

# ***The Creation of Customer-Based Brand Equity Through Facebook***

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## **EXECUTIVE SUMMARY**

This thesis aims at investigating how new Danish brands can create customer-based brand equity (CBBE) through Facebook. It takes point of departure in the Danish market and the two cases of LAKRIDS by Johan Bülow (LAKRIDS) and Mikkeller, as these two brands have attained success by using Facebook as primary marketing channel.

The thesis adopts a hermeneutical scientific approach and uses a mixed method research as both qualitative and quantitative research is performed. The benefits of qualitative research will help discover similarities and differences in the consumers' perceptions and attitudes of the two brands. The qualitative research is necessary to conduct a valuation of the CBBE model. A cultural analysis constitutes the frame for the further analysis of meaning transfer between the culturally constituted world, brands and consumers, and Facebook's impact hereon. The analysis is contextualised by branding theories from Holt, Keller and McCracken and social media theory from Hoffman & Fodor. The analysis will reveal how shifts in the national ideology can benefit new brands. Additionally, the reciprocity between Facebook and the culturally constituted world will be revealed as well as how consumers through like and sharing on Facebook create identity projects where brands are used as cultural markers.

Through a discussion LAKRIDS and Mikkeller's CBBE valuations will be compared, and as such provide learnings for new Danish brands to draw upon to create CBBE through Facebook. Different learnings were found for new Danish brands to implement in a future Facebook strategy.

It was found that new Danish brands first of all must acknowledge that Facebook and the culturally constituted world are interrelated. Therefore, CBBE created through Facebook will always be affected by consumers' perceptions of the brand gained from outside Facebook. Furthermore, new Danish brands must create identity myths, be current and dynamic, and relate their content on Facebook to the cultural context, which they are part of. It was also found that new Danish brands must comprehend how consumers create identity projects on Facebook, be aware of consumers' tendency to primarily follow brands via newsfeed and learn how to make the content personally relevant. More learnings and a deeper assessment of those mentioned are to found within this thesis.

## **ACKNOWLEDGEMENTS**

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Also, we would like to thank all interviewees and respondents, who contributed with their honest opinions and valuation of the two brands, which have been of high value for this thesis.

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## **PART I**

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### **CHAPTER 1 - INTRODUCTION**

The uprising of social media has affected the world we live in by changing the way we communicate and the way we interact. The communication has become instant, global and fast, and has given the consumers a greater voice than ever before. As a consequence of this, the relation between brands and consumers has changed. Consumers are rapidly joining Facebook, and more brands direct marketing efforts toward Facebook in order to get the consumers' attention. Two of these brands are LAKRIDS by Johan Bülow and Mikkeller. Due to limited resources neither of them have been able to use traditional marketing, such as TV, radio and print, but have instead relied on Facebook as their primary marketing channel.

#### **1.1 Our Motivation**

The observations described above started to create wonders after we were introduced to the theory of cultural branding. This theory prescribes that brands should consider the cultural context, and stay current and dynamic in order to create brand equity (Holt, 2004). Therefore we were motivated to explore how brands could relate to the fast pace of Facebook, while considering the cultural context in their use of Facebook. Another motivation was to explore the impact of the changed relation between consumers and brands seen from both a brand and consumer perspective. Thus, we were motivated to find out why consumers follow brands on Facebook, and the value this brings to the brand.

#### **1.2 Problem Field**

In 2006 the Danish consumers were introduced to a new Danish microbrewery named Mikkeller, and in 2007 to a new Danish liquorice brand named LAKRIDS by Johan Bülow (LAKRIDS). Compared to other beer and liquorice manufacturers these two new brands differed in their approach both in relation to production, but also in terms of marketing. Mikkeller and LAKRIDS are gourmet brands, they are innovative in their expression and have relied on Facebook as primary marketing channel. Moreover, they were both able to gain success in the Danish market despite the fact that they are premium-priced products and that the Danish market was affected by an overwhelming financial crisis. This made us wonder how it was possible for two new Danish brands to gain success, while other brands suffered and went bankrupt due to the financial crisis. They must have done something right, but what? This wondering led us to think about how they had managed the cultural context, and what they had done differently than other brands. Our minds were then directed towards Facebook

and the effect Facebook has for a brand's value. In combination these two wonders gave grounds for the research carried out in this thesis. We wanted to explore the relationship between the cultural context and Facebook, but most of all find out how LAKRIDS and Mikkeller had managed to create their brands only by the use of Facebook as marketing channel. This led us to the following research question.

### **1.2.1 Research Question**

With a point of departure in the Danish market and the Danish consumers, and in the two cases of LAKRIDS and Mikkeller, this thesis wishes to investigate:

***How can new Danish brands create customer-based brand equity through Facebook?***

To answer the research question, the following work questions will be answered:

- Which cultural context did LAKRIDS and Mikkeller enter?
- How have LAKRIDS and Mikkeller through Facebook addressed this cultural context in order to fill their brands with meaning?
- Which influence does LAKRIDS and Mikkeller's Facebook strategies have on the consumers' personal identity projects?
- To what extent have LAKRIDS and Mikkeller been able to create brand resonance through their Facebook strategies?
- Which return of investment has the consumers achieved through LAKRIDS and Mikkeller's Facebook strategies?

### **1.3 Delimitations**

The focus of this thesis will solely be on the two brands LAKRIDS and Mikkeller in the Danish market. This decision is taken in consideration of the validity and from a practical point of view. As such, the research can be condensed more valid, as focus is put on these two particular brands within a well-defined market, which provide this thesis with a more adequate and explicit knowledge on how these two Danish brands have created CBBE through Facebook. The decision of narrowing the focus to be on these two brands is a demarcation in it self, which can create higher validity, however it is also a matter of practicality. Within the scope of this thesis, additional case brands would have meant an excessive amount of information, and the depth in which each would be analyzed would be decreased. Similarly, it would not be possible to investigate several consumer nationalities and cultural contexts within the scope of this thesis and the frame given. Therefore, the market has been defined to only comprehend Denmark and the Danish consumers within a demarcated time period from 2006-2013. Thus, this thesis will not research any future shifts in national ideology, as it is outside the scope of this thesis.

This thesis acknowledges that several social media are of importance today, but in order to develop a more sufficient and valid research, this thesis is delimited to focus solely on Facebook, and LAKRIDS and Mikkeller's brand pages on Facebook. The scope of this thesis pursues a research of the two brands' Facebook pages and the fans that have liked the page. Therefore this thesis is delimited from researching "Sponsored Stories", meaning posts where the two brands have paid to get out to users on Facebook who are not fans of the page. This decision is made in order to maintain focus on the fans who already like the page and to investigate the CBBE the brands have achieved solely with their fans. This thesis will demarcate to look upon brand posts in order to understand the meaning transfer, the CBBE and consumer ROI created from these. It will therefore not include a research of which posts create the most engagement in a statistical manner. Furthermore, this thesis solely focuses upon generating learnings for new Danish brands, and will therefore not include a specific Facebook strategy.

It has not been possible to include financial budgets that contained social media expenditures and the direct return from the two brands' respective Facebook pages to their web-shops, as these were unavailable. Therefore, it has not been possible within the scope of this thesis to calculate financial returns for LAKRIDS and Mikkeller in relation to their Facebook strategies.

## 1.4 Conceptual Framework

A conceptual framework has been developed to ease the reading flow of this thesis. It will briefly introduce the most employed terms and concepts used throughout the thesis, along with an explanation and/or interpretation of each. This is to be found in Appendix 1.

## 1.5 Reading Directions

**Chapter 1** presents the *Introduction* to this thesis. It includes the problem field, motivation, research question and work questions, and delimitations. Subsequently, the reading directions in this section will be provided to give an overview of the thesis.

**Chapter 2** presents the *Methodology*, outlining the choices that have been made in order to answer this thesis' research question and work questions. It will describe and argue for the choice of scientific approach, research approach and used theories. Moreover, it will clarify the primary data collection made. Hence, the methodology will answer *what* will be answered, *how* it will be answered and *why* it is found relevant to answer.

**Chapter 3** provides a fundamental understanding of *The Era of Facebook*. It describes the social networking site *Facebook* and the impact it has had on brands and consumers. This is done to provide useful meaning for the following chapters.

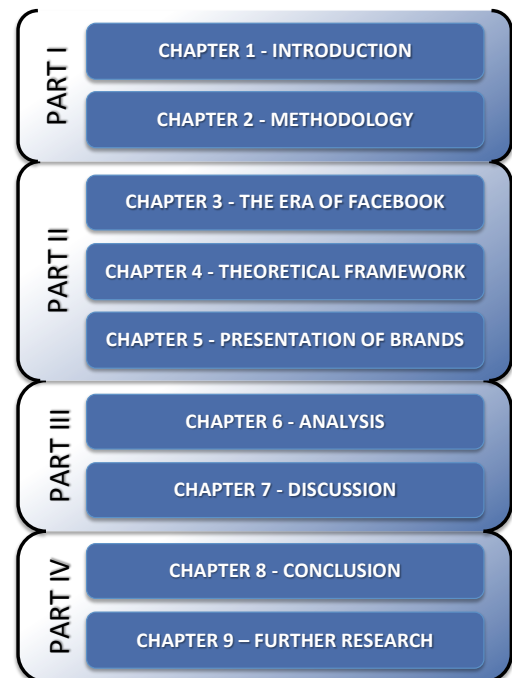
**Chapter 4** presents the *Theoretical Framework*. A concise description of each of the theories used will be presented and related to the research question of the thesis.

**Chapter 5** is a *Presentation of the Two Brands*. A brief introduction of the case brands investigated in this thesis is necessary for the subsequent analysis.

**Chapter 6** presents the *Analysis* of this thesis. The chapter is divided into four sections that relates to the work questions.

**Chapter 7** will present the *Discussion* of the preceding analysis chapter and its findings of the two case brands. Through a comparison and discussion of the two analysed brands this chapter will provide the final insights to answer the research question.

**Chapter 8** presents the major *Conclusion* made throughout this thesis, and thereby answers the research question.



**Chapter 9** present notions for *Further Research*, and elaborate on any new perspectives that have come up during the research or analysis, and as such, provide suggestions for further research.

### **Chapter Summation**

The preceding chapter outlined the problem field of this thesis, which has led to the chosen research question and work questions. In order to narrow the scope of this thesis delimitation to the problem field was presented. Finally, reading directions were provided to give an overview of the structure in this thesis.

## CHAPTER 2 - METHODOLOGY

In the following chapter the reasoning and methodology behind this thesis will be explicated and justified. The choice of scientific approach, research approach, theoretical framework as well as empirical data collection will be reasoned according to relevance, interpretation, reliability and validity. The analytical approach will correspondingly be clarified in this section, and in extension hereof the structure of the discussion will be outlined.

PART I	CHAPTER 1 - INTRODUCTION
	CHAPTER 2 - METHODOLOGY
PART II	CHAPTER 3 - THE ERA OF FACEBOOK
	CHAPTER 4 - THEORETICAL FRAMEWORK
	CHAPTER 5 - PRESENTATION OF BRANDS
PART III	CHAPTER 6 - ANALYSIS
	CHAPTER 7 - DISCUSSION
PART IV	CHAPTER 8 - CONCLUSION
	CHAPTER 9 - FURTHER RESEARCH

### 2.1 Scientific Approach

The following section will present the scientific approach of this thesis. Firstly, it will present the basics of the scientifically theoretical scene, and explain the grounds for the choice of approach. Secondly, it will give a concise review of the paradigm philosophical hermeneutic and the way the scientific approach will be applied throughout the thesis and affect our research approach.

The theory of science is concerned with the way the world, and the basis of existence, is understood and interpreted, and thus what research and knowledge is and can be (I. Andersen, 2005; Fuglsang & Bitsch Olsen, 2004). It is divided into different paradigms each having its own approach and methodology to obtain and interpret knowledge, and therefore providing the researcher with different results (Fuglsang & Bitsch Olsen, 2004). The paradigms range from demarcations, scientific realisms, to complex idealisms (constructivism). Within these overall social science positions different understandings of the scientific foundation, and its methodology, ontology, and epistemology, is manifested, creating central scientific theoretical tensions. The choice of scientific approach will therefore affect the way in which the research approach is formed.

#### 2.1.1 Choice of Scientific Approach

In this thesis the demarcations is not considered relevant as scientific approaches, as it would require that everything could be observed objectively, without taking the researchers' influence into account, and end up with proving something conclusively (Fuglsang & Bitsch Olsen, 2004). Furthermore, this thesis is concerned with a branding perspective, which entails an acknowledgement of socially constructed meaning; because of the symbolic attachment brands carry. Thus, understanding subject and object as contrary terms, which the demarcations prescribe, is not possible for this thesis. Nor are any of the scientific realisms pertinent in this thesis, since it entails believing that social structures

cannot exist independently from human activity, and endeavours to identify some common principles for the natural and social science (Fuglsang & Bitsch Olsen, 2004).

The complex idealisms, also known as interpretivism, are most applicable in this thesis for several reasons. As researchers, we concur with the interpretivism, which unites subject and object, and presumes that thoughts and materialism affects the composition of society (Fuglsang & Bitsch Olsen, 2004). The philosophy becomes relevant, since the scope of this thesis is an examination and understanding of how meaning can be attached to a brand and transferred to an individual's identity. More specifically the *philosophical hermeneutics* is considered to be the most suitable of the complex idealisms to apply as the primary scientific approach. To some extent this thesis will also be drawing upon the ideas of the social constructivism as a secondary scientific approach. It is closely interrelated with the hermeneutic approach in relation to the understanding of how meaning can be attached to objects or individuals.

### **2.1.2 The Hermeneutics**

The hermeneutics is a complex idealism and directly means "interpretation". Usually a distinction between *traditional*, *methodical*, *philosophical* and *critical* hermeneutics is made. The philosophical hermeneutics is applied in this thesis. Within this conviction interpretation is not a method, but a way to exist, and the contradiction between subject and object is dissolved. As a consequence hereof, it is not possible to put our pre-understandings aside as researchers, as these always will affect our understanding and interpretation of the phenomena we investigate, because we are a part of it ourselves (Fuglsang & Bitsch Olsen, 2004).

The philosophical hermeneutics consists of three parts: *understanding*, *interpretation* and *application* (Fuglsang & Bitsch Olsen, 2004). This is the epistemology of the hermeneutics, meaning that it is the nature and scope of knowledge and method to acquire knowledge. In relation to this thesis, it means that a clarification of the phenomenon Facebook, and comprehension of the used theories and data collected will provide knowledge in an interpretation, which can be applied to answer the research question. The fundamental idea of the philosophical hermeneutics and ontology is that humans are interpretative, linguistically and historical individuals with different views of the world and phenomena, which affects their understanding and interpretation of all aspects in life (Fuglsang & Bitsch Olsen, 2004). Thus, in order for this thesis to investigate how individual consumers attach brands to their identity, in-depth interviews must be conducted to understand the consumers' point of view.



### **2.1.2.1 The Hermeneutic Circle**

One of the fundamental principles within the philosophical hermeneutics is the principle about *the hermeneutical circle*. It denotes the interaction going on between the parts and the whole in motion. This means that the parts do not exist – and cannot be understood – without the whole being included and vice versa. Hence, it is the correlation between the parts and the whole that creates meaning, which makes one able to interpret and draw inferences. This means that the research area within this thesis should be viewed both as a whole and in parts, to get the best comprehension of the problem. Therefore, work questions have been composed in this thesis to investigate the overall research question. When the correlation between the different parts of the research question is being investigated the holistic understanding is changed simultaneously. It is a constant understanding and cognition, because one will keep adding to the previous experiences and understandings and learn something new. Consequently, a definitive knowledge or truth is not possible within the philosophical hermeneutics (Fuglsang & Bitsch Olsen, 2004). Therefore, it is acknowledged that this thesis will not be able to come up with a final conclusion or definitive truth to the research question, but rather it will add knowledge to the field. The problem field of this thesis investigates the ever-changing world, where the media landscape change and new technology features arise continually. Thus, what is achieved with this thesis is an expansion of the horizon and thereby a new understanding of the academic field studied in this thesis. No regularity will be presented, as new experiences will arise and new knowledge can be applied later on to the inferences made in the end of this thesis.

## **2.2 Research Approach**

As this thesis undertakes a hermeneutic scientific approach and employs the principle about the hermeneutical circle, this will determine and influence the research approach. The problem field should be understood as a stating of our prejudice as researchers in order to make the reader understand our standpoint.

The hermeneutic approach commends that the research question in this thesis is examined both in parts and as a whole. In relation hereof, this thesis will make use of an abductive approach, which prescribes a movement back and forth between theory and empirics in a circular motion (Fuglsang & Bitsch Olsen, 2004). As such, the abductive approach is a combination of the deductive approach (going from theories to empirics) and the inductive approach (going from empirics to theories). Utilising an abductive research approach entails a logic reasoning between the theories used and the particular cases involved (Saunders, Lewis, & Thornhill, 2012). Thus, different data for these cases will be collected and theories will be implemented in order to explore the phenomenon of new Danish brands creating CBBE through Facebook. On the basis of this, the analysis will combine the two

sources of knowledge to seek a new understanding, which can be used to discuss implications that can be generalised to some extent for new Danish brands (Saunders, Lewis, & Thornhill, 2012).

## **2.3 Choice of Brands**

In order to answer this thesis research question two relatively new brands were identified. These had to fit the segmentation of being a new Danish brand using Facebook as primary marketing channel. The segmentation led to the two new Danish brands LAKRIDS by Johan Bülow (LAKRIDS) and Mikkeller. LAKRIDS was established by Johan Bülow in 2007 and is a Danish gourmet liquorice brand. Mikkeller was established in 2006 by Mikkel Borg Bjergsø and is a Danish microbrewery. The following section will provide an argumentation for the selection of the two. An in-depth description of the two brands will be presented in chapter 5.

The arguments for selecting LAKRIDS and Mikkeller are that they are relatively young brands, and stems from the same period of time. It is acknowledged that the two brands offer different products, being liquorice and beer. However, this thesis maintains that both brands are positioned in the same product category being gourmet and pleasure products. Both brands have an intense focus on ingredients, raw materials, and design, and are uncompromising in their overall approach. Thus, it is conceded that the brands carry the same basic symbolic values for consumers. Secondly, both brands are to a high extent built around the brand founder, by including the brand founder's name in the brand name, and by using storytelling as a way of communicating the brand's history. Thirdly, neither of the brands has used traditional marketing in the form of print, TV or radio. Instead they have relied on public relations (PR) and used Facebook as primary marketing channel. LAKRIDS and Mikkeller entered Facebook around the same time, in respectively 2009 and 2010. Thus, their usage and involvement on Facebook is found to be comparable. Furthermore, several scientific articles have shown that Facebook is the most relevant medium in the relationship building between the brand and its consumers (Carter, 2012; Lipsman et al., 2012; Weinberg & Pehlivan, 2011).

The two brands differ in their approaches to Facebook. Mikkeller has an international profile as its main page, and communicates primarily in English. On the contrary, LAKRIDS has a Danish profile as its main page, and communicates primarily in Danish. The differences in the two brands' Facebook strategies will be a natural outset for drawing out managerial implications for new Danish brands and the ROI the strategies provide for the consumers.

The arguments above constitute the rationale of choosing Mikkeller and LAKRIDS as cases for this thesis point of departure in investigating how new Danish brands can create CBBE through Facebook.

## **2.4 Choice of Theoretical Framework**

The following section will present the reasoning behind the choice of theoretical framework in the thesis. Theories have been selected critically in order to maintain an acceptable level of reliability and validity. Thus, this thesis uses recognised theorists whose theories are well documented, along with a variety of articles, journals and databases from respected sources. The four major theories' relevance and the implications of using them will be explicated in the following section, as well as a description of the interrelation between the four theories will be outlined.

### **2.4.1 Cultural Branding**

As mentioned in the scientific approach, the world is constantly changing and nothing is definitive. Consumers view upon, and understanding of, the world is continuously being widened through experiences, and consequently they are refining the prior view with new perceptions. These experiences may derive from changes in society and shifts in national ideologies, as well as they may be the cause to these changes. Furthermore, these refined views upon the world create cultural contradictions, and thus tensions for consumers, who are searching for new meaning in order to understand the "new world".

This thesis will draw upon Douglas B. Holt's (2002, 2004) theoretical perspective on cultural branding in order to identify and understand the cultural contradictions and cultural contexts, which are relevant for LAKRIDS and Mikkeller. This will be used as a means to investigate how brands through different Facebook strategies create symbolic value for consumers, and thus, to a greater or lesser extent, CBBE. The theory of cultural branding will provide this thesis with a comparison of the two brands' Facebook strategies in terms of how the brands respond to the cultural context, and how LAKRIDS and Mikkeller can overcome cultural contradictions via Facebook and use the cultural context as an outset to create symbolic value.

This thesis acknowledge that in order for brands to succeed in the fierce competition for consumers' attention and the evermore-challenging marketplace they need to tell convincing stories, which relate to the brand's cultural and historical context. Hence, this thesis agrees with Holt's point of view that brands should respond to the changes taking place in societies and the world as a whole, and address the hereof-created desires and anxieties. In order to cope with the changes in cultural contexts brands must be dynamic and able to adapt to the changes. As such, the cultural branding perspective is contrary to the more traditional branding paradigms, which values a stable brand DNA and do not take the cultural context into consideration (Holt, 2004).

Holt argues for a culturally constituted world by providing a method to understand the cultural context that a brand finds itself in. He explicates how brands can create symbolic meaning through products that speaks to the consumers' anxieties and desires, which are the effect of the cultural contradictions in a society.

#### **2.4.2 Cultural Meaning of Consumer Goods**

This thesis agrees upon the notion that consumer goods carry meaning and consumers use these to express themselves and create their identity. The theory of McCracken (1986, 2005), Culture and Consumption, will be utilised to understand how the meaning transfers from the culturally constituted world to the consumer goods and from here to the individual consumers' identity project. This thesis wishes to shed light upon how consumers use Mikkeller and LAKRIDS to understand the culturally constituted world, and how they use the meaning resident in the brands in their individual consumer project.

The meaning resident in consumer goods is derived from the culturally constituted world, which is constructed by consumers, brands, social media, societies and other influencers, whom also are a result of this culturally constituted world. Henceforth, the culturally constituted world changes as a result of the shifts taking place with and among the influencers, and is therefore continuously renewed. As a consequent hereof consumers will look for new products that posses the right symbolic meaning to assist in building and renewing their identity project. This is socially constructed and is an on-going process. The fact that Facebook also is part of the culturally constituted world entails that Facebook is part of constructing, providing and carrying meaning. For consumers Facebook has become a tool to expressing consumption choices and thereby define who they are - not only towards themselves, but even more so towards others. The expression of brand choices both offline and online is part of strengthening the brand meaning in consumers' identity projects.

This thesis will draw upon McCracken's theory and framework to examine how LAKRIDS and Mikkeller have used Facebook to communicate cultural meaning, and how their respective Facebook strategies affects the consumers' identity projects. In this regard this thesis will also touch upon how following a brand on Facebook is part of the consumers' self-expression.

### **2.4.3 Customer-Based Brand Equity Model**

In his book “Strategic Brand Management” (2008) Kevin Lane Keller introduces the *Customer-Based Brand Equity* (CBBE) model, which purpose is to build a brand following a sequence of steps, each dependent on successfully achieving the objectives of the previous one (Keller, 2008). The four steps of the CBBE model represent a set of fundamental questions that customers (implicitly) ask about brands. The ordering of the steps goes from identity to meaning to response to relationship. This successive order is necessary; as meaning cannot be established unless identity is created, a response cannot occur unless the right meaning is developed and a relationship cannot be built unless the proper response has been elicited (Keller, 2008).

This thesis will draw upon a valuation of the CBBE model to understand how Mikkeller and LAKRIDS have created brand equity through their Facebook strategy, and to which extent they have created brand resonance with their consumers. The valuation takes point of departure in the CBBE model’s six building blocks. One building block can achieve a fulfilment from zero to 100 per cent, and the higher percentage a building block has achieved, the higher value it has for the consumer. Thus, the CBBE model will also be applied to examine which of the two brands’ respective Facebook approaches that is most beneficial in terms of fans’ ROI, and to suggest Facebook approaches for new Danish brands.

### **2.4.4 Social Media - Facebook**

Social media is a relevant field for this thesis in order to investigate LAKRIDS and Mikkeller’s distinctive Facebook strategies and their influence on the CBBE in relation to the cultural contexts and the consumers’ ROI. Based on this, the objective is first to clarify the possibilities brands have for building consumer relations, engagement and loyalty on Facebook. Secondly, the objective is to provide a theoretical understanding of how to measure the effect of Facebook in a consumer oriented perspective. Thus, the actual presentation of the theoretical framework regarding Facebook will have a narrow focus, as it will solely be concerned with the measurements of consumers’ ROI from the two brands’ respective Facebook pages by drawing upon the article of Hoffman & Fodor (2010).

To cover the first objective, a concise description of the impact Facebook has had for brands, consumers and their relationship will be presented in the chapter *The Era of Facebook*.

As social media is a field yet to be experienced and explored, it still is a fairly new phenomenon, which continuously develops. Consequently, the theories and learnings depicting Facebook cannot give a definitive answer to the best possible activities within this social media scene. Hence, these inputs can only give best practice recommendations on what has already been accomplished, and the effects

hereof. The examination of Facebook will therefore take its point of departure in recent books, journal articles and experts within the field of social media and Facebook. All of which are primarily build upon social media experiences, observations and learnings.

#### **2.4.5 Theoretical Interrelation**

The purpose of the following section is to create an understanding of the interrelation between cultural branding, meaning transfer, the CBBE model and social media in order to determine how they complement each other.

The chosen theory of social media focus solely on how a brand can create consumer ROI. The chapter on *The Era of Facebook* will provide an understanding for how social media has brought along changes that affects the way consumers interact and communicate, and the sharing of information move beyond borders faster than ever before. This quick sharing of information is both part and result of the culturally constituted world, which is referred to by McCracken. As such, the cultural context in which consumers live is constantly exposed for new meanings and point of views, which affect the consumers understanding of the world, their opinions and meanings. Moreover, these new cultural impulses, which consumers are facing to higher or lower degree when online on Facebook, are likely to generate cultural contradictions. In order to understand these cultural contradictions and changes in the cultural context the theory of cultural branding by Holt will be applied. McCracken's theory on meaning transfer will be applied to understand how the meaning, resident in the culturally constituted world, is transferred to LAKRIDS and Mikkeller, and from here to the consumers' identity projects and their self-expression. In this movement of meaning Facebook play a vital role, as the social network also serve as expressive latitude for consumers and brands. As such, the theories are interrelated as they complement each other's limitations. The theory on social media does not cover how to consider the cultural context, but Holt's cultural branding theory does. On the other hand, Holt's theory is weak in relation to how meaning is transferred to the consumers, and therefore McCracken's theory on culture and consumption will be applied. Finally, to investigate how all of this affects LