grund, det ved jeg ikke.

Så I fokuserer mere på at styrke brand-værdien?

Ja, og være meget mere åbne, specielt for DR3, som trods alt sender nogle lidt mere kontroversielle programmer.

Ved du om der bliver målt på DR3s brand-værdi?

Det gør der, det gør medieforskning. Irene har de der DR3-specifikke ting.

APPENDIX B – BRAND PLATFORM OF DR3

Source: David Billeskov, DR3 (2015)



Brandplatform DR 3

MÅL DR3 skal opleves som en modig kanal.	MÅLGRUPPE Mennesker, der har lyst til at blive udfordret.
ROLLE At være en slags "new public service", der i sin form appellerer mere til den yngre del af danskerne. DR3 undrer sig over og stiller spørgsmålstegn ved livets og verdenssamfundets absurditeter og selvfølgeligheder. DR3 lægger krop til undersøgelser og eksperimenter i et public service perspektiv. DR3 går tæt på personlige oplevelser og erfaringer og giver brugerne mulighed for at leve sig ind i væsentlige emner og problemstillinger. DR3 er hudløst ærlig.	VÆRDIER • Modig • Udfordrende • Hudløs ærlig STIL OG TONE • Undersøgende • Ægte • Uforudsigelig • Underholdende USP DR3 er public service TV, der kan mærkes.

Målhierarki DR 3

	VIRKSOMHEDSTRATEGISK MÅL UDFORDRE-samle-oplyse
	FORBRUGSMÅL Share: 15-39 år 3,0%. Dækning: 15-39-år 29%
	MARKETINGMÅL Øget dækning blandt 15-24-årige
	KOMMUNIKATIONSMÅL Kvalificeret kendskab og genvalg
	RELATIONSMÅL Den kanal fra DR, jeg ikke vil undvære 3% blandt 15-39-årige
	BRANDSTRATEGISK MÅL DR3 er en modig kanal

APPENDIX C – SURVEY DESIGN

This survey was conducted using www.surveymonkey.com.

Page 1:

Associationer

Velkommen til min spørgeundersøgelse

Tak, fordi du deltager i denne spørgeundersøgelse. Din besvarelse har stor betydning for færdiggørelsen af mit speciale!

Sker det, at du ikke kender til et af temaerne, udfylder du bare skemaet så godt som muligt, ud fra de associationer du umiddelbart får.

Næste

Udgivet af

 **SurveyMonkey®**

Se, hvor let det er at [oprette en spørgeundersøgelse](#).

Associationer

DR3

Hvilke associationer får du når du tænker på DR3?

Hvad forbinder du med DR3? Jeg beder dig på denne side angive 7-10 associationer du får, når du tænker på DR3.

1. Angiv herunder dine associationer om DR3:

DR3 - Association 1	
DR3 - Association 2	
DR3 - Association 3	
DR3 - Association 4	
DR3 - Association 5	
DR3 - Association 6	
DR3 - Association 7	
DR3 - Association 8	
DR3 - Association 9	
DR3 - Association 10	

2. Du bedes herunder gøre følgende for hver enkelt association:

- 1) Give en kort forklaring
- 2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er
- 3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Eksempel med associationen 'sødt' om temaet 'slik':

slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv

Til Association 1	
Til Association 2	
Til Association 3	
Til Association 4	
Til Association 5	
Til Association 6	
Til Association 7	
Til Association 8	
Til Association 9	
Til Association 10	

Forrige

Næste

Associationer

Riders.dk

Hvilke associationer får du, når du tænker på Riders.dk?

Hvad forbinder du med Riders.dk? På samme måde som med DR3, beder jeg dig nu på denne side at angive 7-10 associationer du får, når du tænker på Riders.dk.

3. Angiv herunder dine associationer om Riders.dk:

Riders.dk - Association 1	
Riders.dk - Association 2	
Riders.dk - Association 3	
Riders.dk - Association 4	
Riders.dk - Association 5	
Riders.dk - Association 6	
Riders.dk - Association 7	
Riders.dk - Association 8	
Riders.dk - Association 9	
Riders.dk - Association 10	

4. Du bedes herunder gøre følgende for hver enkelt association:

- 1) Give en kort forklaring
- 2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er
- 3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Eksempel med associationen 'sødt' om temaet 'slik':

slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv

Til Association 1	
Til Association 2	
Til Association 3	
Til Association 4	
Til Association 5	
Til Association 6	
Til Association 7	
Til Association 8	
Til Association 9	
Til Association 10	

Forrige

Næste

Associationer	
Snowboarding	
Hvilke associationer får du, når du tænker på snowboarding?	
Hvad forbinder du med snowboarding? På samme måde som med DR3 og Riders.dk, beder jeg dig nu på denne side at angive 7-10 associationer du får, når du tænker på snowboarding.	
5. Angiv herunder dine associationer om snowboarding:	
Snowboarding - Association 1	
Snowboarding - Association 2	
Snowboarding - Association 3	
Snowboarding - Association 4	
Snowboarding - Association 5	
Snowboarding - Association 6	
Snowboarding - Association 7	
Snowboarding - Association 8	
Snowboarding - Association 9	
Snowboarding - Association 10	
6. Du bedes herunder gøre følgende for hver enkelt association:	
1) Give en kort forklaring	
2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er	
3) Skrive hvorvidt associationen er positiv, neutral eller negativ	
Eksempel med associationen 'sødt' om temaet 'slik': slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv	
Til Association 1	
Til Association 2	
Til Association 3	
Til Association 4	
Til Association 5	
Til Association 6	
Til Association 7	
Til Association 8	
Til Association 9	
Til Association 10	
Forrige Næste	

Associationer

Standard-spørgsmålene

7. Køn

8. Alder

9. Din relation til det danske snowboard community (sæt gerne flere kryds)

- ☐ Jeg er aktiv snowboarder (gælder også hvis man "blot" står på den årlige skitur)
- ☐ Jeg står ikke selv på snowboard, men ser det gerne på TV/streamer det
- ☐ Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt
- ☐ Jeg ved hvad Riders.dk er
- ☐ Jeg besøger af og til Riders.dk
- ☐ Jeg er aktivt medlem af Riders.dk
- ☐ Andet (angiv venligst)

10. Dit forhold til DR3 (sæt gerne flere kryds)

- ☐ Jeg ser/streamer DR3 flere gange i ugen
- ☐ Jeg ser/streamer DR3 mindst én gang i ugen
- ☐ Jeg ser/streamer DR3 mindst én gang i måneden
- ☐ Jeg ser/streamer DR3 mindre end én gang i måneden
- ☐ Jeg ser/streamer aldrig DR3
- ☐ Jeg følger DR3 på mindst ét socialt medie
- ☐ Jeg følger DR3 på mere end et socialt medie
- ☐ Jeg ved ikke hvad DR3 er
- ☐ Andet (angiv venligst)

Forrige

Færdig

APPENDIX D – SURVEY ANSWERS OVERVIEW

Angiv herunder dine associationer om DR3:

Besvaret: 50 Sprunget over: 0

Svarvalg	Besvarelser	
DR3 - Association 1	Besvarelser	100,00% 50
DR3 - Association 2	Besvarelser	92,00% 46
DR3 - Association 3	Besvarelser	86,00% 43
DR3 - Association 4	Besvarelser	72,00% 36
DR3 - Association 5	Besvarelser	56,00% 28
DR3 - Association 6	Besvarelser	48,00% 24
DR3 - Association 7	Besvarelser	38,00% 19
DR3 - Association 8	Besvarelser	14,00% 7
DR3 - Association 9	Besvarelser	6,00% 3
DR3 - Association 10	Besvarelser	6,00% 3

Du bedes herunder gøre følgende for hver enkelt association:
1) Give en kort forklaring
2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er
3) Skrive hvorvidt associationen er positiv, neutral eller negativ
Eksempel med associationen 'sødt' om temaet 'slik': slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv

Besvaret: 42 Sprunget over: 8

Svarvalg	Besvarelser	
Til Association 1	Besvarelser	100,00% 42
Til Association 2	Besvarelser	90,48% 38
Til Association 3	Besvarelser	80,95% 34
Til Association 4	Besvarelser	69,05% 29
Til Association 5	Besvarelser	54,76% 23
Til Association 6	Besvarelser	45,24% 19
Til Association 7	Besvarelser	35,71% 15
Til Association 8	Besvarelser	14,29% 6
Til Association 9	Besvarelser	4,76% 2
Til Association 10	Besvarelser	4,76% 2

Angiv herunder dine associationer om Riders.dk:

Besvaret: 31 Sprunget over: 19

Svarvalg		Besvarelser	
Riders.dk - Association 1	Besvarelser	100,00%	31
Riders.dk - Association 2	Besvarelser	48,39%	15
Riders.dk - Association 3	Besvarelser	38,71%	12
Riders.dk - Association 4	Besvarelser	25,81%	8
Riders.dk - Association 5	Besvarelser	16,13%	5
Riders.dk - Association 6	Besvarelser	12,90%	4
Riders.dk - Association 7	Besvarelser	12,90%	4
Riders.dk - Association 8	Besvarelser	6,45%	2
Riders.dk - Association 9	Besvarelser	6,45%	2
Riders.dk - Association 10	Besvarelser	6,45%	2

Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativEksempel med associationen 'sødt' om temaet 'slik':slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv

Besvaret: 21 Sprunget over: 29

Svarvalg		Besvarelser	
Til Association 1	Besvarelser	100,00%	21
Til Association 2	Besvarelser	52,38%	11
Til Association 3	Besvarelser	33,33%	7
Til Association 4	Besvarelser	23,81%	5
Til Association 5	Besvarelser	14,29%	3
Til Association 6	Besvarelser	14,29%	3
Til Association 7	Besvarelser	14,29%	3
Til Association 8	Besvarelser	4,76%	1
Til Association 9	Besvarelser	4,76%	1
Til Association 10	Besvarelser	4,76%	1

Angiv herunder dine associationer om snowboarding:

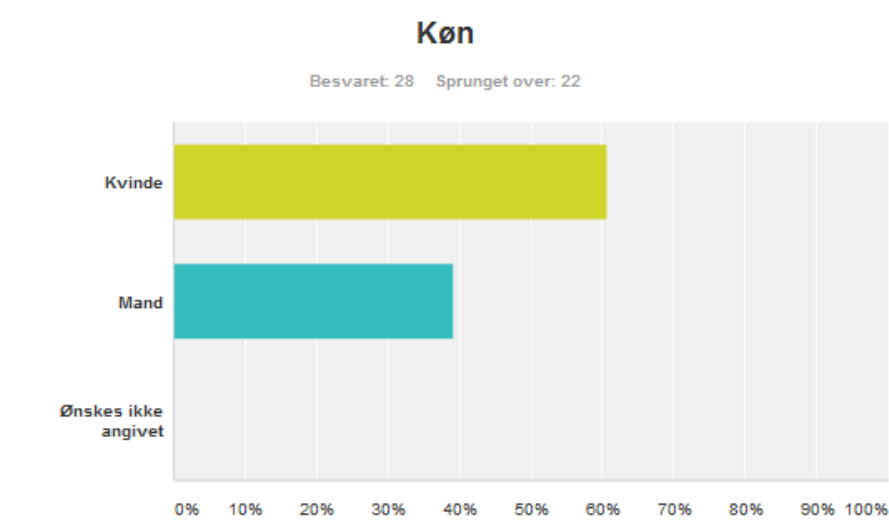
Besvaret: 29 Sprunget over: 21

Svarvalg	Besvarelser	
Snowboarding - Association 1	Besvarelser	100,00% 29
Snowboarding - Association 2	Besvarelser	93,10% 27
Snowboarding - Association 3	Besvarelser	86,21% 25
Snowboarding - Association 4	Besvarelser	72,41% 21
Snowboarding - Association 5	Besvarelser	55,17% 16
Snowboarding - Association 6	Besvarelser	51,72% 15
Snowboarding - Association 7	Besvarelser	44,83% 13
Snowboarding - Association 8	Besvarelser	17,24% 5
Snowboarding - Association 9	Besvarelser	10,34% 3
Snowboarding - Association 10	Besvarelser	6,90% 2

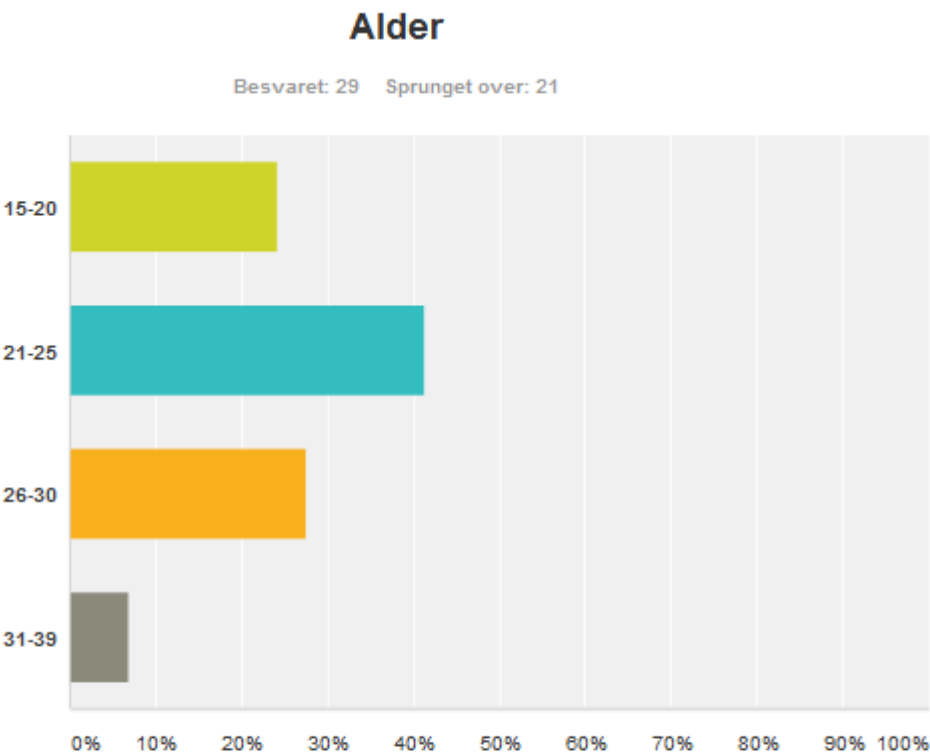
Du bedes herunder gøre følgende for hver enkelt association:
1) Give en kort forklaring
2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er
3) Skrive hvorvidt associationen er positiv, neutral eller negativ
Eksempel med associationen 'sødt' om temaet 'slik':
slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv

Besvaret: 25 Sprunget over: 25

Svarvalg	Besvarelser	
Til Association 1	Besvarelser	100,00% 25
Til Association 2	Besvarelser	92,00% 23
Til Association 3	Besvarelser	84,00% 21
Til Association 4	Besvarelser	72,00% 18
Til Association 5	Besvarelser	56,00% 14
Til Association 6	Besvarelser	52,00% 13
Til Association 7	Besvarelser	44,00% 11
Til Association 8	Besvarelser	12,00% 3
Til Association 9	Besvarelser	8,00% 2
Til Association 10	Besvarelser	4,00% 1



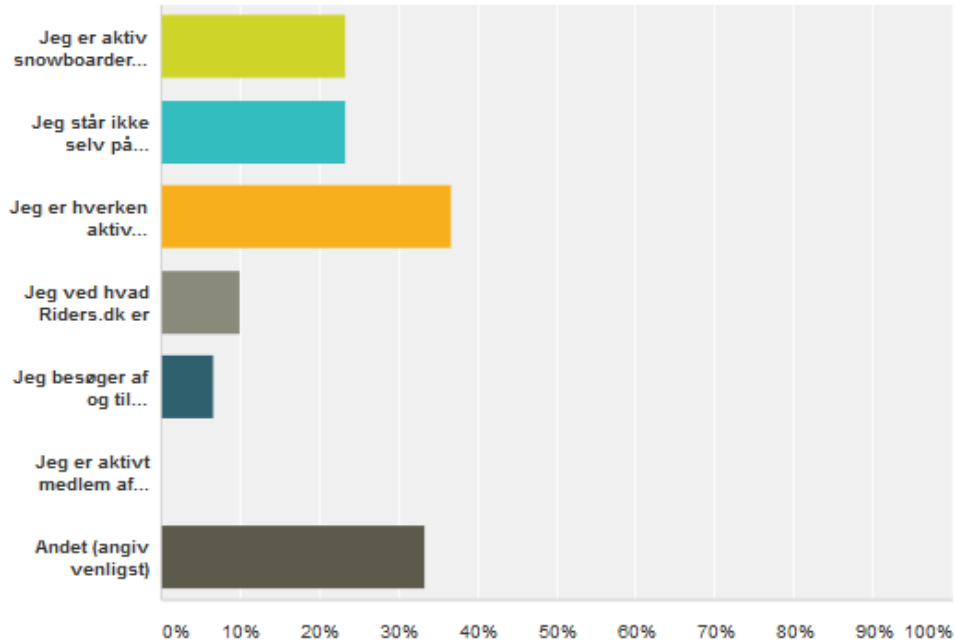
Svarvalg	Besvarelser	
Kvinde	60,71%	17
Mand	39,29%	11
Ønskes ikke angivet	0,00%	0
I alt		28



Svarvalg	Besvarelser	
15-20	24,14%	7
21-25	41,38%	12
26-30	27,59%	8
31-39	6,90%	2
I alt		29

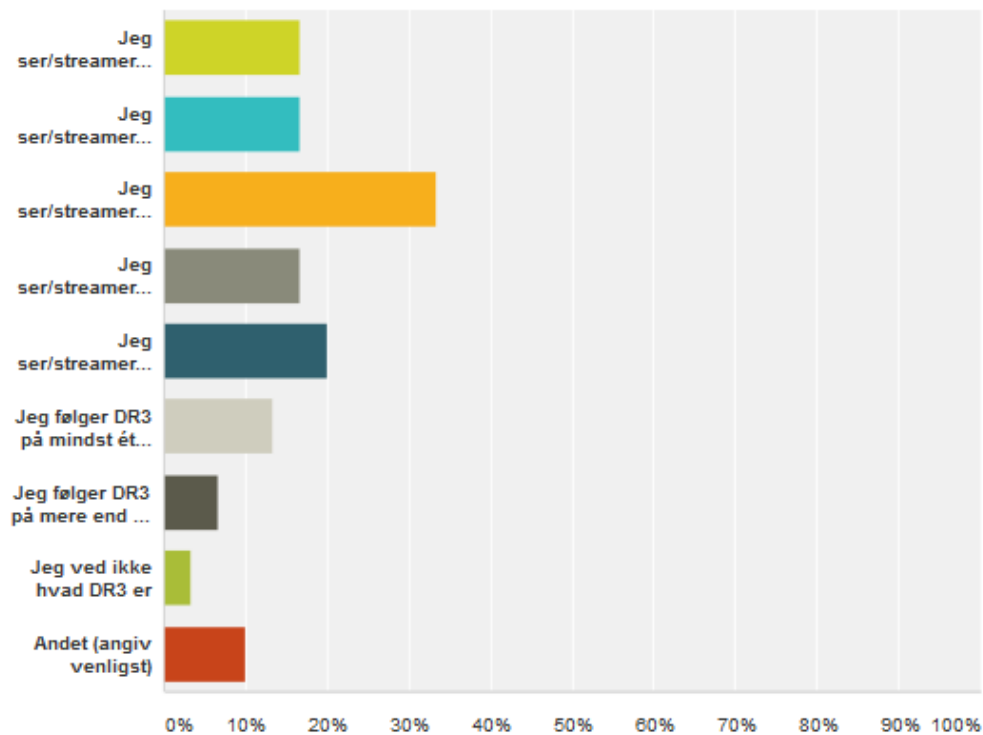
Din relation til det danske snowboard community (sæt gerne flere kryds)

Besvaret: 30 Sprunget over: 20



Dit forhold til DR3 (sæt gerne flere kryds)

Besvaret: 30 Sprunget over: 20



APPENDIX E – INDIVIDUAL SURVEY RESPONSES

This full overview over individual survey answers has been cleaned, i.e. answers deemed unfit for analysis have been removed.

This overview is in Danish.

#1 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungdomsserier
- DR3 - Association 2 Xgames
- DR3 - Association 3 Peter Falktoft
- DR3 - Association 4 Monte Carlo
- DR3 - Association 5 Emil Thorup

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Surf
- Riders.dk - Association 2 Kitesurf
- Riders.dk - Association 3 Ski
- Riders.dk - Association 4 Snowboard

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativEksempel med associationen 'sødt' om temaet 'slik':slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Sne
- Snowboarding - Association 2 Shaun White
- Snowboarding - Association 3 Xgames
- Snowboarding - Association 4 Burton

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er aktiv snowboarder (gælder også hvis man 'blot' står på den årlige skitur)
- Jeg ved hvad Riders.dk er
- Jeg besøger af og til Riders.dk

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i ugen

#2

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Kultur
- DR3 - Association 2 Licens
- DR3 - Association 3 Ungdom
- DR3 - Association 4 Verden
- DR3 - Association 5 Udlandet
- DR3 - Association 6 Dokumentar
- DR3 - Association 7 Nyt

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Jeg tror, at jeg har oplevet det, 5, positiv
- Til Association 2 Jeg tror, at jeg har oplevet det, 3, negativ
- Til Association 3 Jeg tror, at jeg har oplevet det, 4, positiv
- Til Association 4 Jeg tror, at jeg har oplevet det, 2, positiv
- Til Association 5 Jeg tror, at jeg har oplevet det, 3, positiv
- Til Association 6 Jeg tror, at jeg har oplevet det, 2, positiv
- Til Association 7 Jeg tror, at jeg har oplevet det, 2, positiv

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Ingen associationer
- Riders.dk - Association 2 Ingen associationer
- Riders.dk - Association 3 Ingen associationer

- Riders.dk - Association 4 Ingen associationer
- Riders.dk - Association 5 Ingen associationer
- Riders.dk - Association 6 Ingen associationer
- Riders.dk - Association 7 Ingen associationer
- Riders.dk - Association 8 Ingen associationer
- Riders.dk - Association 9 Ingen associationer
- Riders.dk - Association 10 Ingen associationer

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Ingen associationer
- Til Association 2 Ingen associationer
- Til Association 3 Ingen associationer
- Til Association 4 Ingen associationer
- Til Association 5 Ingen associationer
- Til Association 6 Ingen associationer
- Til Association 7 Ingen associationer
- Til Association 8 Ingen associationer
- Til Association 9 Ingen associationer
- Til Association 10 Ingen associationer

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Sjovt
- Snowboarding - Association 2 Fedt
- Snowboarding - Association 3 Overlegent
- Snowboarding - Association 4 Farligt
- Snowboarding - Association 5 Sæsonpræget
- Snowboarding - Association 6 Godt
- Snowboarding - Association 7 Sundt

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor

stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Føles godt, 5, positiv
- Til Association 2 Det går hurtigt, 4, positiv
- Til Association 3 Det er federe end ski, 3, positiv
- Til Association 4 Det kan gå galt, 4, positiv
- Til Association 5 Man kan se frem til det, 3, positiv
- Til Association 6 Det er godt få nye oplevelser, 4, positiv
- Til Association 7 Motion er godt, 2, positiv

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 26-30

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg står ikke selv på snowboard, men ser det gerne på TV/streamer det

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindre end én gang i måneden

#3 FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Scateboarding (jeg er dog primet nu;)
- DR3 - Association 2 Tyske film
- DR3 - Association 3 Ungdomsprogrammer
- DR3 - Association 4 Statslig

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Jeg har en ide om at DR 3 viser "utradisjonell" sport - 4 - neutral
- Til Association 2 Det kan være jeg forveksler med DR 2, men igen noget med alternative programmer/film der ikke vises på de andre mere mainstream kanaler - 2 - negativ
- Til Association 3 Jeg tror DR3 går efter en ung målgruppe, og hipstere - 3 - negativ (

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 nyhedsblog
- Riders.dk - Association 2 Vintersport

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Jeg antager du mener riders.dk, men efter mit ene besøg tænker jeg umiddelbart nyheter om sport for spesielt interesserede - 5 - neutral
- Til Association 2 Brætsport forbinder jeg med vinter(måske fordi jeg er fra Norge)- 2-neutral

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Hue
- Snowboarding - Association 2 Saggy jeans
- Snowboarding - Association 3 Varmestue
- Snowboarding - Association 4 Oakley
- Snowboarding - Association 5 Halfpipes
- Snowboarding - Association 6 Hemsedal

- Snowboarding - Association 7 Vinter

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativEksempel med associationen 'sødt' om temaet 'slik':slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv

- Til Association 1 Uden hue bliver man kold på ørene når man kører snowboard - 3 -neutral
- Til Association 2 Tøjstil forbundet med snowboarding - 5 - negativ
- Til Association 3 Efter timer med dårlig tøjstil og kolde ører er varmestuen et højdepunkt når man kører - 3 - positiv
- Til Association 4 Producent af tøj og udstyr - 3 - neutral
- Til Association 5 Bestemt område i pisten primært brugt af snowboardere - 5 - neutale
- Til Association 6 Skisport sted der ofte har snowboard events - 3-positiv
- Til Association 7 Snowboard er en vintersport - 5 - neutral

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 26-30

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er aktiv snowboarder (gælder også hvis man 'blot' står på den årlige skitur)

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer aldrig DR3

#4 - IKKE FULDFØRT – Ikke brugbar

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Bonderøven

Respondenten svarede ikke på flere spørgsmål

#5 FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungdom
- DR3 - Association 2 Anderledes
- DR3 - Association 3 Ekstrem sport
- DR3 - Association 4 Lidt ligegyldig

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Pga deres programmer, (4), positiv
- Til Association 2 Pga deres programmer, (2), hverken/eller
- Til Association 3 Pga jeres FB introduktion (siger sig selv)
- Til Association 4 Pga deres programmer, (5), negativ

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Ski og snowboard
- Riders.dk - Association 2 Langsom

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor

stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Har brugt sitet selv, (5), positiv
- Til Association 2 Opdatering med relevant indhold, (4), negativ

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Fedt
- Snowboarding - Association 2 Irriterende

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Dem der er gode er inspirerende at kigge på (5), positivt
- Til Association 2 Dem der er dårlige ødelægger pister, (5), negativt

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 26-30

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg står ikke selv på snowboard, men ser det gerne på TV/streamer det
- Jeg ved hvad Riders.dk er
- Jeg besøger af og til Riders.dk

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i måneden

- Jeg følger DR3 på mindst ét socialt medie

#6 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungt
- DR3 - Association 2 Grænsesøgende
- DR3 - Association 3 Godt tv
- DR3 - Association 4 Nye koncepter
- DR3 - Association 5 Meget håndholdt hjemmevideo
- DR3 - Association 6 Sjovt
- DR3 - Association 7 Reality på en ny måde

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 5
- Til Association 2 5
- Til Association 3 5
- Til Association 4 2
- Til Association 5 2
- Til Association 6 2
- Til Association 7 5

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Ved ikke
- Riders.dk - Association 2 Ved ikke
- Riders.dk - Association 3 Ved ikke
- Riders.dk - Association 4 Ved ikke
- Riders.dk - Association 5 Ved ikke

Respondenten svarede ikke på flere spørgsmål

7 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Kedelig
- DR3 - Association 2 Billig
- DR3 - Association 3 Nyt

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Jeg zapper altid over kanalen - 5 - negativ
- Til Association 2 Den grønne farve i logoet ser billig ud - 5 - negativ
- Til Association 3 Det er en nyere kanal - 5 - neutral

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Ingen

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Ingen

Respondenten svarede ikke på flere spørgsmål

#8 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Deres grønne logo på fjernsynet

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og

brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Jeg kender kun dr3 fra når jeg zapper.. Så deres logo på skærmen er den eneste association jeg har - 5 - neutral

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Jeg tænker på Ghost Rider filmen, fordi jeg ikke aner hvad riders er? :)

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Haha.. - 1 - neutral

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Snowboard konkurrencer
- Snowboarding - Association 2 Skiferie
- Snowboarding - Association 3 Burton

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Jeg tænker på snowboard konkurrencer i TV - 5 - positiv
- Til Association 2 Skiferie, fordi det er der jeg har mine egne snowboard minder fra - 5 - positiv
- Til Association 3 Jeg forbinder udseendet af et snowboarding med Burton, fordi de

boards og bindinger jeg har kørt med, har haft Burton logo på - 3 - positiv

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 26-30

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er aktiv snowboarder (gælder også hvis man 'blot' står på den årlige skitur)

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer aldrig DR3

#9 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungdoms tv
- DR3 - Association 2 Frisk
- DR3 - Association 3 Kultur
- DR3 - Association 4 Xgames
- DR3 - Association 5 Burde se det noget mere
- DR3 - Association 6 Grønt logo

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 De programmer der vises og måden de fremstilles på -4- positiv
- Til Association 2 Tv-spot for deres programmer og deres socialmedia profiler - 4 - positiv

- Til Association 3 Hedder den ikke dr3-kultur? - 3-positiv
- Til Association 4 Har set Xgames på DR 3 - 3- positivt
- Til Association 5 Tænker at de har programmer som jeg gerne vil se, men den ligger dumt i programoversigten så overser den nemt, bedre hvis den lå tæt på nogen af de andre store -3-positivt
- Til Association 6 Jeg kan bare se logo for mig og alt det andet grafik de laver -5- positivt

Respondenten svarede ikke på flere spørgsmål

#10 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 På grænsen af Public service
- DR3 - Association 2 Gammel med de unge
- DR3 - Association 3 Gode videnskabs programmer
- DR3 - Association 4 DR's legeplads

Respondenten svarede ikke på flere spørgsmål

#11- FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ung
- DR3 - Association 2 Hipt
- DR3 - Association 3 Radio
- DR3 - Association 4 farverig
- DR3 - Association 5 Prøver
- DR3 - Association 6 Homolesbians
- DR3 - Association 7 Lavkvalitet

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Dr3 appellerer til en ung demografi -5

- Til Association 2 De foretrækker hippe/moderne indslag-5
- Til Association 3 Husker mere radio end tv-4
- Til Association 4 Farverig hører til ung-3
- Til Association 5 De prøver ret hårdt på at blive det nye -4
- Til Association 6 Husker bare bedst den serie -5
- Til Association 7 Det føles mere som kvantitet end kvalitet de lige kommer med -4

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Kender det slet ikke
- Riders.dk - Association 2 Heste?
- Riders.dk - Association 3 snowboard
- Riders.dk - Association 4 Fedt

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Kender ikke-5
- Til Association 2 Lyder bare som heste -5
- Til Association 3 Nu tænker jeg også selv du mener snowboard. Og riders er det beste ord til at beskrive snowboardere
- Til Association 4 Hvis det er snowboard så er det jo fedt

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Flippede
- Snowboarding - Association 2 Badass
- Snowboarding - Association 3 Baggy
- Snowboarding - Association 4 Hop
- Snowboarding - Association 5 Trick
- Snowboarding - Association 6 Powder
- Snowboarding - Association 7 Burton

- Snowboarding - Association 8 Undervurderet
- Snowboarding - Association 9 Drenget

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 De fleste tænker det er flippede-4
- Til Association 2 Det er klart mere badass -5
- Til Association 3 Tendens til baggy bukser -5
- Til Association 4 Flere hop -5
- Til Association 5 Flere tricks, de fleste skitricks stamm-er fra snowboard-3
- Til Association 6 Fordi Powder giver surf ligger det mere- i snowboard -3
- Til Association 7 Største navn-4
- Til Association 8 Undervurderet som en sport for lazy stoners, set ned -på af alle skiløbere4
- Til Association 9 De fleste tænker kun det er til drenge-4

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er aktiv snowboarder (gælder også hvis man 'blot' står på den årlige skitur)

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer aldrig DR3
- Jeg følger DR3 på mere end et socialt medie

#12 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungdom
- DR3 - Association 2 Sport
- DR3 - Association 3 X games
- DR3 - Association 4 Snowboard
- DR3 - Association 5 Ski
- DR3 - Association 6 Gymnastik
- DR3 - Association 7 Kærlighed

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Dr3 henvender sig til ungdommen - 5 - Positivt.
- Til Association 2 Dr3 viser meget god sport - 4 - positivt.
- Til Association 3 Dr3 x games i alle afskygninger - 3 - positivt.
- Til Association 4 Dr3 viser lækker slopestyle - 3 - positivt
- Til Association 5 Dr3 viser også meget god ski - 3 - positivt
- Til Association 6 Dr3 viste dmt, stortrampolin og tumbling - 3 - positivt
- Til Association 7 Dr3 havde et tema om kærlighed i en uges tid i sidste måned - 3 - positivt.

Respondenten svarede ikke på flere spørgsmål

#13 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Walking dead
- DR3 - Association 2 Ungdomsprogrammer
- DR3 - Association 3 Monte Carlo
- DR3 - Association 4 Peter falktoft, der udtaler sig om snowboarding

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Huh???

Respondenten svarede ikke på flere spørgsmål

14 - IKKE FULDFØRT – ikke brugbar

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 har ikke fjernsyn

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativEksempel med associationen 'sødt' om temaet 'slik':slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv

- Til Association 1 dunno

Respondenten svarede ikke på flere spørgsmål

#15 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Unge
- DR3 - Association 2 Monte carlo
- DR3 - Association 3 X games
- DR3 - Association 4 X factor uk

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Programmerne er henvendt til unge mennesker
- Til Association 2 Peter falto ft og ham den anden
- Til Association 3 Altid gode til at vise programmer som andre ikke viser
- Til Association 4 Ser det vær tirsdag aften og det er godt

- Til Association 8 Ernæres af licenspenge - 3 - neutral
- Til Association 9 Personerne i programmerne er ofte fra København - 2 - neutral

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Energidrik
- Riders.dk - Association 2 B-kendte
- Riders.dk - Association 3 Jeg har aldrig hørt om det

Respondenten svarede ikke på flere spørgsmål

#16 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ung
- DR3 - Association 2 Sociale eksperimenter
- DR3 - Association 3 Sex
- DR3 - Association 4 Misbrug
- DR3 - Association 5 Dokumentar
- DR3 - Association 6 Fordomme
- DR3 - Association 7 Satire
- DR3 - Association 8 Licens
- DR3 - Association 9 København

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Det lyder som et program som folk der drikker meget energidrik ser
- Til Association 2 B-kendte deltager i det

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Det er unge som ser DR3 - 5 - positiv
- Til Association 2 Viser programmer som tester sociale eksperimenter og myter - 4 - positiv
- Til Association 3 Viser programmer som handler om sex - 3 - positiv
- Til Association 4 Viser programmer om misbrug - 2 - neutral
- Til Association 5 Viser ofte dokumentariske skildringer - 4 - positiv
- Til Association 6 Tester folks fordomme og forsøger at aflive dem - 4 - positiv
- Til Association 7 Sendefladen er ofte satirisk - 4 - positiv

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Mode
- Snowboarding - Association 2 Lækre mænd
- Snowboarding - Association 3 Konkurrence
- Snowboarding - Association 4 Farver
- Snowboarding - Association 5 USA
- Snowboarding - Association 6 Fart
- Snowboarding - Association 7 Puddersne

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Folk på snowboard er altid ekstremt moderigtigt klædt på - 5 - neutral
- Til Association 2 Flotte mænd kører snowboard - 5 - positivt
- Til Association 3 Snowboarding er meget konkurrencepræget - 3 - negativ
- Til Association 4 Snowboardere er klædt i farverigt tøj
- Til Association 5 Amerikansk sportsgren - 2 - neutral
- Til Association 6 Det går stærkt - 2 - neutral
- Til Association 7 De står godt i puddersne - 3 - neutral

SIDE 5: Standard-spørgsmålene

Sp7: Køn

Respondent sprang dette spørgsmål over.

Sp8: Alder

- 15-20

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 flere gange i ugen

#17 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Kultur
- DR3 - Association 2 genudsendelser
- DR3 - Association 3 for det ældre publikum

Respondenten svarede ikke på flere spørgsmål

#18 - FULDFØRT

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Monte Carlo
- DR3 - Association 2 X-games
- DR3 - Association 3 Walking Dead
- DR3 - Association 4 NBA
- DR3 - Association 5 Film
- DR3 - Association 6 Ungdommeligt
- DR3 - Association 7 Serier

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 programmet Monte Carlo - 3 - negativ (synes ikke om programet)
- Til Association 2 De er den eneste danske kanal jeg kender til der viser X-games sport - 5 - positiv
- Til Association 3 Amerikansk Serie - 3 - positiv
- Til Association 4 De viser amerikansk basket - 3 - positiv
- Til Association 5 De viser ofte film synes jeg - 4 - positiv (gode film)
- Til Association 6 Jeg synes de har indhold der henvender sig til publikum i slut teenager/start tyverne - 3 - neutrak
- Til Association 7 De viser mange serier - 3 - neutral

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Jeg kender desværre ikke Riders.dk :(

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Jeg kender desværre ikke Riders.dk :(

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Half pipes
- Snowboarding - Association 2 X-games
- Snowboarding - Association 3 Afslappet livsstil
- Snowboarding - Association 4 Skateboard
- Snowboarding - Association 5 Weed
- Snowboarding - Association 6 Baggy Tøj
- Snowboarding - Association 7 Fart

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 bruges til at lave triks - 3 - positiv
- Til Association 2 Underholdende - 4 - positiv
- Til Association 3 Easy going mennesker der står på snow board - 4 - positiv
- Til Association 4 Jeg forestiller mig at snowboardere også står på skateboard - 4 - neutral
- Til Association 5 jeg tænker de ryger lidt weed :) - 3 - neutral
- Til Association 6 de går afslappet klædt - 4 - positiv
- Til Association 7 Der er fart på når de gode står på snowboard - 3 - neutral

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 31-39

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindre end én gang i måneden

#19 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungdom
- DR3 - Association 2 Skisport
- DR3 - Association 3 Monte Carlo
- DR3 - Association 4 Hippet
- DR3 - Association 5 Nyt
- DR3 - Association 6 Fodbold
- DR3 - Association 7 Licens

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Indhold for den yngre generation - 3 - Positiv
- Til Association 2 Lidt mere ukendte sportsgrene - 2 - Positiv
- Til Association 3 Monte Carlo fra radioen samt deres tv shows - 3 - Positiv
- Til Association 4 Anderledes indhold end andre DR kanaler - 3 - Neutral
- Til Association 5 En ny kanal - 4 - Positiv
- Til Association 6 De viser vidst fodbold? - 1 - Positiv
- Til Association 7 Licenspenge - 4 - Negativ

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Har aldrig hørt om det, sorry!

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Har aldrig hørt om det, sorry!

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Skisport
- Snowboarding - Association 2 Skiferie
- Snowboarding - Association 3 Mit snowboard
- Snowboarding - Association 4 Peter Falktoft

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Skisport generelt - 3 - Positiv
- Til Association 2 Skiferie - 3 - Positiv
- Til Association 3 Mit eget snowboard samt udstyr - 3 - Positiv
- Til Association 4 Han er vidst kommentator på de fleste snowboard events - 3 - Positiv

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 26-30

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er aktiv snowboarder (gælder også hvis man 'blot' står på den årlige skitur)

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i måneden
- Andet (angiv venligst) Kender vel egentlig mest til det da jeg følger Peter Falktoft på facebook

#20 - FULDFØRT – ikke brugbar

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Gode programmer

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 3, jeg ser sjældent TV men dette er en af de foretrukne kanaler

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Jeg kender ikke riders

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 1

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Skiferie

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 1, jeg har aldrig selv stået på snowboard

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 15-20

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i måneden

#21 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 action film
- DR3 - Association 2 Extrem sports film
- DR3 - Association 3 grå zone licens vis a vis tv3 etc
- DR3 - Association 4 grøn

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 De har det med at vise ret nye block buster film 4 - negativ
- Til Association 2 mindes at have set the art of flight på DR3 - 4 - positivt
- Til Association 3 det samme som med nr 1
- Til Association 4 Farven på logoet - 5 - neutralt

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 kender det slet ikke

Respondenten svarede ikke på flere spørgsmål

#22 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Snowboard
- DR3 - Association 2 dokumentar
- DR3 - Association 3 bmx

Respondenten svarede ikke på flere spørgsmål

#23 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Film
- DR3 - Association 2 Dokumentarer

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 De spiller oftest gode film 5
- Til Association 2 Har mange fede dokumentare 5

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

Respondent sprang dette spørgsmål over.

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Ekstrem sport
- Snowboarding - Association 2 Redbull
- Snowboarding - Association 3 Frostgun

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Folk som søger grænser 2,5
- Til Association 2 Oftest sponsor af diverse snowboards events 5
- Til Association 3 Snowboard event 3

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt
- Jeg er aktiv snowboarder (gælder også hvis man 'blot' står på den årlige skitur)
- Andet (angiv venligst) Har stået på snowboard en gang men ikke sidste gang

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 flere gange i ugen

#24 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Gamle mennesker
- DR3 - Association 2 Dokumentarer
- DR3 - Association 3 Viden
- DR3 - Association 4 Klogskab

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Gamle mennesker ser DR3, 5, neutral
- Til Association 2 Der sendes mange dokumentarer på DR3, 5, Positiv
- Til Association 3 Man får en masse ny viden ved at se DR3, 4, positiv
- Til Association 4 Man bliver klog af at se, 4, positiv

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Kender ikke riders

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Baggy/street outfits
- Snowboarding - Association 2 Skibriller
- Snowboarding - Association 3 Øl
- Snowboarding - Association 4 Unge fyre

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Tøjet som snowboardere har på er ofte meget genkendeligt med mange mønstre eller farver, 5, neutral
- Til Association 2 Store briller med spejl effekt, 4, neutral
- Til Association 3 man drikker meget som snowboarder, 3, negativ
- Til Association 4 Ofte er det unge fyre som står på snowboard, 4, neutral

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 26-30

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Andet (angiv venligst) Jeg ser ikke og dyrker ikke snowboarding

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindre end én gang i måneden

#25 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Billigt
- DR3 - Association 2 Lav kvalitet
- DR3 - Association 3 Brug mine licenspenge bedre ellers lavere licens

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Billigt skrammelfjernsyn. Spild af sendeflade. 5 negativt
- Til Association 2 Lav kvalitet. Spild af licens penge. 5 negativ

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Intet

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Intet. Kender ikke sitet

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Kulde
- Snowboarding - Association 2 Masser af hash

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og

brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Sne, kulde. 3 neutral
- Til Association 2 Skæve mennesker 5 mest negativ

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 31-39

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i måneden

#26 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungt
- DR3 - Association 2 Vedkommende
- DR3 - Association 3 Peter Falktoft
- DR3 - Association 4 Sex
- DR3 - Association 5 Stoffer
- DR3 - Association 6 Spændende

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Værterne på programmer er unge, og indholdet henvender sig helt klart til et yngre publikum

- Til Association 2 Indholdet relaterer til min hverdag, og omhandler emner jeg er interesseret i
- Til Association 3 Hvis dr3 var en person ville han for mig være Peter Falktoft
- Til Association 4 Mange af programmerne handler om sex eller et aspekt heraf
- Til Association 5 Ellers handler de om stoffer
- Til Association 6 Pga ovenstående to temaer - programmer er ofte lidt på kanten og det gør dem spændende for mig

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Jeg kender ikke brandet
- Riders.dk - Association 2 Tænker det er noget med cykler
- Riders.dk - Association 3 Eller motorcykler

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Peter Falktoft
- Snowboarding - Association 2 Half-pipe
- Snowboarding - Association 3 Skiferie
- Snowboarding - Association 4 OL

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og

brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Han kommenterer snowboardkng, når det sendes i fjernsynet
- Til Association 2 Den klart mest interessante disciplin at se i fjerneren
- Til Association 3 Jeg har aldrig været på skiferie, men når dem jeg kender, fer har været afsted fortæller om deres oplevelser er det altid de seje der står på snowboard
- Til Association 4 Jeg ser oftest snowboard i TV, når der er vinter OL

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg står ikke selv på snowboard, men ser det gerne på TV/streamer det
- Andet (angiv venligst) Nu har jeg gættet hvad riders er :p

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i måneden
- Andet (angiv venligst) Det er hedder OM ugen/måneden på dansk, din jydetamp

#27 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Tørt
- DR3 - Association 2 Kedeligt
- DR3 - Association 3 Informativt
- DR3 - Association 4 Seriøst

- DR3 - Association 5 Debatter

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 altid tørre, oldscool programmer - 4 - negativt
- Til Association 2 indholdet at oftest uinteressant - 4- negativt
- Til Association 3 kan være berigende med viden hvis man interesserer sig for de aktuelle programmer - 4 - positivt
- Til Association 4 samme som ass 3 + føles ikke så "farvet" som fx tv2, men mere troværdigt - 4 - positivt
- Til Association 5 altid nogle som debatterer om emner - 4 - neutralt

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 ukendt
- Riders.dk - Association 2 useriøst
- Riders.dk - Association 3 billigt

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 har aldrig hørt om det - 5 - neutralt
- Til Association 2 navnet for det til at lyde lidt useriøst- 3 negativt
- Til Association 3 billigt - 3 neutralt

Respondenten svarede ikke på flere spørgsmål

#28 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Licens
- DR3 - Association 2 Fællesskab
- DR3 - Association 3 Kultur
- DR3 - Association 4 TV
- DR3 - Association 5 Public service
- DR3 - Association 6 Debat
- DR3 - Association 7 Underholdning

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Licensen bliver bl.a. anvendt til at producere DR3 - 5 - negativ
- Til Association 2 Som public service kanal prøver DR3 at ramme et bredt fællesskab - 4 - neutral
- Til Association 3 En del af sendefladen bliver brugt til kulturelle udsendelser - 4 - positiv
- Til Association 4 DR3 ses på TV - 3 - neutral
- Til Association 5 Som offentlig TV-station er DR3 en del af public service - 3 - negativ
- Til Association 6 Der foregår debat både på sendefladen og omkring DR som publicservice - 3 - neutral
- Til Association 7 DR3 viser også satire og underholdning - 1 - negativ

Respondenten svarede ikke på flere spørgsmål

#29 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungdom
- DR3 - Association 2 Sjove tv programmer (family guy og andet morsomt)

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og

brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 4
- Til Association 2 3

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Kendte ikke riders.dk. Sport (ski og surf) efter jeg havde set siden

Respondenten svarede ikke på flere spørgsmål

#30 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Nyheder
- DR3 - Association 2 Viden

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 5
- Til Association 2 4

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

Respondent sprang dette spørgsmål over.

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 God udfordring
- Snowboarding - Association 2 Bevægelse
- Snowboarding - Association 3 Sjovt
- Snowboarding - Association 4 Ferie

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 5
- Til Association 2 5
- Til Association 3 5
- Til Association 4 3

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 26-30

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Andet (angiv venligst) Har stået på SB 3 gange, sidst er 3 år siden

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer aldrig DR3

#31 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 vejdirektoratet
- DR3 - Association 2 gode programmer
- DR3 - Association 3 nyheder
- DR3 - Association 4 lidt gammel musik

- DR3 - Association 5 stabil
- DR3 - Association 6 virker altid

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 de er altid hurtigt ude med information 5
- Til Association 2 de er nogle programmer der er rigtig gode 5
- Til Association 3 musikken kan godt være lidt kedeligt 3
- Til Association 4 virker altid 5
- Til Association 5 5

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

Respondent sprang dette spørgsmål over.

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 sne
- Snowboarding - Association 2 svært
- Snowboarding - Association 3 sejt

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 dem der kan det er rigtig dygtige 5

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 flere gange i ugen

#32 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 dyreprogrammer
- DR3 - Association 2 x-faktor uk
- DR3 - Association 3 dokumentarer

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 spændende
- Til Association 2 sjovt
- Til Association 3 interessant

Respondenten svarede ikke på flere spørgsmål

#33 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Sjovt

- DR3 - Association 2 Ungt
- DR3 - Association 3 Spændende
- DR3 - Association 4 Socialt
- DR3 - Association 5 Relevant
- DR3 - Association 6 Forskelligt
- DR3 - Association 7 Fedt

Respondenten svarede ikke på flere spørgsmål

#34 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungdommelig
- DR3 - Association 2 Dokumentar
- DR3 - Association 3 Ægte
- DR3 - Association 4 Tema-ramme
- DR3 - Association 5 inddragende
- DR3 - Association 6 God

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Kanal for unge voksne. 5. Positiv
- Til Association 2 Skuldre virkeligheden. 3. Positiv
- Til Association 3 Skildre ægte mennesker, dilemmaer og temaer. Eks.følge en selvmordsramt, en som vil date osv. 5. Positiv
- Til Association 4 Beskæftigere sig med forskellige og aktuelle temaer. 4. Positivt.
- Til Association 5 Inddrager seeren i programmet. Hashtag, ring direkte og deltag i debatten. 4. Positiv
- Til Association 6 God kanal som rammer min målgruppe. 4. Positiv

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Kender ikke

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Kender ikke

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 vildt
- Snowboarding - Association 2 Sne
- Snowboarding - Association 3 Sejt

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Bakker, Adrenalinsus, farligt til tider. 5. Neutralt
- Til Association 2 Finder sted i sne og kulde. 5 positivt
- Til Association 3 Det virker sejt at kunne kører på snowboard. 4. Positivt

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i ugen

#35 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 En del af Danmarks radio
- DR3 - Association 2 Ungdomsbaseret
- DR3 - Association 3 Mange international serie
- DR3 - Association 4 Dokumentarer

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 DR er en forkortelse for Danmarks radio - 5 - neutral
- Til Association 2 Har set programmer der henvender sig til unge mennesker - 3 - Neutral
- Til Association 3 Har set mange amerikanske serier på kanalen - 3 - positiv
- Til Association 4 Jeg har bl.a. set en dokumentar om suspekt - 3 - Positiv

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Kender det ikke

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 ingen

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 15-20

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Andet (angiv venligst) Jeg har intet med snowboarding at gøre.

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i ugen
- Jeg ser/streamer DR3 mindst én gang i måneden
- Jeg ved ikke hvad DR3 er

#36 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Fjernsyn
- DR3 - Association 2 nationalt
- DR3 - Association 3 monte carlo
- DR3 - Association 4 blandet publikum
- DR3 - Association 5 svært at definere hvad de står for
- DR3 - Association 6 x
- DR3 - Association 7 X

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Neutral
- Til Association 2 Neutral
- Til Association 3 Positiv
- Til Association 4 Neutral
- Til Association 5 Negativ

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Ved ikke hvad det er
- Riders.dk - Association 2 x
- Riders.dk - Association 3 x
- Riders.dk - Association 4 x
- Riders.dk - Association 5 x
- Riders.dk - Association 6 x
- Riders.dk - Association 7 x

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 X
- Til Association 2 x
- Til Association 3 x
- Til Association 4 x
- Til Association 5 x
- Til Association 6 x
- Til Association 7 x

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Vinter
- Snowboarding - Association 2 rejse
- Snowboarding - Association 3 adventure
- Snowboarding - Association 4 oplevelser

- Snowboarding - Association 5 Overskide grænser
- Snowboarding - Association 6 livsfarligt
- Snowboarding - Association 7 ikke ski
- Snowboarding - Association 8 spændende

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Andet (angiv venligst) Aner intet om snowboarding og ser det heller ikke, det er cool for nogen, men ved ikke lige om for mig

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i måneden
- Jeg ser/streamer DR3 mindre end én gang i måneden

#37 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Monte Carlo
- DR3 - Association 2 Ungdom
- DR3 - Association 3 Sjovt
- DR3 - Association 4 Grøn
- DR3 - Association 5 Gode serier
- DR3 - Association 6 Under bældstedet

- DR3 - Association 7 Over grænsen
- DR3 - Association 8 Ligeglad
- DR3 - Association 10 Elsker det

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Monte Carlo er mit ynglings program og der bliver sendt på DR3 - 4 - Positiv
- Til Association 2 DR3 sender mest programmer der er tilgenget ungdommen - 5 - Positiv
- Til Association 3 Jeg syntes DR3 sender rigtig mange sjove programmer - 3 - Positiv
- Til Association 4 Deres logo er grønt - 2 - Neutralt
- Til Association 5 De sender for det meste gode serier om eftermiddagen på DR3 - 3 - Positiv
- Til Association 6 Deres humor er ofte under bældstedet, men da den er henvendt til unge er der okay - 3 - Positiv
- Til Association 7 Der er mange der syntes de går over grænsen for hvad der er okay at bruge licens pengene på, det syntes jeg ikke de gør - 3 - Neutralt
- Til Association 8 De er ligeglad med hvad folk (gamle mennesker) mener om dem, de går stdaig over folks (gamle menneskers) grænser - 4 - Positiv
- Til Association 10 Jeg er VILD med DR3 - 5 - Positiv

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Kender ikke Riders.dk

Respondenten svarede ikke på flere spørgsmål

#38 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ung
- DR3 - Association 2 Sjov
- DR3 - Association 3 Forsøg på at blande videnskab og underholdning
- DR3 - Association 4 HD
- DR3 - Association 5 Programmer om flykatastrofer og maskiner
- DR3 - Association 6 Ice Road truckers
- DR3 - Association 7 Mangel på kvalitets-tv
- DR3 - Association 8 Underholdning
- DR3 - Association 9 Talkshow
- DR3 - Association 10 Smart i en fart

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 De fleste programmer egner sig til unge - 5 - positiv
- Til Association 2 Der er flere sjove programmer på sendefladerne - 4 - positiv
- Til Association 3 Programmer der gennem underholdning og useriøsitet prøver at forklare videnskabelige problemstillinger - 3 - neutral
- Til Association 4 Kanalen er i HD - 2 - positiv
- Til Association 5 Sendefladerne udfyldes af ligegyldige programmer om truckere og flykatastrofer - 5 - meget negativ
- Til Association 6 Se association 5 - 4 - negativ
- Til Association 7 Indholdet af mange programmer rammer ikke DR's sædvanlige standard - 4 - negativ
- Til Association 8 Der er lagt stor vægt på underholdning - 5 - positiv
- Til Association 9 Kate Might med Jimmy Fallon f.eks. - 4 - positiv

- Til Association 10 Man forsøger at være hip og smart, hvilket ofte medfører et lavt kvalitetsniveau - 5 - negativ

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Kender det ikke

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Er ikke bekendt med hjemmesiden - 5 - negativ (I guess)

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Sne
- Snowboarding - Association 2 Ski
- Snowboarding - Association 3 Tricks
- Snowboarding - Association 4 Board
- Snowboarding - Association 5 Skitøj
- Snowboarding - Association 6 Alper/bjerger
- Snowboarding - Association 7 Fare
- Snowboarding - Association 8 Udland
- Snowboarding - Association 9 Ferie
- Snowboarding - Association 10 Stævner

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Man står som regel på snowboard i sne - 5 - neutral
- Til Association 2 Der er ofte skiere på pisterne - 5 - neutral
- Til Association 3 Mange kan lave tricks på Deres boards - 4 - positiv

- Til Association 4 Man står på et board - 5 - neutral
- Til Association 5 Man skal holde sig varm - 5 - positiv
- Til Association 6 Man står som regel på snowboard i bjerge - 5 - positiv
- Til Association 7 Set kan være farligt at stå på snowboard - 3 - negativ
- Til Association 8 Der er ikke rigtigt mulighed for at snowboarde i Danmark - 3 - neutral
- Til Association 9 Mange tager på skiferie - 4 - positiv
- Til Association 10 Mange dyster ved stævner - 3 - positiv

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 flere gange i ugen

#39 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungdoms tv
- DR3 - Association 2 Monte Carlo
- DR3 - Association 3 Glemte film
- DR3 - Association 4 Nye vinkler
- DR3 - Association 5 Grøn

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og

brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 1) målgruppen er unge 2) 5 3) positiv
- Til Association 2 1) efter de stoppede i radio, så kom de til dr3, 2) 4 3) neutral
- Til Association 3 1) mange af de film der vises er "gamle" ungdomsfilm 2) 3 3) neutral
- Til Association 4 1) nyheder bliver belyst anderledes og en ny tilgang til tingene, 2) 4 3) positiv
- Til Association 5 1) farven på deres logo, 2) 1 3) neutral

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

Respondent sprang dette spørgsmål over.

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

Respondent sprang dette spørgsmål over.

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 5: Standard-spørgsmålene

Sp7: Køn

Respondent sprang dette spørgsmål over.

Sp8: Alder

Respondent sprang dette spørgsmål over.

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Andet (angiv venligst) Ser det sjældent, men har fx set det hvis jeg har fulgt med i Monte Carlo

#40 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Programmer for det yngre segment
- DR3 - Association 2 Underholdning
- DR3 - Association 3 Anderledes viden
- DR3 - Association 4 Forsøg
- DR3 - Association 5 Troværdighed
- DR3 - Association 6 Sjove eksperimenter
- DR3 - Association 7 Ungdommeligt

Respondenten svarede ikke på flere spørgsmål

#41 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Satire
- DR3 - Association 2 Ung
- DR3 - Association 3 Nyskabende
- DR3 - Association 4 Dokumentar
- DR3 - Association 5 Monte Carlo
- DR3 - Association 6 Ekstrem sport
- DR3 - Association 7 Sjøv
- DR3 - Association 8 Serier

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor

stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Prioriterer satire - 4 - positiv
- Til Association 2 Programfladen synes at være rettet mod en yngre målgruppe - 4 - neutral
- Til Association 3 Kommer med mange nye programtyper - 4 - positiv
- Til Association 4 Spændende dokumentarer - 4 - positiv
- Til Association 5 Dejligt at se Monte Carlo på kanalen - 3 - positiv
- Til Association 6 Fedt udvalg af sport - 3 - positiv
- Til Association 7 Føler mig godt underholdt - 4 - positiv
- Til Association 8 Føler mig ikke tiltrukket af serieudvalget - 4 - negativ

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Ukendt hjemmeside

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Kender ikke hjemmesiden - 5 - neutral

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Skiferie
- Snowboarding - Association 2 Sne
- Snowboarding - Association 3 Vinter
- Snowboarding - Association 4 Hiphop
- Snowboarding - Association 5 Ungdom

- Snowboarding - Association 6 Ekstremsport
- Snowboarding - Association 7 Red Bull
- Snowboarding - Association 8 DR3

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Her jeg er stødt på snowboarding - 5 - neutral
- Til Association 2 Snowboarding foregår i sne - 5 - neutral
- Til Association 3 Foregår som oftest om vinteren - 5 - neutral
- Til Association 4 Virker forbundet med hiphop-kultur - 3 - neutral
- Til Association 5 Stærk ungdomsprofil - 4 - positiv
- Til Association 6 Forbundet med fare og adrenalin - 4 - positiv
- Til Association 7 Red Bull synes stærkt repræsenteret i sporten - 4 - positiv
- Til Association 8 Her ser jeg snowboarding i TV - 4 - positiv

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg står ikke selv på snowboard, men ser det gerne på TV/streamer det
- Andet (angiv venligst) Jeg ved ikke hvad Riders.dk er

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i måneden
- Jeg følger DR3 på mindst ét socialt medie

#42 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 ungt
- DR3 - Association 2 sjovt
- DR3 - Association 3 anderledes
- DR3 - Association 4 programmer man kan relatere til
- DR3 - Association 5 lidt ensformigt til tider

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 godt med noget til unge - 5 - positiv
- Til Association 2 kan godt lide de programmer med forsøg - 3- positivt
- Til Association 3 de fleste programmer handler om hverdagsting - 5 - positivt
- Til Association 4 det er den samme type programmer - 3 - negativt

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 har aldrig hørt om riders.dk
- Riders.dk - Association 2 cykelryttere?
- Riders.dk - Association 3 surfere
- Riders.dk - Association 4 ridning

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 har ingen ide om hvad det er - 5 - negativt
- Til Association 2 måske er det en cykelrytterhjemmeside - 3 - positivt
- Til Association 3 det at det hedder riders lyder lidt cool, ligesom surfere - 3 - positivt
- Til Association 4 måske en hjemmeside for hestesport - 3 - positivt

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 skisport
- Snowboarding - Association 2 funpark
- Snowboarding - Association 3 en bestemt type personer
- Snowboarding - Association 4 skatertøj
- Snowboarding - Association 5 begrænsede muligheder med snowboard i forhold til ski
- Snowboarding - Association 6 sejt

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 tænker på skisportsteder - 5 - positivt
- Til Association 2 de fleste snowboardere kan godt lide funpark, snowboard er mest lavet til park) -5 - neutral
- Til Association 3 snowboardere føler sig sejere end skiløbere - 3 - negativt
- Til Association 4 snowboardere har noget bestemt skateragtigt skitøj på som ser sejt ud - 5 - positivt
- Til Association 5 synes det er både sjovere og mere udfordrende at stå på ski, og at se på skiløb i tv, snowboard er mere til park - 5 - negativt
- Til Association 6 man føler sig lidt sej når man står på snowboard - 4 - positivt

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er aktiv snowboarder (gælder også hvis man 'blot' står på den årlige skitur)
- Andet (angiv venligst) står både på ski og snowboard men mest ski

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i måneden

#43 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Radio
- DR3 - Association 2 TV
- DR3 - Association 3 Vært
- DR3 - Association 4 Gæster
- DR3 - Association 5 Kendte
- DR3 - Association 6 Underholdning
- DR3 - Association 7 Tidsfordriv
- DR3 - Association 8 DR generelt
- DR3 - Association 9 OH LAND
- DR3 - Association 10 Stress af

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Ved ikke hvad det er
- Riders.dk - Association 2 Et mysterium
- Riders.dk - Association 3 Anede ikke at det eksisterede
- Riders.dk - Association 4 Findes det?
- Riders.dk - Association 5 Hvad er det?
- Riders.dk - Association 6 Ildnk
- Riders.dk - Association 7 ...
- Riders.dk - Association 8 Har det noget at gøre med heste
- Riders.dk - Association 9 Sadel
- Riders.dk - Association 10 Tøjler

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Sne
- Snowboarding - Association 2 Udlandet
- Snowboarding - Association 3 Pister
- Snowboarding - Association 4 Guide
- Snowboarding - Association 5 Dan som i såDan
- Snowboarding - Association 6 Efterskole
- Snowboarding - Association 7 Surfboard
- Snowboarding - Association 8 Afterski
- Snowboarding - Association 9 Skitøj
- Snowboarding - Association 10 Varm kakao

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 15-20

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Andet (angiv venligst) Står på ski

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer aldrig DR3

#44 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 The walking dead
- DR3 - Association 2 Public service
- DR3 - Association 3 Stat
- DR3 - Association 4 Ungdom
- DR3 - Association 5 Serier
- DR3 - Association 6 USA
- DR3 - Association 7 Jimmy Fallon

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Den seneste sæson af 'The Walking Dead' kørte på DR3
- Til Association 2 Når jeg tænker på DR-kanalerne tænker jeg på public service
- Til Association 3 Når jeg tænker på public service tænker jeg på staten
- Til Association 4 Bl.a. 'The Walking Dead' er mere til de unge mennesker
- Til Association 5 Jeg er ikke sikker, men tror der kører en del serier på DR3
- Til Association 6 Når jeg ser DR3 ser jeg for det meste amerikanske udsendelser

- Til Association 7 Jeg har mest af alt det Jimmy Fallon på DR3

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

Respondent sprang dette spørgsmål over.

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Sne
- Snowboarding - Association 2 Skateboard
- Snowboarding - Association 3 Ski
- Snowboarding - Association 4 Koldt
- Snowboarding - Association 5 Ferie
- Snowboarding - Association 6 Østrig
- Snowboarding - Association 7 Efterskole

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Det skal sne til
- Til Association 2 Hvis man kan stå på skateboard kan man vel også stå på snowboard
- Til Association 3 Snowboard er jo relateret til ski
- Til Association 4 Det er bare koldt at stå på ski/snowboard
- Til Association 5 Medmindre det er ens job står man på ski/snowboard når man er ferie

- Til Association 6 Har kun stået på ski i Østrig
- Til Association 7 Har været på skiferie med min efterskole

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 15-20

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i ugen

#45 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Thomas Skov
- DR3 - Association 2 Emil Thorup
- DR3 - Association 3 Unge
- DR3 - Association 4 Målgruppen er unge, men i gennemsnitsalderen er alligevel 35 eller sådan noget
- DR3 - Association 5 Monte Carlo
- DR3 - Association 6 Videnskabsmagasinet
- DR3 - Association 7 Sjove værter
- DR3 - Association 8 Spændende

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 vært - 5 - positiv
- Til Association 2 vært - 5 - positiv

- Til Association 3 målgruppe - 3 - neutral
- Til Association 4 "forkert målgruppe" - 4 - neutral
- Til Association 5 program - 5 - positiv
- Til Association 6 program - 4 - positiv
- Til Association 7 værter - 5 - positiv
- Til Association 8 .. - 4 - positiv

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 ski-noget

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 måske noget der har med ski eller skateboard at gøre - kender ikke rigtigt

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Peter Falktoft
- Snowboarding - Association 2 x games
- Snowboarding - Association 3 sne
- Snowboarding - Association 4 svært
- Snowboarding - Association 5 cool

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Han har stået på snowboard og kommentere på det - 4 - positiv
- Til Association 2 program på dr3 - 4 - positiv
- Til Association 3 sne - 3 - neutral

- Til Association 4 ..
- Til Association 5 ..

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 15-20

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg står ikke selv på snowboard, men ser det gerne på TV/streamer det

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 flere gange i ugen
- Jeg følger DR3 på mindst ét socialt medie
- Jeg følger DR3 på mere end et socialt medie

#46 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 kedeligt
- DR3 - Association 2 uinteressant
- DR3 - Association 3 fakta
- DR3 - Association 4 gentagende
- DR3 - Association 5 gammelt
- DR3 - Association 6 dårlig billedkvalitet

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 der mangler spænding
- Til Association 2 selvom fakta kan være spændene benytter de sig ikke af den metode

- Til Association 3 folk vil efterhånden have reality og ting de kan relatere til frem for dette
- Til Association 4 genudsendelser
- Til Association 5 sender mange gamle, tyske+svenske film.
- Til Association 6 gamle film= dårlig kvalitet

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 kender det ikke

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

Respondent sprang dette spørgsmål over.

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 uvidende
- Snowboarding - Association 2 cool
- Snowboarding - Association 3 svært
- Snowboarding - Association 4 hurtigt
- Snowboarding - Association 5 skitur
- Snowboarding - Association 6 behagelige støvler
- Snowboarding - Association 7 spændende

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 har ikke prøvet det
- Til Association 2 det ser godt ud
- Til Association 3 synes det ser lidt skrømmende ud og tanken om at kunne vælte forover

- Til Association 4 hvis man har styr på det kan det gå meget stærkt
- Til Association 5 hører til skitur for mange
- Til Association 6 støvlerne er ikke ligeså slemme som skistøvler
- Til Association 7 gad godt prøve det

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 15-20

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg er hverken aktiv snowboarder eller ser sporten, men synes det er ret fedt

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer aldrig DR3

#47 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Serier
- DR3 - Association 2 P3 Guld
- DR3 - Association 3 Fuckr med din hjerne

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 2 - neutral
- Til Association 2 4 - positiv
- Til Association 3 3 - positiv

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Ekstrem sport
- Riders.dk - Association 2 Ski/surf/snowboard

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 2 - positiv
- Til Association 2 2 - positiv

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 X-Games
- Snowboarding - Association 2 Sne
- Snowboarding - Association 3 Shaun White
- Snowboarding - Association 4 Bjerger
- Snowboarding - Association 5 Ski
- Snowboarding - Association 6 Surfing

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Det er en stor del af Winter X-Games - 2 - positiv
- Til Association 2 Det forgår på sne - 2 - positiv
- Til Association 3 Han er en af stjernerne inden for sporten - 1 - positiv
- Til Association 4 Det forgår på bjerge - 2 - positiv
- Til Association 5 Slopestyle fra X-Games er også ski - 2 - positiv
- Til Association 6 Det er en ekstrem sport - 1 - positiv

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 26-30

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg står ikke selv på snowboard, men ser det gerne på TV/streamer det

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindre end én gang i måneden

#48 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Fjernsyn
- DR3 - Association 2 DR2, bare med ungdomsunderholdning.
- DR3 - Association 3 Monte Carlo
- DR3 - Association 4 Nyt og spændende
- DR3 - Association 5 Jimmy Fallon
- DR3 - Association 6 Alternativ sport/ekstrem sport
- DR3 - Association 7 Film

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 En fjernsynskanal - 5 - neutral
- Til Association 2 DR er et kvalitetsstempel - 5 - positiv
- Til Association 3 Lidt for fjollet/ungdommeligt - 4 - negativ
- Til Association 4 Overraskelsesmomentet. Hvad sender de mon? - 5 - positiv
- Til Association 5 God, men ligegyldig 'zap forbi' underholdning - 3 - neutral

- Til Association 6 Alternativt pga. at det er uinteressant i længden - 3 - negativ
- Til Association 7 Gode film - 4 - positivt

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Hvad er det?
- Riders.dk - Association 2 Lyder moderne.
- Riders.dk - Association 3 Hvad prøver de at sælge mig?

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Jeg kender det ikke - 5 - negativ
- Til Association 2 Moderne og fjollet - 4 - negativ
- Til Association 3 Eller får jeg virus? - 2 - negativ

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Ligegyldig sport.
- Snowboarding - Association 2 Har ikke prøvet det.
- Snowboarding - Association 3 Belastende typer.
- Snowboarding - Association 4 Cool Boarders, Play Station 1.
- Snowboarding - Association 5 Skiferie
- Snowboarding - Association 6 De ligger og fylder på pisten.
- Snowboarding - Association 7 Kulde

Sp6: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og

brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Overvurderet sportsgren - 4 - negativ
- Til Association 2 Kan ikke tale med på emnet. Uden for fællesskabet - 4 - negativ
- Til Association 3 Erklærede drengerøve med langt hår, store t-shirt. - 5 - negativ
- Til Association 4 Middelmådigt spil - 3 - neutralt
- Til Association 5 Sjov, men dyr og bøvllet ferie - 4 - neutral
- Til Association 6 I kan jo alligevel ikke finde ud af det. - 3 - negativ
- Til Association 7 Så hellere sol og varme - 3 - negativ

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Mand

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Andet (angiv venligst) Ikke snowboarder, kender ikke rider.dk, synes ikke det er fedt.

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i måneden

#49 - IKKE FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Danmarks Radio
- DR3 - Association 2 Lavet af staten

- DR3 - Association 3 Bevarelse af dansk kultur

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativEksempel med associationen 'sødt' om temaet 'slik':slik smager som regel sødt (forklaring) - 5 (stærk association) - Positiv

- Til Association 1 DR står for Danmarks radio 5 neutral
- Til Association 2 5 neutral
- Til Association 3 3 positiv

Respondenten svarede ikke på flere spørgsmål

#50 - FULDFØRT

SIDE 2: DR3

Sp1: Angiv herunder dine associationer om DR3:

- DR3 - Association 1 Ungdom
- DR3 - Association 2 Humor
- DR3 - Association 3 Grafik
- DR3 - Association 4 Videnskab
- DR3 - Association 5 Dokumentarer
- DR3 - Association 6 Reality
- DR3 - Association 7 Ekstrem sport
- DR3 - Association 8 Ironi

Sp2: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Det er tv for unge - 5 - neutral
- Til Association 2 Der er næsten altid et underliggende element af humor på DR3's programflade - 4 - neutral
- Til Association 3 De bruger mange grafiske elementer på DR3 - 4 - neutral

- Til Association 4 En del af programmerne på DR3 har med viden og videnskab at gøre - 3 - neutral
- Til Association 5 Der vises en del dokumentarprogrammer på kanalen (også sport) som man ikke finder på andre danske kanaler - 3 - positiv
- Til Association 6 Der er også en del programmer af reality-genren på DR3, som man ellers ikke ser på public service-kanaler - 3 - neutral
- Til Association 7 DR3 viser ekstremsport som fx x-games - 4 - positivt
- Til Association 8 Der er ofte en underliggende ironisk tone i den måde man på DR3 behandler sine emner på - 3 - neutral

SIDE 3: Riders.dk

Sp3: Angiv herunder dine associationer om Riders.dk:

- Riders.dk - Association 1 Ski
- Riders.dk - Association 2 Snowboard
- Riders.dk - Association 3 Ungdom
- Riders.dk - Association 4 Dansk
- Riders.dk - Association 5 Insider-viden
- Riders.dk - Association 6 Ikke professionelle journalister, men folk fra miljøet
- Riders.dk - Association 7 Online

Sp4: Du bedes herunder gøre følgende for hver enkelt association:1) Give en kort forklaring2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 De skriver om skiløb på Riders - 5 - neutral
- Til Association 2 De skriver også om snowboarding - 5 - neutral
- Til Association 3 Det er et ungt miljø og folkene bag Riders er unge - 4 - positivt
- Til Association 4 Det er dansksproget og fokus er på det danske miljø - 5 - positiv

- Til Association 5 De folk, som skriver artikler til Riders, har insiderviden om emnet - 4 - positiv
- Til Association 6 Det er ikke journalister af profession, som skriver for Riders, men derimod folk med en interesse for feltet - 4 - lidt negativt
- Til Association 7 Riders er et online medie - 5 - neutral

SIDE 4: Snowboarding

Sp5: Angiv herunder dine associationer om snowboarding:

- Snowboarding - Association 1 Sne
- Snowboarding - Association 2 Ungdom
- Snowboarding - Association 3 Ekstrem sport
- Snowboarding - Association 4 Streetstyle
- Snowboarding - Association 5 X-Games
- Snowboarding - Association 6 USA
- Snowboarding - Association 7 Fjernsyn

Sp6: Du bedes herunder gøre følgende for hver enkelt association: 1) Give en kort forklaring 2) Angive på en skala fra 1 (svag) til 5 (stærk), hvor stærk du synes forbindelsen ml associationen og brandet DR3 er 3) Skrive hvorvidt associationen er positiv, neutral eller negativ

- Til Association 1 Snowboarding kræver sne - 5 - neutral
- Til Association 2 Det er mest unge som står på snowboard og er en del af miljøet - 4 - neutral
- Til Association 3 Snowboarding kan være en ekstrem sport, i hvert fald når folk mener det er værd at følge med i - 4 - neutral
- Til Association 4 I forhold til andre sportsgrene går man en del mere op i stil og at være 'cool' inden for snowboard-miljøet - 3 - positiv
- Til Association 5 Jeg ser typisk snowboarding i forbindelse med x-games (eller OL) - 3 - neutral
- Til Association 6 Jeg opfatter USA (og resten af Nordamerika) som "der hvor

det sker" inden for snowboarding - 3 - neutral

- Til Association 7 Jeg ser typisk snowboarding på TV - 2 - neutral

SIDE 5: Standard-spørgsmålene

Sp7: Køn

- Kvinde

Sp8: Alder

- 21-25

Sp9: Din relation til det danske snowboard community (sæt gerne flere kryds)

- Jeg står ikke selv på snowboard, men ser det gerne på TV/streamer det
- Jeg ved hvad Riders.dk er

Sp10: Dit forhold til DR3 (sæt gerne flere kryds)

- Jeg ser/streamer DR3 mindst én gang i ugen
- Jeg følger DR3 på mindst ét socialt medie

APPENDIX F – SURVEY CODEBOOK

DR3: all associations, total sample: 263 (copied from Excel)

	<i>Pre-defined categories</i>			
	Courageous	Thought-provoking	Honest	Investigative
Associations	Grænsesøgende	Alternative shows	Reliable	Documentaries
	Over the line	Different		Grænsesøgende
		Grænsesøgende		New type of reality
		New Concepts		Good science programs
		Social Experiments		Tries (too hard)
		Abuse (e.g. drugs)		Social Experiments
		Prejudices		Documentaries
		Relevant		Unknown sports
		Informational		Documentaries
		Relevant		Documentaries
		Inappropriate		Documentaries
		New angles		Debates
		Different knowledge		Debates
		Different		Documentaries
		Interesting		Documentaries
		Science		Current themes
				Documentaries
				Experiments
				Fun experiments
				Creative
				Documentaries
				Facts
				Documentaries
Acc. No. Of associations	2	16	1	23

<i>Pre-defined categories</i>			<i>Outside Categories</i>	
Authentic	Unexpected	Entertaining	Independent Brands	Youth
Knowledge	Fresh	Fun	Xgames	Adolescent series
Intelligence	Different programs	DR's playground	Peter Falktoft	Youth
Serious	Different programs	Colorful	Emil Thorup	Adolescent series
News	Forgotten movies	Satire	Xgames	Youth
Knowledge	Alternative sports	Movies	Xgames	Young
News		Series	Monte Carlo	Youth TV
Real		Action movies	X factor	Young
Credibility		Extreme sports movies	Xgames	Youth
Relatable programs		Movies	Monte Carlo	Young
		Interesting	Xgames	Young
		Entertainment	Walking dead	Young
		Fun TV shows	NBA	Youth
		Good shows	Monte Carlo	Young
		Exciting	Peter Falktoft	Young
		Fun	Peter Falktoft	Young
		Interesting	Xfactor	Young
		Fun	Monte Carlo	Youth
		Exciting	Monte Carlo	Young
		Cool	Ice Road Truckers	Youth TV
		Captivating	Monte Carlo	Programs for young people
		International series	Monte Carlo	Young
		Good series	Host	Young
		Fun	Guests	Young
		Fun	Monte Carlo	Youth
		Entertainment	Jimmy Fallon	Young people
		Talkshows	Thomas Skov	Youth
		Entertainment	Emil Thorup	Youth
		Satire	Monte Carlo	Adolescent series
		Fun	Fun hosts	
		Series	P3 Guld	
		Fun	Fuckr Med Din Hjerne	
		Celebrities	Monte Carlo	
		Entertainment	Jimmy Fallon	
		Series	Monte Carlo	
		Series	Oh Land	
		Exciting	Walking dead	
		Movies	Walking dead	
		Humor		
		Reality		
9		5	39	37
				28

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<i>Outside Categories</i>			
Themes	Irrelevant	Characteristics	Core products
Culture	A bit forgettable	New	Good TV
Skateboarding	Boring	New	A lot of handheld homevideo
Culture	Cheap	Hip	Green logo
Homosexuals	Old with the young	Irony	Green logo
Extreme sport	Low quality	Hip	Radio
Sport	Repeat	New	Green
Snowboard	Old audience	Community	TV
Ski	Old people	Allways works	Green
Gymnastics	Cheap	Social	HD
Love	Low quality	Good	Green
Extreme sports	Dry	Doesn't care	Radio
Sex	Boring	Too cool for school	TV
Culture	Mixed audience	New	DR
Ski	Hard to define what they stand for	Graphics	TV
Football	No quality	No stress	TV
Snowboard	Trying through entertainment and		
BMX	Monotone		
Sex	Wasting time		
	Do not hit their target group - audience is		
Drugs	older		
Animal programs	Boring		
Programmes about flight catastrophies and machines	Uninteresting		
Extreme sports	Repetitive		
Videnskabsmagasinet	Old		
DR2 just with young entertainment	Low quality		
Preserving Danish culture	No excitement		
Culture	Vejdirektoratet		

Outside Categories

Licens and Government	Geography-related	DR	Out of category
Licens	World	DR	Should watch it some more
Governmental	Foreign countries	DR is quality	
On the verge of public service	Copenhagen	DR	
Licens	National		
Licens	USA		
Licens			
Licens			
Licens			
Governmental			
Public service			
Government			
Public service			

DR3: Top of mind associations, total sample 247 (copied from Excel)

DR3 - TOP OF MIND ASSOCIATIONS

Total sample: 247

	<i>Pre-defined categories</i>			
	Courageous	Thought-provoking	Honest	Investigative
Frequency	2	13	1	19
Ranks	7	2	5	6
	2	4		3
		2		5
		4		5
		6		2
		2		2
		3		2
		5		5
		6		6
		4		3
		3		2
		3		4
		4		4
				4
				6
				3
				4
				3
				5
Acc. Rank	9	48	5	74
Absolute Average Rank	4,50	3,69	5,00	3,89
Relative Frequency	0,01	0,05	0,00	0,08

<i>Pre-defined categories</i>			<i>Outside Categories</i>			
Authentic	Unexpected	Entertaining	Independent Brands	Youth	Themes	Irrelevant
9	5	39	33	26	26	25
4	2	6	3	3	1	4
3	2	7	4	1	3	1
4	6	4	5	1	6	2
1	3	7	4	1	2	2
2	6	6	3	1	4	7
3		7	2	1	6	2
3		2	3	1	3	3
5		2	4	6	7	1
4		1	1	1	1	1
		3	2	1	5	2
		7	3	1	2	1
		5	3	2	6	2
		3	3	1	1	1
		3	2	2	2	4
		5	3	2	1	4
		2	1	1	3	5
		8	2	1	1	7
		9	5	1	4	5
		2	6	7	5	7
		1	3	2	2	4
		6	4	1	1	1
		7	9	4	5	2
		8	1	3	6	4
		2	7	1	2	5
		5	1	1	3	6
		6	2	1	5	
		5	5			
		8	7			
		1	2			
		7	3			
		4	3			
		2	5			
		6	4			
		7				
		1				
		3				
		2				
		2				
		7				
29	19	179	115	48	87	83
3,22	3,80	4,59	3,48	1,85	3,35	3,32
0,04	0,02	0,16	0,13	0,11	0,11	0,10

Outside Categories						
Chacteristics	Core products	Licens and Government	Geography-related	DR	Out of category	
	15	14	12	4	3	1
	7	3	2	4	4	5
	3	5	4	9	1	
	3	3	1	2	8	
	6	4	8	6		
	4	1	7			
	4	4	3			
	2	1	3			
	3	2	1			
	6	5	5			
	8	4	2			
	10	5	3			
	10	1	2			
	3	6				
	8	4				
	3					

80	48	41	21	13	5
5,33	3,43	3,42	5,25	4,33	5
0,06	0,06	0,05	0,02	0,01	0,00

Snowboarding: all associations, total sample 156 (copied from Excel)

SNOWBOARDING - ALL ASSOCIATIONS		Total sample: 156		
	<i>Pre-defined categories</i>			
	Courageous	Thought-provoking	Honest	Investigative
Associations	Dangerous			Adventure
	Bad-ass			Experiences
	Speed			Interesting
	Speed			
	Extreme sport			
	Challenging			
	Wild			
	Adrenalin			
	Dangerous			
	Adventure			
	Dangerous			
	Danger			
	Extreme sport			
	Adrenalin			
	Fast			
	Extreme sport			
	Extreme sport			
Total no. of associations		17	0	0
				3

<i>Pre-defined categories</i>				<i>Outside Categories</i>	
Investigative	Authentic	Unexpected	Entertaining	Seasonal	Personal style
Adventure	Underestimated	Flippede	Fun	Powder	Baggy
Experiences	Pushing Boundaries		Cool	Powdersnow	Fashion
Interesting	Difficult		Cool	Skisport	Easy going lifestyle
	Pushing Boundaries		Jumps	Ski trip	Skateboard
	Certain type of people		Tricks	Cold	Weed
	Difficult		Hot men	Ski trip	Baggy clothes
	Difficult		Competition	Snow	My snowboard
	Street style		Colors	Snow	Baggy/street outfits
			Beer	Winter	Ski clothes
			Cool	Travel	HipHop
			Cool	Snow	Skater clothes
			Exciting	Holiday	Afterski
			Tricks	Ski trip	Ski clothes
			Cool	Snow	Comfortable boots
			Cool	Winter	Annoying types
			Cool	Snow	They take up space on the slope
				Snow	Boyish
				Cold	Overlegent
				Holiday	Good
				Snow	Healthy
				Ski trip	Hoodie
				Snow	Saggy jeans
				Ski trips	Varmestue
				Cold	Annoying
				Snow	Boyish
				Sne	Weed
				Seasonal	
				Winter	
				Ski holidays	
3				8	1
16				29	26

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Outside Categories						
Discipline related	Independent brands	Geography related	Out of category	Youth	Irrelevant	DR3 Male category
Half-pipe	Burton	Alps/mountains	Boarding school	Youth	Forgettable sport	DR3 Young men
Not ski	Peter Falktoft	Foreign countries	Boarding school	Youth		
Ski	Red Bull	USA	TV			
Board	Olympics	Austria				
Skigoggles	Peter Falktoft	Mountains				
Halfpipes	Xgames	Foreign countries				
Tournaments	Xgames	USA				
Skisport	Shaun White	Hemsedal				
Funpark	Cool Boarders for PS 1					
Not as accessible as ski	Xgames					
Slopes	Shaun White					
Guide	Xgames					
Surfboard	Burton					
Hot cocoa	Xgames					
Skateboard	Peter Falktoft					
Ski	Red Bull					
Ski	Frostgun					
Surfing	Oakley					
Halfpipes	Burton					
Snowboard competitions						
	20	19	7	3	2	1 1

Snowboarding: top of mind associations, total sample 145 (copied from Excel)

SNOWBOARDING - TOP OF MIND ASSOCIATIONS				Total sample: 145		
	Pre-defined categories					
	Courageous	Thought-provoking	Honest	Investigative	Authentic	
Frequency	12		0	0	3	7
Ranks	4				3	8
	2				4	3
	6				8	5
	7					3
	1					4
	1					3
	1					4
	6					
	7					
	6					
	4					
	3					
Acc. Rank	48		0	0	15	30
Absolute Average Rank	4,00	-	-		5,00	4,29
Relative Frequency	0,08		0	0	0,02	0,05

<i>Pre-defined categories</i>		<i>Outside Categories</i>		
Unexpected	Entertaining	Seasonal	Personal style	Discipline related
1	16	29	23	20
1	1	1	3	5
	2	5	6	1
	1	7	7	1
	4	2	1	4
	5	6	2	5
	2	7	3	6
	3	1	2	2
	4	2	3	7
	3	3	9	2
	3	4	1	1
	3	1	3	2
	3	2	3	5
	3	1	1	3
	6	2	2	4
	5	1	2	7
	2	9	5	10
		1	4	2
		2	4	3
		3	8	5
		1	9	6
		1	6	
		4	2	
		5	6	
		3		
		5		
		1		
		5		
		7		
		1		
1	50	93	92	81
1,00	3,13	3,21	4,00	4,05
0,01	0,11	0,20	0,16	0,14

Outside Categories							
Independent brands	Geography related	Out of category	Youth	Irrelevant	DR3	Male category	
19		7	3	2	1	1	1
2		6	6	5	1	8	4
3		5	7	2			
4		6	7				
4		8					
3		2					
7		6					
2		4					
4							
2							
3							
1							
4							
7							
1							
2							
1							
3							
4							
5							
62	37	20	7	1	8		4
3,26	5,29	6,67	3,50	1,00	8,00		4,00
0,13	0,05	0,02	0,01	0,01	0,01		0,01

APPENDIX G – FOCUS GROUP STRUCTURE

NB! The focus group was conducted in Danish.

Introduction – 10 min

- About myself
- About project
- Purpose of focus group
 - Brand image – associations
 - No private/embarrassing subjects
 - Roles of participants
- This is not an interview, but a group discussion – don't address answers to me, I'm just here to moderate
- Everything is valuable! There are no right or wrong statements
- 5 tasks
- It will be recorded (audio) and I will take notes along the way
- Introduction of participants (by themselves)
 - Name, age, about, relationship w. snowboarding

Collages – 30 min

- Introduction:
 - Two groups, which I will announce before we start
 - Make a collage with the theme "DR3xRiders.dk – collaboration"
 - You may or may not know about Riders.dk, and that's ok! That's the reality of many people like you, and therefore the results you produce are just as valuable! If you do not know about Riders.dk, please do the collage with reference to what you think it is based on the info you have – name and logo. Remember, this collage is not about DR3 AND Riders.dk, but about a fictive joint/co-branded product.
 - The collage is a collective product – as such you each contribute to one collage, and discuss along the way. But remember the time!
 - It is a difficult task, and you should thus not give too much thought about the aesthetics.
 - I am going to leave a Dictaphone with each group, as to record the process.
 - The two groups:
 - Stefan, Christian Christiansen, Morten, Christopher, Josephine (admirers)
 - Nicholas, Tobias, Christian Ahm, Josef (snowboarders)

Discussion of collages – 25 min

- Introduction

- I would like you to discuss the collages amongst each other. We start with the collage of group 1. I you would start by explaining your thoughts behind the images – I would like for the other group to join in and discuss with the creators (agree/disagree/explain).

Specific examples of co-branded products – 15 min

- Introduction
 - Now I would like for you to think of concrete examples of how DR3 could corporate with Riders.dk in their efforts towards people interested in snowboarding.
 - What would you think was cool for them to do?
 - E.g. events, broadcasts, social media

Association map 2 – 5 min (results were discarded for use)

- Introduction
 - I would like you to imagine that this corporation has become reality. Write down your associations of DR3 knowing that they corporate with Riders.dk in their snowboarding efforts.
- After – apply strength of associations
 - Demonstrate

Thank you!

APPENDIX H – FOCUS GROUP TRANSCRIPTION INCL. CODING & OBSERVATIONS

Date and time:

December 16th 2015, 6PM -7:30 PM CET

Moderator:

Isabelle Daugaard Schröder (author of thesis)

Participants*, **, ***:

Stefan, 26, Male, Admirer

Christian C, 27, Male, Admirer

Christopher, 21, Male, Admirer

Tobias, 21, Male, Snowboarder

Morten, 24, Male, Admirer

Josephine, 23, Female, Admirer (professionally involved in the snowboarding industry)

Josef, 25, Male, Snowboarder

Nicholas, 24, Male, Snowboarder

Christian A, 21, Snowboarder

**all participants are in DR3's target group*

***7 out of 9 participants are in DR3's focus growth group*

****4 snowboarders and 5 admirers are represented in the focus group*

NB! The focus group was conducted in Danish.

The association categories discovered through coding have been color-coded in the follow way:

Wild + Wild + Wild	DR3 = Inauthentic	Personal style	Party
Media	Male dominance	No Children	New
Community	Expertise (Riders.dk)	Unserious	DR3 not fitting in
Authenticity & Expertise (co-brand)	Youth	Anarchy	Seasonal
DR3 + Riders = Authentic			

NB! Specific suggestions in Task 3 have been highlighted in grey. These are not included in the coding of associations.

Focus Group: co-branding between DR3 and Riders.dk

Introduction

Moderator (Mod): For jer, der ikke kender mig vil jeg starte med at introducere mig selv; jeg hedder Isabelle og jeg studerer på CBS, hvor jeg er i gang med at skrive mit speciale. Jeg studerer Branding og

Kommunikation, og mit speciale handler om co-branding, men i stedet for samarbejdet mellem to brands, handler det om samarbejde mellem et brand og et community. Og temaet er DR3 og deres aktiviteter i forbindelse med snowboarding og World Snowboard Tour, og derfor det danske snowboard community. Denne fokusgruppe handler om associationer. Det jeg skal ind og kigge på er brand image, og brand image består af associationer man har omkring et brand, så vi skal have samlet en masse tanker. I skal ikke være bange for at vi kommer ind på noget privat eller pinligt, for det er primært centreret omkring brandet og det at snowboardere, og et andet brand som bliver introduceret senere. Som I har lagt mærke til er der både snowboardere, og folk der ikke står på snowboard til stede, og det er meningen.

*the session was shortly interrupted, as a participant who was late arrived. Following his arrival, he was brought up to speed with a recap of the introduction made so far.

Mod: Det som I har til fælles er, at I allesammen synes at snowboarding er lidt nice. Det jeg vil sige er, at alt hvad I siger uanset om I er snowboardere eller ikke-snowboardere det har lige meget vægt i forhold til min undersøgelse, fordi det danske snowboard community i fra et teoretisk synspunkt ikke kun indeholder aktive snowboardere, men også folk der bare af og til ser det på TV eller generelt set bare interesserer sig for det. Der kommer til at være fire små opgaver med relation til hinanden. Det skulle gerne tage 1,5 time, og hvis der nogle der har nogle time constraints, siger I bare til, så finder vi ud af det. Til at starte med synes jeg vi skal introducere hinanden ganske kort. Jeg kan starte. Jeg hedder Isabelle, jeg er 25 år gammel, jeg studerer på CBS og er i gang med at skrive mit speciale, og mit forhold til snowboarding er, at jeg aldrig har haft et bræt under fødderne, men synes det er ret nice, jeg ser det når jeg kan komme til det, og streamer det også af og til, og har også planer om at lære det snart. Vil du tage den næste Christian?

Christian C (CC): Ja, jeg hedder Christian, og jeg er 27, og jeg studerer på DTU. Jeg har stået på snowboard én gang, og på ski i 15 uger, fordelt over 15 år.

Josephine (JF): Jeg hedder Josephine, og jeg er 23, jeg har aldrig stået på snowboard, men jeg har stået på ski, og jeg arbejder et sted hvor de udgiver Skimagasinet, så jeg har skrevet en del om snowboard, og ja, så holder jeg bare af at se det.

Christian A (CA): Jeg hedder Christian, jeg læser Farmaci, jeg har stået på ski noget lignende fem uger, og snowboard noget lignende 13 uger, og jeg har været skiguide.

Morten (M): Mit navn er Morten og jeg studerer på DTU også, jeg har aldrig stået på snowboard, men jeg synes da det er meget fedt at følge med i Xgames, men jeg står på ski i stedet for i seks uger snart, og skal også på skiferie i år.

Christopher (CH): Jeg hedder Christopher, og jeg læser økonomi til daglig, og jeg er 21 år. Jeg har prøvet at stå på snowboard et par enkelte gange, men står mest på ski.

Tobias (T): Jeg hedder Tobias, og jeg er 21, og jeg læser ude på DTU til maskiningeniør, og jeg har stået på snowboard siden jeg var 14 år tror jeg, og kn super godt lide det.

Stefan (S): Ja, jeg hedder Stefan og læser medicin. Jeg har spillet meget snowboard med Nintendo 64. Shaun White tror jeg det hed. Stået på snowboard en enkelt gang, og så har jeg nok sammenlagt 30 uger bag mig på ski.

Josef (JM): Jeg hedder Josef, og jeg er 25. Jeg går på CBS, på cand.merc.IT. Jeg startede med at stå på ski da jeg var fem år gammel, og så skiftede jeg sammen med min far da jeg blev ti, hvor han også gerne ville skifte, og så har jeg stået på snowboard lige siden. Jeg har blandt andet også været på udveksling i Canada, hvor jeg stod nærmest hver weekend, da der begyndte at falde sne.

Nicholas (N): Jeps, Nicholas, 24 år, læser cand.polit. og jeg har stået på snowboard siden jeg var ti, en uge til to om året, og ser faktisk mere ski i TV.

Mod: Lige inden vi begynder skal jeg lige forklare jer lidt om min rolle i det her. Det er ikke et interview som sådan, så jeg er ikke en interview-person, men skal mere sætte jer i gang og prøve at facilitere en diskussion mellem jer. Så når I snakker, så prøv så vidt muligt ikke at snakke direkte til mig, men at snakke ud i forum.

Task 1: Collages

Mod: Den første opgave virker måske lidt børnehaveagtig. Vi skal klippe-klistre lidt. Jeg skal have delt jer op i hhv. snowboardere og ikke-snowboardere. Så hvis de fire snowboardere går hen til det andet bord lige om lidt. Det I skal lave er en collage. Så jeg har været ude og finde nogle blade, og så skal jeg have jer til at lave en collage omkring, hvad I tænker på, når jeg siger et samarbejde mellem DR3 og Riders.dk. der er nogle af jer, der ikke hvad ved Riders.dk er, og det er også helt fint, for det afspejler den virkelighed, der er derude i forhold til DR3s segment. Så det I skal gøre er at lave en collage ud fra det I lige umiddelbart associerer med Riders.dk ud fra det I ved. Det er ikke delt, altså DR3 og Riders.dk for sig, men I skal tænke på et samarbejde mellem de to. Er der nogle spørgsmål?

JF: Hvor meget må vi forklare hinanden?

Mod: I skal lave én collage per hold, og I skal lave det på samme stykke papir. Så I skal diskutere mens I gør det. Og det kan godt være at i f.eks. ikke lige kan finde et snowboard, men så find noget andet der repræsenterer det et snowboard repræsenterer. Det er meget abstrakt, men det er noget hvor I får lov til at forklare det bagefter.

JF: Må man forklare hinanden hvad Riders er?

Mod: Ja, men begrænset. Det jeg arbejder ud fra, er at I laver en [kollage] som gruppe.

S: Så det er ligesom en planche.

Mod: Ja, det er ligesom en planche.

JM: Jeg har heller fået juleklippet i år, så det passer perfekt.

Group 1 – Non-snowboarders (11:27)

S: Snowboard - rockstar. Snowboard – drugs.

JF: Er der nogle af jer der kender Riders?

**this question was seemingly not noticed by the others*

S: Snowboard – nogle der kommer til skade

JF: Okay, snowboard, Riders, der skal være noget med nogle damer, skal der ikke?

M: Jo, det skal der i hvert fald.

CC: Jo.

S: Jo.

M: Pølsefest, er det ikke det du siger?

JF: Er det en pølsefest?

CC: Det passer godt med den her.

M: "Mænd på stribe"

S: Ja, den var ret god.

CH: Der er bare ikke sådan rigtigt noget i DJØF, der har noget at gøre med snowboarding

JF: Skal vi også have noget vintertøj på? Nok ikke så meget børnetøj.

S: Hvad med nogle der ser meget på vejret?

CC: Hehe, DR3 og vejr?

S: DR3 og vejr, ja.

CH: Hvor har vi vejret henne af?

JF: Vejrudsigter for ski.

S: Som snowboarder skal du se på vejret konstant.

JF: Det kunne jo godt være Riders der forsynede dem med vejrudsigter.

CH: Skal man det? Sådan med hvor der falder sne?

S: Jamen de sidder jo og kigger konstant på vejrudsigten for at...

CH: ... finde ud af hvor der er sne. Nå, jah.

JF: Der skal nok ikke så meget med børn med.

M: Jamen hvis man ikke ved så meget om deres samarbejde...

JF: Jamen de har ikke et samarbejde.

M: Nå.

S: Det skal være noget med et samarbejde mellem Riders og DR3.

JF: Altså Riders er jo et online-medie med nyheder fra den danske snowboard- og skiverden, så det kan jo være noget med nyheder og dokumentarer. Ej, der er en julehue der!

CC: Hvad med noget herfra? Hvad siger I?

M: Ha, jule...

JF: Jeg tænker det er oplagt.

S: Så er det den, den skal med ind.

CH: Vi skal også have noget smag med.

S: Ja.

M: Der er kælder-kold.

JF: ja, der er da nogle l der, dem skal vi da have med.

CC: Det er da vin. Altså hvornår har du sidst set øl i et vinskab?

JF: Det her det er da øl. Eller nej, det er det ikke.

CH: Ja, det hører også med.

JF: Ja, man tænker lidt på fest, ikke?

CH: Ja, helt klart.

S: Vi har rigeligt med alkohol med eller hvad?

JF: Hvad med FaxeKondi? Er det ikke sådan lidt sportsagtigt? ... Hmm, et samarbejde med det to. Det kunne også være noget med nogle online medier.

S: Jeg synes vi skal blive enige om, hvad vi tænker.

JF: Okay, DR3, hvad tænker vi der? Ungdom.

S: Hvorfor er der bare sådan nogle kvindeansigter med?

JF: Fordi vi tænker de har noget med damer at gøre.

S: Okay, så pumpede fyre... på DR3.

CH: Altså der er meget sådan, X-games, sådan med half-pipen og sådan.

S: Skal vi ikke tegne en lang half-pipe herfra og ned?

JF: Jeg ved der også er piger der skriver for Riders, og det kunne være fedt hvis de kom lidt på banen, for DR3 har jo indtil videre været præget ret meget af mænd.

CH: Helt klart energidrik!

JF: Ikke noget med piger!?

CC: Men der er jo ikke nogen, der lytter til piger. Se, der er ikke engang nogen, der lytter til dig nu (meant as a joke).

*laughter from all

JF: Der er ikke så mange dygtige kvindelige snowboardere i Danmark...

M: Men der var en eller anden pige der var i en snowboardkonkurrence for nyligt.

JF: Ja, men de er ret små alle de der piger.

S: Hold kæft, hvor er vi kreative. Den [the half-pipe] skulle måske ikke have været så skarp, men den er der!

CH: Den kunne være bedre tegnet.

M: *agreeing laughter

S: Den kunne da umuligt være bedre tegnet! Den er da sygt godt tegnet!

JF: Jeg tror måske ikke så meget vi skal tænke på det tekniske.

CH + S: Det tror jeg du har ret i.

M: Vi kan prøve at klippe nogle bogstaver ud.

CC: Ja, som denne her – 50% bullshit.

M + CC: *laughter

JF: Vi skal tænke samarbejde mellem onlinemediet Riders og DR3.

M: Men det er jo svært, når man ikke ved hvad samarbejdet er.

JF: Der er ikke noget.

M: Så vi skal selv komme frem til et samarbejde?

JF: Ja.

CH: Jeg tænker sådan eksstrem sport, sådan som snowboard, og den half-pipe der.

JF: Jeg tænker sådan folk, der taler om snowboard, at det ikke bare er ... der skal være nogen der kommenterer. Og der skal være nogle kvinder.

CH: Kvindelige kommentatorer.

M: Er der ikke noget med Peter Falktoft med noget...

JF: Han er helt sikkert en stor karakter på DR3.

S: Så sætter vi den fast. På half-pipen.

CH: Dew Tour og [?] apropos.

JF: Det kunne også være at de dækkede lidt om festerne. At der var sådan lidt backstage dækning. Det kunne være spændende.

CH: Der er faktisk mange kvindelige interviewere omkring X-games. Dem der snakker med ...

JF: Men de er amerikanere ikke?

CH: Jo, det er de.

JF: Men det er jo sådan nogle bimbos, det er jo ikke sådan nogle, der er seriøse.

CH: *laughing – nej, nej, det er rigtigt, det er bimbos.

JF: Jeg synes også der skule være noget fokus på kvindelige snowboardere. De viser jo ikke kvindernes half-pipe i fjernsynet.

CH: Mænd laver bare nogle federe ting på snowboard, og det hænger nok sammen med, at der er flere mænd der har en skrue løs.

JF: Det er vel også fordi de er stærkere og det kræver noget mere. Men ellers synes jeg at de da godt kunne dække kvinderne også.

S: Hvorfor er der Boozt eller Faxe Kondi med?

CH: Det er jo energidrik.

S: Hvad har det med DR3 at gøre?

CH: Det er jo sport og sådan noget.

M: Man kan jo også sige at energidrik er meget populært inden for Riders måske.

JF: Ja, det kunne godt være, at de blev sponsoreret der. Men problemet er jo at DR er public service, så de må ikke blive sponsoreret.

S: Nej, det var det jeg tænkte.

CC: Men er det DR3, der står for det hele. Er det ikke bare et samarbejde? Så er det jo heller ikke et sponsoreret jo.

S: Umiddelbart er det nemmere at tænke på hvad de der Riders kan få over på DR3, som de kan vise.

M: Man kan jo godt have et arrangement, hvor Riders har købt RedBull og DR3 filmer.

CC: Ja, hvor DR3 eksponerer det, og Riders sponsorerer det.

JF: Jeg tror DR3 er ret stærke på de sociale medier og TV, men mangler lidt på de online medier, så det kunne de jo godt bruge Riders til.

M: Men Riders kan vel også bare bruges til kontakten ...

JF: ... med snowboardmiljøet, ja.

M: Ja, eller for at skabe et fundament for at lave et arrangement, og trække på deres ekspertise. Så de kunne for eksempel interviewe.

JF: Ja, så du mener at dem der skriver for Riders eventuelt kunne være dem, der interviewede.

M: Jah.

JF: Altså de kunne jo godt sende nogle ud, der var on location, det har DR3 jo ikke. De er jo fuldstændigt afhængige [af arrangøren].

M: Det kunne være fedt hvis der var nogle danske.

CH: Altså hvis man tænker over det, ville det være det Riders kunne byde ind med, altså ekspertviden omkring sporten. Eller de kunne måske lave et event i Danmark, hvor vi ikke har noget sne.

JF: Jamen det gør de allerede, men jeg tror faktisk ikke det blev afholdt i år. Der var noget med nogle problemer. Nu er det jo klart det bliver større på DR3, men problemet med ski og snowboard er bare at det var meget mere populært for nogle år siden.

CC: Altså der er mange mænd i snowboard.

JF: Ja, vi skal have nogle flere mænd med.

S: Så segmentet er mænd eller hvad?

M: ... 21 år, og så kan man stille op til dét?

CH: Så skal jeg på, haha.

C: Skal vi have den her på? "Jeg fortryder intet".

S: Ja, det er i hvert fald meget snowboard-agtigt. Hvad er det helt præcist vi mener med de her gadgets?

JF: At det skal være på mange platforme, og at DR3 ikke er til stede på så mange forskellige platforme lige nu. ... Nu hørte jeg bare Peter Falktoft snakke mega meget om tøj; "hvad er god stil og dårlig stil".

M: Hvad med at vinde noget?

JF: Nå jo, de kunne lave konkurrencer. Man kunne jo vinde et snowboard.

CC: *out of context* "sov godt".

M: Hehe. Det kunne man faktisk godt, for det er jo om aftenen det bliver sendt, lige før man lægger sig til at sove. "Sov godt".

S: Skal vi have ham der Djøf-en med?

CH: Nej, han er for flot.

JF: Ja, nej, det skal også være noget med kendisser. Kan vi ikke lige klippe Justin Bieber ud?

CH: Ja.

JF: Han er også 21! ... Og Charlie Sheen, han er også en kendis. ... Vi kunne godt have lidt sladder.

CH: Okay, ham der han har intet med snowboarding at gøre. Det er nok det jeg tænker mindst på, når jeg tænker snowboarding.

S: Er det det? Pumpede fyre?

CH: Ja, sådan en fyr, der bare sidder i underbukser.

S: Det har Shaun White da sikkert gjort.

JF: Jeg tænker eksperter, og ekspertudtalelser. Kunne han ikke ligne en ekspert? ... Vi skal have nogle flere mænd på, for der skal både være mænd og kvinder.

S: Så skal vi have en professor her.

CC: Udmattet? Det er fandeme hårdt.

JF: Nå ja. "Muskelbundet på hårdt arbejde", ja ja ja.

M: Ja, den er god, skal vi sætte den her bare?

CH: Professor er det ekspert?

S: Ja, det er det samme.

M: "Sex sælger", hehe.

JF: Nej, men det er rigtigt nok.

M: "Socialt".

JF: Vi skal ikke have nogle børn. Skal vi have et barn og så sætte et kryds over det? Det skal jo ikke handle om 14-årige.

M: Det er ikke DR Ultra.

JF: Så sætter vi den og et stort kryds over.

CC: Den var også god den her; "stiv og øm", det er man jo efter ...

JF: Vi skal ikke have børneting.

CH: Altså hende der vandt i pipe for kvinder, hun var 13.

JF: Ja, der er også ham den unge japaner. ... Jeg troede vi skulle have fokus på at det er en action-sport.

CH: Kedde [CC], kan du ikke lige finde nogle eksplosioner? Der er ikke noget der siger action, som eksplosioner.

JF: Vi kan også have lidt om naturen.

CC: Dér! "Tilgængelig på flere platforme", den skal vi da have på.

JF: Det kunne også være de skulle lave noget med HBO, noget streaming.

S: Der er en hurtig bil der.

JF: "Præmiere". Sådan noget med at de er de første med det.

CH: Ja.

JF: Så præmiere. Det kunne også være ment som noget der skulle have præmiere på de online platforme.

CC: "Hvem var det nu vi var", og så skal vi have det lige ved siden af DR3, de er jo ved at re-brande sig selv.

JF: Jamen det synes jeg er en god idé.

M: Der er sådan nogle skisportsannoncer.

JF: Vi kunne godt tegne et snowboard. ... Skal vi ikke have lidt perspektiv på den pipe?

CH: Jo. Det er i hvert fald ikke sådan en børnerampe.

S: Nej!

CH: Vi blev enige om, at der skulle være et barn med et kryds over.

CC: "Flipping out" kan det ikke stå midt på.

JF: Jo, noget vildt.

S: "Forbudt for børn" kunne vi jo få ind. .. Hvad har vi tænkt os at sige?

JF: Vi skal bare tale om det. Hvordan ville I tale om det?

CC: Jeg tror vi ville alle om det på en helt anden måde. "DR3, I kan stadig nå det".

JF: Jeg tror du får det her hjørne at tale om, Kedde [CC].

CH: Skal vi tegne noget tøj på ham? Vi kan tegne en hue.

CC: *laughter*

JF: Hvor blev ham eksperten af?

S: Ham professoren? Han er dernede.

JF: Jamen, så er det jo ligesom ham, der udtaler sig. ... Det her sådan lidt outdoor-agtigt ud. Det behøver jo ikke kun at være når de er ude at stå på snowboard, det kan også være efter.

CH: Ham der han skal op og til at tage half-pipen.

JF: Jamen det er jo efter han har taget half-pipen. Så skal man høre lidt om deres liv og vise nogle dokumentarer. Og det her er en dokumentar.

CH: Ja, der kunne man jo bruge Riders den vej igennem.

JF: De kunne vise nogle... og det behøver ikke være lange, men korte features. Nogle af de der RedBull film, de laver nogle korte nogle.

CH: Ja, sådan nogle miniseries.

M: Hvad med YouTube?

JF: Ja, Riders kunne godt have en YouTube-kanal. ... Jeg synes også godt de kunne dække noget med noget sikkerhed. Med nogle hjelme og sådan.

S: Hvis vi krøller det og krøller det ud igen, så er det sejere.

CC: Hvis vi lige brænder det i hjørnerne.

S: Ja, så er det et skattekort, hehe.

Group 2 – Snowboarders

T: Kender I til Riders.dk?

N: Nej, eller det lyder som sådan et community site på en eller anden måde.

T: Jo.

JM: Jeg tænker lidt DR3, de prøver lidt at være en subkultur uden egentligt at være det.

CA: Jeg synes de klarer det meget godt. De får mange pointer med og sådan.

N: Jeg synes stadig ikke sådan det er helt, hvad kan man sige... jeg kan lige prøve at se om jeg kan finde nogle, der ligner nogle DR3 folk.

CA: Jeg synes de gør det meget spiseligt.

T: Ja, ja, de gør det lidt mainstream.

N: Ja, mainstream.

T: De prøver at gøre det sådan at alle kan være med.

JM: Ja, med Peter Falktoft.

N: Så Riders, det er sådan lidt community-agtig. Er det det vi siger med det?

JM: Ja, altså jeg har ikke rigtigt nogen ...

T: Der er noget fælleskab der.

N: Ja, der er noget community her.

JM: Det er så kongehuset, tror jeg.

CA: Det er sådan lidt saggy pants og smide nogle håndtegn-agtigt, ikke?

JM: Jo.

N: Men DR3 er også samtidig nogen, der også kunne tage et stramt sæt jakketøj på, mener jeg. ... Altså skal vi vise et community på en eller anden måde?

T: Ja. Ja, det bringer folk sammen. Det er glimrende.

JM: "Han har forhandlet med djævelen", skal vi ikke have det med? Hehe.

CA: Jeg tænker lidt på at smide nogle Heineken på.

N: Ja.

CA: Der er lidt den der hyggestemning.

JM: Så lad og lave nogle runde kanter, så ser det lidt sejt ud.

T: Og noget tøj med. Et eller andet lidt swag.

JM: Men det er jo det. Vi skal tænke på deres samarbejde, og ikke snowboarding i det hele taget.

N: Det er vel hvad man tænker når man får at vide at DR3 og Riders.dk, og så ...

JM: Altså det følelsesmæssige. Det man får frem følelsesmæssigt, når man tænker på det.

N: Ja.

CA: Jeg har altid haft det lidt sådan, at når man tænker snowboarder, så tænker man lidt den der sæson-type, der står med en ordentlig omgang tømmermænd, og ubarberet.

N: Ja, lige præcis! Jeg har en her, man han er måske lidt for pæn?

CA: Ja, det skal helst heller ikke være for pænt.

JM: Der er en her.

N: Ja han er måske ok. Han kan godt være lidt DR3-agtig. Han er sådan en multimediedesigner. Det føler jeg er DR3. Multimedie-designer.

T: Ja.

CA: Bliver sådan lidt skibums møder fise-fornem snowboarder?

N: Ja lidt, ikke? Her kunne det så godt være lidt sådan, Macauley Culkin. Det kunne godt ligne lidt en snowboarder.

T: Ja, det er bare vigtigt de har langt hår.

N: Og så står der sådan en Red Bull. Det er jo faktisk helt perfekt!

JM: *laughter* Ja, der er sket meget ikke [referring to Macaulay Culkin]?

N: Hehe, jo.

JM: Der er gået meget sne under broen, eller hvad man siger. Han ser fandeme brugt ud. ... "Pumpede fyre"? [referring to the conversation of the other group]

T: Jeg ved ikke hvorfor, men det her **tøj, er det ikke lidt snowboard-agtigt?**

N: Det er faktisk sådan lidt snowboarder. Det synes jeg godt vi kunne have med. ... Jeg synes det er rigtigt nok det du sagde...

JM: **Der er noget DR over den der. Kæmpe DR.**

N: Ja, og sådan **lidt ungt** i det.

JM: Ja, den er god.

N: Altså man kan sige, vi er også ret overbevist om, at vi henvender os til **mænd** her, er det et bevidst valg vi tager?

T: Ja, det er det vel, er det ikke? Jeg kender ikke én pige, der står på snowboard.

JM: Gør du ikke det? Jeg kender ellers en del.

CA: Jeg synes bare altid, at hver gang jeg hører at en pige snowboarder, så tænker jeg ikke så seriøst på det.

JM: Hehe.

CA: "Ja, det kan godt være du gør det, men vi ved jo alle sammen godt, at det er på børnebakken".

T: Hvor meget har I med sådan nogle **communities** at gøre?

JM: Jaerh..

N: Mest **Facebook**, ikke? Men eller så, så er det ikke sådan rigtigt noget...

CA: Det er ikke noget jeg dyrker.

JM: Nej, det er det ikke.

N: Jeg føler også at det der med communities, det er mere sådan en amerikansk ting. Det er som om folk har nemmere ved at gribe bolden på sådan nogle mærkelige ting. Ting der går viralt, kommer altid derovre fra, fra sådan et community, hvor de har lavet et eller andet lort.

T: Jeg tænker vi skal **have en hættetrøje her.**

N: Ja, fedt nok. Prøv også at se om du kan finde en cap eller et eller andet.

JM: Der er ikke så meget at arbejde med her, synes jeg måske.

CA: Jeg synes min tilgang til snowboarding den opstår omkring **november/december**, så begynder der at blive koldt, og man kommer i stemning til det, og man skal til at købe skirejse.

N + JM: Ja.

N: Det er vel også noget vi skal have med og sige; at det er en årstidsbestemt... ja, det er sjældent man tænker på snowboard, når...

CA: ... når man står på en lækkert strand.

T: men man kan godt tænke lidt i det, f.eks. hvis du står på skateboard. ... Men altså, der er mange af de her blade der ikke er en dyt i.

laughter from the rest

JM: Ej, vi kunne godt bruge en **frysepizza** måske.

N: Ja, det kunne vi faktisk godt.

CA: Hvad med noget flæsketeg, det er sådan **lidt sprødt**. Eller er den lidt for langt ude?

JM: Hehe, den er lidt langt ude.

T: Der er ikke noget, der er for langt ude.

N: Skal vi have en **champagne for "douche"?**

T: Med hensyn til sæsoner, så er der Frost her.

CA: Ja, smid den på.

N: Ja, det er fint nok. ... Toast og sådan noget der, ikke?

T: Ja, dovne mennesker.

N: Det er ind og have en hurtig toast og så ud igen.

CA: Det er sådan lidt en ulækker lejlighed, og det er hurtig mad, og man bruger sgu nok lidt flere penge på øl.

JM: Altså jeg elsker at stå på snowboard, men jeg tro det der liv, det...

T: Jeg synes også uge 7 er hårdt nok.

JM: Ja.

CA: Det er sådan lidt en blanding mellem at være på skiferie, og være på Roskilde [Festival], bare uden musik.

N: Skal I på ski i år?

JM: Jeg tror ikke jeg har råd på SU-budgettet, desværre.

T: Der er ikke nogen billeder i det her lorte-Djøl. Jeg tænker også rejser. Altså fly.

N: Ja, og bus.

CA: Der er sgu da skisokker her, med varmeindlæg.

N: I med dem.

CA: Og der er nogen med noget sporty tøj på.

T: Jeg kan finde en sporvogn. Det er det tætteste på en bus.

N: Associerer vi det mere og mere med skiferie generelt.

JM: Ja, jeg ved ikke hvor meget vi skal...

CA: Men er det ikke også lidt det man tænker på, når man ser DR3? Så tænker man på den skiferie man skal til. Og det er jo det der med, i hvert fald for mig, at det er der omkring, og det er samtidig med at de begynder at sende dokumentarer om ski...

JM: Og her er der også sådan nogle huer og vanter og sådan noget.

CA: Hvis du smider huer og vanter i, så smider jeg nogle skistøvler.

T: Der er Mont Blanc.

JM: Ham der kan kunne også godt repræsenterer DR3 lidt måske. Sådan lidt slik, sådan lidt smart i en fart.

N: Skal vi tegne en sol? Man forbinder det også lidt med godt vejr, ikke?

JM: Jo, klart.

N: Men bjerger i baggrunden.

CA: Lidt pulversne.

JM: Ja, ja, lidt powder.

T: Kom Heineken med?

N: Ja.

CA: På den anden side set, så kan man jo aldrig få for meget øl. Hov, der var noget Cult.

T: Skal vi have det med?

JM: Ja, eller noget Powerade. ... Er det en sort bakke, det der?

T: Men også med grøn baggrund. Det er mega DR3.

CA: Er det ikke deres logo?

T: Jo. ... Mokaï, er det ikke også sådan lidt "douche" at drikke? Eller er det bare det jeg tænker? ... Vi kunne også godt bruge nogle eksplosioner [referring the the conversation of the other group].

CA: Jeg har et billede af en bil, der er gået rimeligt meget i stykker. Jeg synes hver gang man ser en eller anden dokumentar eller et eller andet fra DR3, så er der altid en der kommer til skade, og så skal de lige at han kommer på hospitalet og... de kører lidt den der, at det både er super fedt, men at de ogs kommer til skade.

JM: Det er en hård sport.

T: jeg føler jeg har været de fleste blade igennem.

CA: Hvordan synes I, at DR3 kunne gøre deres dokumentarer bedre, eller deres snowboard-udsendelser?

T: Jeg ved det ikke, nu synes jeg egentligt det fungerer meget godt.

N: Jeg vil sige nogle enkelte nogle af dem, man kan sige...

T: ... om deres snowboard?

N: Ja. Altså man kan sige, jeg synes godt man kan mærke at det ikke er TV-uddannede folk, dre sidder og laver det.

JM: Ja.

N: Nogen gange finder an bare ud af, hvor sygt det er at være kommentator. Altså, der bliver sagt lidt meget af de samme ting. Men de prøver også, og det gør det selvfølgelig også fedt med, at det er noget fra communityet, der ...

JM: Er det ikke meget ham der Peter Falktoft og sådan nogle der?

N: Jo lige præcis, og han har jo lidt, ikke?

JM: Jo, jo.

N: Og så havde de en inde på et tidspunkt...

JM: ... ja, han var sådan fagmand-agtig.

N: Lige præcis. Og man kunne godt mærke at han godt kunne sige en helt masse ting om, hvad de lavede...

JM: ... men det blev meget teknisk, ikke?

N: Ja, ja.

JM: Så er det måske lidt bedre at have en der er lidt mere folkelig, som Peter Falktoft.

N: Men det er jo så, hvi de prøver at ramme communityet, er det ikke så vigtigt kan man sige. Men hvis de prøver at gøre det lidt bredere kan der være meget sådan, hvad kan man sige...

T: Ja, der er det nemlig godt at have sådan lidt et folkeidol som Peter Falktoft. ... Ja, frysepizza og Cult, så er den der.

N: Ja, og det her ovre er lidt mere segmentet-agtig.

CA: Ja, og så kan vi lave en bil der flyver ud over.

JM: Hvad er det der ligger der?

CA: Det er en bil. Det skal lidt symbolisere, at man også kan komme til skade. ... Jeg er lidt spændt på at se om deres bliver meget anderledes end vores.

T: Det gør det nok. Der sidder nogle andre hoveder derovre.

N: Ja, hvad var det de havde først? Var det SE & Hør? Så er det da derfor, de har fået alt det gode.

JM: Den her den kommer sgu ikke med.

CA: Havde vi nogle skisokker, og alle de der små?

JM: Men hvad kan man sige i forhold til det samarbejde?

N: Ja, det er lidt det. Det er vel bare sådan "ski", ikke?

N: Har vi andre ting?

JM: Hmm. Der er noget community, der er noget stil-et eller andet.

N: Der er sådan, de her Riders, de er lidt sådan et community, det er de her folk-agtig, de er sådan lidt her.

JM: Ja, jeg ved ikke lige hvor meget det har med det samarbejde at gøre, hehe.

CA: Det er vel lidt det man associerer med det.

JM: Ja, ja, det er gruppen. Det er den her den **smadrede stil**, de er lidt **seje**, og så ved jeg ikke hvad, hvor vi vil hen, jeg kender ikke det deroppe. ... Og det her, det er DR.

N: **Det er DR-manden, han er sådan en multimediedesigner.** ... Ja, og så er det her ligesom segmentet de prøver at ramme med den farlige sport.

JM: ... på Mont Blanc.

laughter

JM: Nailed it!

laughter

N: Skal vi lige have klippet den her ud; "**the real deal**"?

JM: Ja.

Task 2: Discussion – all gathered again (39.00)

T: Det er i hvert fald fuldstændig anderledes! Ej, vi har også **bajere** og **energidrik**. "**Fortryder intet**", hehe.

S: Ja, det var bare et krea-indslag dernede i hjørnet.

Mod: Som jeres næste opgave vil jeg bede jer om at diskutere jeres kollager. Hvis vi starter med holdet, der lavede denne kollage (GROUP 1). Hvis holdet, der har lavet denne her vil starte med at introducere eller forklare hvad I tænker.

CC: Vores kollage er tilgængelig på flere **platforme**. Snart.

S: Altså vi tænker selvfølgelig 2016. Det **er next year**.

Mod: Så det er noget nyt? Hvad mener I med 2016?

S: Fremtiden!

M: Måske at de skal tænke lidt fremad, og se hvad der skal ske i det nye år. Noget planlægning.

CC: Vi har også det her med "Hvem var det nu vi var" og "**DR3, du kan stadig nå det**". De kan stadig nå at forny sig, selvom vi næsten har glemt dem.

JF: Ja, det er jo en gammel kanal.

CC: Ja, jeg ser aldrig DR3.

M: Det er der det med gadget'sne også kommer ind computere og platforme og såpdan. De skal bare køre den hele vejen igennem. Og så er der fortsat mange mænd på stribe. Det er sådan at snowboarding, der er det stadig meget **mænd**, der er inden for det.

JF: Men det behøver det jo ikke at være, så derfor har vi kvinder oppe i venstre hjørne.

CC: Og hvorfor er der det? Det er fordi **sex sælger!**

JF: Det er fordi at Riders har nogle **kvindelige skribenter**, og DR3 har ikke nogen kvinder i deres snowboard-dækning. Og der kunne Riders jo komme ind med nogle kvinder.

MOD: Hvad betyder det at der er kvinder i det?

JF: Det betyder at de dækker snowboarding, at de er værter for eksempel.

Mod: Hvad tænker I om det?

M: Jamen det åbner jo op for at der er flere der kan følge sporten også, når kvinderne også kommer med i det. Og der findes også flere og flere kvinder, der kommer ind i de her ekstremsport kan man sige, så det bliver også meget spændende at se på.

JF: Det kunne også gøre dækningen mere interessant, at det var både mænd og kvinder, der talte om tingene. Synes jeg.

Mod: Hvad har I ellers?

S: The professor. Det er **eksperten**. Så det er måske der det der blad kommer ind over.

CH: Blad? Det er en internetside.

S: Var det ikke også et magasin fire gange om året? Nå okay.

Mod: Så det vil sige at Riders er eksperterne?

S: Det tror jeg.

CH: De har helt klart noget ekspertviden i forhold til den gennemsnitlige borger kunne man forestille sig. Så kunne de komme med noget knowhow inden for snowboarding, mens DR3 har dækningen.

Mod: Hvad ville det gøre ved DR3 og det produkt de to de laver sammen?

CH: Jamen det vil gøre, både at communityet bliver mere brandet, fordi det er en person fra det community, og så også at dem der ser det har en ekspert der sidder og fortæller at for eksempel, "det her er et svært trick, det har jeg selv prøvet". Han kan måske forklare det mere.

JF: Det kunne også åbne det for folk, der ikke snowboarder, at de fik forklaret nogle ting. At det blev beskrevet hvilke tricks, der blev lavet, eller hvad der sker. En **ekspert kunne forklare** noget historie eller noget udvikling.

CC: Ja, når noget ser svært ud rent faktisk er nemt, og noget der ser nemt ud rent faktisk er svært. Eller forklare om nye snowboard-gadgets.

JF: Så man kunne forestille sig en mere alsidig dækning, hvor der var noget for både dem, der vidste en hel masse, og for dem der ikke vidste en hel masse.

Mod: Så har I et barn med et kryds?

JF: **Der skal ikke være nogen børn med.**

S: Det er uegnet for børn.

M: Var det ikke bare sådan +10 agtigt.

JF: Det skal bare ikke være sådan en masse børn.

CH: Det behøver ikke være børnevenligt. Altså der skal være sådan en slags minimumsgrænse.

Mod: Så I tænker, at det produkt Riders og DR3 de har, det er ikke for børn?

JF: Ja, de dækker ikke børn og snowboarding. Det skal ikke være børnebakke.

Mod: Hvad har I ellers?

M: Der står "Vind" også. At man måske kunne vinde en rejse i samarbejde med Riders og DR3 måske. Hvis Riders har nogle rejser, kunne man måske tage med dem med derved og lave nogle film eller et eller andet.

JF: Og så står der præmiere. Vi tænker det kunne være først med nogle ting.

M: Så har vi nogle kendisser hernede. Sådan at der måske var nogle **kendisser**, der støttede op om sporten. Således at der ville være noget mere omtale omkring det. Man kan jo se lidt på Peter Falktoft, der gør det ret godt kan man sige. Når han begynder at tweete og så videre på Facebook og sådan betyder det jo også at der er flere folk, der vil begynde at se det og følge det.

Mod: Hvad har vi ellers? Der er "Gadgets".

CH: Stefan, forklarer du ikke lige hvorfor vi har ham der oppe i hjørnet?

Mod: En halvnøgen mand?

S: Det er fordi dem der laver snowboard, det er jo **flotte unge mænd**. Og det er jo dem man følger.

Mod: Har snowboarderne nogle kommentarer til? Noget som lige springer i øjnene på jer?

N: Altså vi har nok valgt at gøre det lidt anderledes med vores. Altså vi har lagt vægt på, hvad det er for en målgruppe som de her Riders og DR3 ligesom prøver at ramme på en eller anden måde. Lidt det samme med at det er præget af **mænd**, og at det **ikke er for folk under 14**, eller noget i den stil.

Mod: Har I nogen spørgsmål eller kommentarer til den kollage de har lavet?

S: Er den flot, eller?

JM: Hehe, den flot.

Mod: Alright, skal vi tage jeres så?

N: Det kan vi godt.

CH: Hov, der er da også en dokumentar dernede.

JF: Nå ja, der er en dokumentar. De skal også dække noget udenfor konkurrencerne. Det er et fjernsyn vi har tegnet med én, der ikke står på snowboard, men er i noget sne.

CH: Det skulle ligesom skabe associationer til snowboarding.

JF: Ja, så dække nogle af de der udøveres liv.

Mod: Så er det noget I ville forvente af sådan et produkt, at det gjorde?

JF: Jeg ville håbe på det.

Mod: Hvad giver det til det her produkt, at de også laver dokumentarer?

JF: Jeg ved ikke om de skulle lave dokumentarer, men de skulle vise dokumentarer. Og det kunne også være nogle korte videoer f.eks. fra RedBull.

Mod: Hvad ville det give i forhold til deres brand image?

CC: Så det ikke bare bliver sjov og ballade, så det giver noget lidt mere seriøst.

JF: De behøver ikke være afhængige af konkurrencer. De kan også sende udenfor.

CA: Altså i forbindelse med Riders, eller i forbindelse med DR3?

CC: DR3 er også mere forbundet med seriøsitet i forhold til f.eks. TV3 eller de andre kanaler.

Mod: Godt, så har vi næste (GROUP 2). Vil I give en introduktion?

JM: Jamen vi var jo lidt usikre på, hvad Riders i det hele taget var, så jeg tror vi er gået lidt mere efter segmentet og ja, som du sagde før.

N: Og ja, vi havde en idé om at Riders var et community, så jeg tror det er det hollandske kongehus, vi har med her, som ligesom er en gruppe af folk, ikke? Og det folk som ligesom er der, det er lidt sådan nogle ...

JM: Bad-ass typer, ja jeg ved det ikke ...

T: Hippe.

N: Ja, og på en eller anden måde stadig lidt mainstream. Der er i hvert fald mange unge med.

JM: Ja, det er ligesom med Peter Falktoft, sådan lidt små-poppet. Den der type, som er mainstream, men med en lille kant også.

N: Ja.

JM: Det synes jeg at Simon Juul har lidt, på en eller anden måde.

N: Ja.

JM: Jeg tror også de er venner, så det er sådan lidt den stil der.

T: Også sådan, at det er klart mest mand.

JM: Ja, sådan lidt drengerøvs...

CA: Man tager det ikke så seriøst, hvis man hører om en pige, der står på snowboard.

JF: Okay.

Laughter from most men

JF: Siger drengene. Den anden halvdel af Danmarks befolkning tænker måske anderledes på det.

JM: Ja.

Mod: Så har I en mand?

JM: Ja, **det er en multimediedesigner**, som er sådan meget det vi synes DR eller DR3 det sådan lidt står for. Det segment ...

N: Sådan sidst i 20'erne gutter med lidt fuldskæg, som står for at lave de her programmer. Jeg ikke om der som sådan er så meget sammenhæng mellem de to typer, altså dem der står for at lave programmerne og promovere dem over for de her folk, som måske bare har lyst til at sætte sig ned og spise en **frysepizza** og en **Cult Shaker** søndag eftermiddag, hvor det her det måske lidt mere er "lad os gå på Mother og tage en pizza". Så dem fra DR3, der laver det, er måske nogle andre typer, end dem, der egentligt skal se det, hvor de så prøver at skabe den her bro mellem og få Peter Falktoft ind over.

JM: Noget ligesom det I siger, hvor **Riders kan bidrage med noget viden** om, og hvad kan man sige, faglig viden om det. Der vil DR nok mere have det med at det skal være lidt mainstream, og alle skal vide hvad det er der foregår. Hvor Riders måske kan forklare det, men DR vil gerne have den der brede skare af mennesker, så alle kan være med. **Bortset fra børn, selvfølgelig.**

Mod: Så har I så et Frost-klip?

N: Ja, det er sådan mest tænkt i, at år man begynder at forbinde, altså det skal være sådan lidt vintervejr, før man begynder at forbinde snowboard eller skiløb generelt med noget man tænker på. Det er mest, at det først er noget der kommer i september/oktober, og slutter i februar. Det var ikke noget, nogen af os havde de store tanker på i løbet af foråret og sommeren.

CA: Så når DR begynder at lave de der programmer, og det samtidig **begynder at blive koldt**, begynder man at blive hypet på det. Det begynder at krible lidt i fødderne, og nu skal man altså til at afsted. Man skal til at få vokset snowboardet, og få bestilt den rejse, få købt nogle øl.

Mod: Og der er nogle bjerge og nogle pister. Er det direkte snowboardrelateret?

N: Det var også ligeså meget for at få noget production value på selve plakaten. Men ja, det er ligeså meget at det kunne være nice at se en fyr rende nede mellem to bjergtoppe og stod og snakkede på vej ned af denne her pipe eller et eller andet, for ligesom at få den følelse af, at man selv har lyst til at tage af sted. Så får man endnu mere lyst til at se det her.

Mod: Nu gav du mig lidt et key. Til følelse. Så nu bliver det lidt abstrakt. Hvis I kigger på de kollager I har lavet, og I tænker på DR3 og Riders og et evt. produkt. I skal ikke tænke på, hvad det evt. kunne være, men hvis I tænker på hvad det vil betyde dette samarbejde. Jeg ved godt det kan virke svært, men hvilke følelser ville det ligesom få frem? Altså ville I synes det var cool, eller lidt mærkeligt, eller ville I synes det var super spændende, ville det være noget der kunne være interessant, eller ville det være overflødigt? Hvis man kunne sætte sådan nogle lidt mere abstrakte ord på det.

JM: Altså det, de skaber sammen, hvad det giver også af følelser?

Mod: Ja, hvad ville det give i forhold til, hvis man så et andet program, produkt, eller event?

M: **Fart og spænding.** Hvis de kan kombinere både Riders' entusiasme for sporten og DR3s mulighed for at sende det ud til folk, så kunne det være meget fedt, og give noget fart og spænding på os, kan man vel sige på en måde, for vi lever os jo hurtigt ind i det, hvis de laver et eller andet spændende, tænker vi "wauw".

N: Også ligesom en længsel efter selv at komme ned og prøve et eller andet af.

M: Til et egentligt produkt, tænker jeg stadig på den der "vind", altså hvis man havde en form for konkurrence. Det kunne da være meget fedt, hvis Riders støttede op omkring det, hvor man fik en guidet tur et eller andet sted hen f.eks.

Mod: Så mulighederne for noget nyt?

M: Mhm. Jeg ved ikke om det er nyt, for der er jo mange der laver konkurrencer, men f.eks. hvis man tager et sted hen, så er Riders dernede, og man kan rigtig komme ind i miljøet, hvis man gerne vil det, måske.

CA: Lære nogle moves.

M: Jamen, det er det. Det er jo enormt sjovt, hvis man kender nogen, der står på snowboard eller ski, og så køre med dem, for de kender det og kan lære fra sig. Og man presser også sig selv ud i tingene; hvis vennerne tager et hop, tænker man at så skal man også lige gøre det.

Mod: Nu siger du noget med at lære. Ville I forvente at lære noget af at se det.

N: Jeg føler lidt, at når du ser det, så ser du det derhjemme.

Mod: Så det er mere underholdning?

N: Ja, det er mere underholdning for mit vedkommende.

M: Men det kunne jo godt have lidt en dokumentar om hvordan vedligeholder du dit bræt, eller ...

N: Ja, så kunne det være sådan nogle ting, der.

JF: Så ikke lære noget teknisk?

N: Nej.

JM: Så skulle det være meget lavere niveau. Sådan, hvordan laver du et basalt hop, eller hvordan du kører over en keg'er, eller hvordan du skal forholde dig,

JF: Sådan Thomas Urskov-agtig.

JM: Ja, sådan lidt a la det.

CA: Men det kunne jo være fantastisk med en Thomas Urskov, der snowboarder i fun-parken. Jeg har selv siddet og søgt lidt på det. Det har mest været YouTube, fordi jeg ikke har haft mulighed for at lære basale tricks ved at se DR3, men det kunne være fedt med en tutorial til at se, "hvordan laver du en 360", "hvordan laver du en 180", "hvordan laver du backflip". Forskellige ting, som stadig er nede i, noget du kunne formå at lave.

N: Det skulle så udgives på en måde, for der går jo oftest noget tid fra du ser det til du kan bruge det, så det skal udgives på et eller andet medie, du kan ikke bare lave 1,5 times langt stream. Jeg ved ikke om det skal være nogle GIFs, eller vad fanden det skal være, men ...

CA: Hvis du laver en serie, som f.eks. Thomas Urskov, hvor han tager det basalt ...

N: Jamen det er rigtigt.

CA: Sådan tager du et hop, to be continued, næste gang så laver vi et grab eller så laver vi ...

N: Jeg siger bare at du har nok glemt det. Fra du ser det til du tager afsted, kan det være du har glemt hvad detaljen er.

M: Men det kan være du står derude på pisten, og tænker, ej eg kunne godt lige prøve det der.

N: Men det er derfor at det skal være tilgængeligt på en eller anden måde, så du kan have det med dig.

Altså folk har jo ofte en telefon med, eller et eller andet. Så du har et kort klip du kan downloade, og så kan du sige "prøv at høre her, drenge, det er sådan vi gør det".

CA: "Nu bygger vi fandeme det hop, og så skal vi lande den 360!"

M: Det skal måske bae være en app i stedet for.

Task 3: Brainstorming the actual product (58.30)

Mod: I har bevæget jer ret godt over I det, jeg ville have jer til at gøre næste gang. Så ikke for at afbryde jer for meget, men egentligt bare skubbe jer mere i den retning: for den næstsidste opgave, det er at diskutere, hvad et rent faktiskprodukt kunne være, hvordan det kunne se ud. Om det skulle være udsendelser, om det skulle være events, og det skulle være noget social media, om det skulle være en app. Hvad kunne I forestille jer rent faktisk kunne give værdi? I snakkede om noget med noget man skulle kunne have med, og downloade indre sekvenser.

M: Det kunne godt være ja. Eller når der kommer en skibakke på Amager, kunne de jo lave noget der.

N: Ja, det ville være oplagt.

S: Og det skulle dækkes af DR3, eller hvad?

M: Ja.

CA: Altså jeg ville være fan af den nye Thomas Urskov på snowboard. Så kunne de sælge en DVD, eller smide det på Netflix, eller whatever.

JF: Jeg tror ikke DR er interesserede i, at smide noget på Netflix.

CA: Det var bare lige for at smide det ud. Nu har jeg overhovedet ikke forstand på ...

JF: Men DR.tv.

CH: Jeg så Dew Tour i lørdags eller søndags, hvor det var snowboard, og fordi at det er amerikansk, dem der filmer det, så er der utroligt meget spildtid, for det er bygget op om, at det skal kunne sendes på amerikansk TV. Så der er utroligt meget reklame, hvor dem der på nuværende tidspunkt er på DR3, are sidder og går igennem hvad folk tweeter om inde på deres side, og der kunne man måske lave sådan nogle små segmenter med, "hvordan laver du" et eller andet trick, eller hvordan gør du et eller andet simpelt. Man må i hvert fald gå ud fra at folk der snowboarder, er interesserede i at se snowboarding.

Mod: Så der vil Riders kunne komme ind?

CH: Ja, så der ville man kunne lave sådan et lille segment på 1-2 minutter, for det er der jo sagtens reklame til, hvor der er en eller anden, der siger, "sådan vokser du f.eks. dit board", eller "sådan laver du en lille 360'er". Hvor man meget hurtigt ville kunne lave det, for der er alligevel meget spildtid, hvor man kigger ud i luften.

JF: Det kunne også være interessant, hvis de brugte nogle penge på, at sende folk afsted, nogle reportere, så den danske dækning ikke bare foregik fra et studie i København, men rent faktisk også foregik on location. Så der var lidt også backstage miljø, for der foregår jo en hel masse uden for konkurrencerne. Sådan reportere, der interviewer og snakker med folk.

T: Et event i uge 7 nede i Frankrig ville også være meget klogt, tænker jeg. Lad os sige, Riders er der, DR3 dækker det, og så bliver man introduceret til hele den her hjemmeside, som jeg ikke rigtigt kender til, og måske lærer nogle ting.

N: Mange af de der universitets- og gymnasierejser er de ikke sponsoreret af et eller andet... hvad fanden er det nu det hedder, det er også sådan et stort setup.

CH: Ja, Frostgun?

N: Ja, Frostgun.

JF: Nåh, det.

T: Men de kan vel stadig godt holde et event?

N: Ja, det kan de sagtens. Snildt.

JF: Der er jo DM i, er det freeride.

N: Jo men det er det, jeg tror også de kører med Frostgun, hvor de dækker forskellige events.

JF: Problemet er jo bare, hvis det er et dansk event, så er niveauet jo ikke særligt højt, og så er der jo ikke noget der er interesserede.

T: Det er måske også fint nok. Jeg ved ikke hvor gode I andre er til snowboard, men hvis jeg skulle komme derned, så kunne jeg blive introduceret til en masse mennesker, som måske bare er lidt bedre end mig, og på den måde komme lidt videre i systemet.

JM: Ja, det kunne måske godt være noget. Man har sådan lidt den idé at det lidt er et lukket forum, det der snowboarder-agtige.

Mod: Så noget hvor man selv kan være med, eller hvad?

T: Ja, eller i hvert fald bare blive introduceret til det, for når du bare sidder derhjemme og ser det, altså så kan vi sige at man skriver til nogle inde på den der hjemmeside, det ved jeg ikke helt hvordan fungerer, men når du står dernede og møder folk, og snakker med dem, så kan man måske blive nemmere inkluderet.

Mod: Gruppen der var her [Group 1 – non-snowboarders], I snakkede om noget med nogle flere platforme? Kunne det være noget at skabe en platform?

JF: Jeg tror at faren ville være... Altså Riders er populært i Danmark i den niche den befinder sig i, men de tiltrækker jo ikke særligt mange ude fra miljøet. Og DR3 risikerer at drukne i resten af DRs medieudbud på nettet, så det ville måske være en idé at de lavede et eller andet sammen, som var helt eksternt der fra. Men personligt, hvis jeg skulle vælge, Riders eller DR3 som platform, så ville jeg vælge DR3, fordi de står stærkere.

Mod: Hvad med en platform hvor de lavede noget sammen? Hvis de en app, eller en social media site. Et sted hvorfra man kunne hente sådan nogle sekvenser.

JF: Altså jeg ville ikke bruge det, når jeg ikke snowboarder.

CC: Altså hvis appen havde nogle andre funktionaliteter andet end gøgl og ballade... hvis den kunne måle makshastighed ned af pisten eller ...

T: ... hvad der var af seværdigheder.

CC: ... eller hop med accelerometeret, hvor man kunne filme hinanden, og dele det på appen og sådan nogle ting og sager. Hvis det havde noget mere at tilbyde end bare at gense korte sekvenser.

JF: Jeg ville bare være bange for at en app lå død 9 måneder om året.

N: jeg tror også du får svært ved at få folk til at, øh... Altså der skal virkelig meget til, før jeg ager en ny app til mig, hvor jeg sådan bruger det ugentligt nærmest.

Mod: Så det vil sige, at det der umiddelbart ville gøre størst indtryk på jer, ville være de små sekvenser, altså på TV eller et event?

JM: Facebook tror jeg også ville fungere.

JF: Ja, ja allerede etablerede kanaler.

CA: Ja, sådan noget som RedTube, eller nej ikke RedTube!

laughter from everyone

CA: Det var en blanding mellem RedBull og YouTube!

JM: Vi er virkelig i gang med at brainstorme her!

CA: Pjat til side, RedBull har det med at lægge nogle ret fede... de laver nogle ret fede videoer, også baseret på snowboard og skiing, og nu har jeg glemt hvor det var jeg skulle hen. Men hvis de laver en Facebook-gruppe, hvor de viser nogle videoer, "vi har været i Val Thorens", "Vi har været i Val d'Isère", "Vi har prøvet deres fun park", "vi har været ude og teste det her – se hvordan I gør". Også fordi det er så sæsonpræget, som det er, og det er alligevel der man sidder og kigger på det, og så poste noget der.

Mod: Det ville så være et samarbejde mellem de to, ikke på en af deres egne platforme?

CA: Så kan det være på Riders, eller de kan lave deres egen Facebookside. Men anyway, sådan at de hele tiden kan komme op med det. Det kunne også være noget de fik lavet på en app, men som de andre siger, er det måske ikke noget man gider downloade fordi det er så sæsonpræget som det er.

S: Altså hvilke projekter de kan lave sammen?

Mod: Ja.

S: Okay, for jeg kunne forestille mig at de der Riders vidste alt om sådan nogle skiområder i Frankrig eller Østrig eller... så tænker jeg også at de må have noget god research om pisterne og sådan noget, men også med selve bylivet, der er, og hvor er det man skal gå hen, hvor er det man skal sove, hvor de fede steder er efter klokken tolv, eller sådan noget, god afterski, party-steder. Det har de sikkert noget godt materiale om.

JM: Ja, *inside-viden*.

S: Og så sende det på DR3, og så tænker man "Jaerh, jeg skal til Val d'Isère næste gang".

N: Man kan sige at det er *lidt kommercielt at lave rejseguides på den måde, men jeg synes det kunne være fedt*.

JM: Men det er rigtigt nok, det er måske ikke så DR3-agtigt.

JF: *Men hvis man nu tog udgangspunkt i Riders-karaktererne, så det var karaktererne man lærte at kende.*

Task 4 : Association map

Mod: Så er vi nået til sidste opgave. Nu skal I lave noget man kalder et association map. I skal lade som om DR3 allerede har det her samarbejde med Riders.dk, de har allerede de ting I har snakket om. Så nu skal I lave et association map om DR3 med det in mente. I starter med at skrive DR3 i midten *demonstration of how to do an association map*.

The respondents had 5 minutes to make the association map. Afterwards, they were told to ascribe strength to each link between association nodes. They had around 2 minutes to do this.

Thank you and goodbye

Mod: Så skal I bare have tusinde tak!

Summary of collected associations:

Collage discussion, Snowboarders	Frequency	Collage discussion, Admirers	Frequency	Discussion, Full group	Frequency
WILD <i>Ex. wild behavior, tough sport, energy drinks, "cool"</i>	8	MEDIA <i>Ex. documentaries, news, platforms, online, gadgets</i>	10	AUTHENTICITY & EXPERTISE <i>Ex. expert contribution, serious, learning, female contribution</i>	7
DR3 = INAUTHENTIC <i>Ex. trying to be something they are not, mainstream, suits,</i>	8	WILD <i>Ex. tough sport, "cool", wild behavior, energy</i>	8	WILD <i>Ex. wild behavior, "cool", energy drinks</i>	5

<i>"multimediedesigner"</i>		<i>drinks</i>			
PERSONAL STYLE Ex. clothes, looks, "douche"	7	MALE DOMINANCE Ex. "babes", men	8	MALE DOMINANCE Ex. "sex sells", men	5
PARTY Ex. beer, alcohol, pizza	4	NO CHILDREN Ex. not for kids	5	MEDIA Ex. platforms, documentaries	4
COMMUNITY Ex. Riders.dk community	3	EXPERTIZE Ex. experts	4	NO CHILDREN 	3
MEDIA Ex. online, social media, documentaries	3	UNSERIOUS Ex. gossip, celebrities, "bullshit"	3	PARTY Ex. beer, frozen pizza	2
DR3 + RIDERS.DK = AUTHENTIC Ex. "the real deal"	2	PARTY Ex. party	3	SEASONAL 	1
YOUTH Ex. youthful behavior	2	ANARCHY Ex. anti-DJØF	2	DR3 NOT FITTING IN Ex. "multimedia- designer"	1
ANARCHY Ex. anti-DJØF	1	YOUTH 	2	NEW 	1
MALE DOMINANCE Ex. men	1	PERSONAL STYLE Ex. taste, clothes	2	UNSERIOUS Ex. celebrities	1
SEAONAL 	1	NEW 	1	YOUTH 	1
				STYLE Ex. looks	1
				INAUTHENTIC Ex. mainstream	1

				COMMUNITY	1
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Observations:

	Task 1 - Snowboarders	Task 1 – Admirers	Task 2+3 – gathered
Observations	• Conversation was centered on snowboarding as a common passion. • Informal atmosphere with a lot of joking. • The snowboarders seemed to bond very quickly over the sport, creating a sense of 'brother hood'. • They did not believe they had enough magazines to fill out the collage. However, this situation has aided by switching of some magazines between the groups. • There was a strong emphasis on the fact that they did not perceive DR3 as an authentic player in the snowboarding world. • Free flow of ideas, where discussion turned into new ideas and led to several anecdotes of personal experiences. • Some spoke more than others, but there seemed to be no group conformity in order to follow one perceived leader.	• There was a focus on reaching agreement in the discussion. • The task itself was more in focus in this group. • There was a more in-depth discussion of themes than in the other group. • Informal and relaxed atmosphere with many jokes. • The humor was dominated by "guy humor". • There was an emphasis on snowboarding being cool and wild. • Ideas would be brought up by one by one, and then discussed. • The group seemed to split into two (a task-focused and a theme-discussing group) in the middle of the session, where after they gathered again to discuss the final result.	• The participants had seated themselves mixed. Thus, snowboarders did not group with snowboarders, and admirers not with admirers. This indicated that there existed no feeling of division between the participants. • Ideas were discussed on equal terms. No participant seemed to be dominating the discussion. • The arguments of the snowboarders seemed to have more weight in the discussion of the image of the co-brand in terms of snowboarding's contribution. However, statements made by snowboarders did not intimidate or inhibit admirers from adding counter arguments. • When ideas arose the participants would discuss them until they reached an agreement, and did not leave any unsettled discussions behind, and thereby

			creating a unified perception or opinion on the matter.
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APPENDIX I – FOCUS GROUP COLLAGES

Group 1, admirers:



Group 2, snowboarders:

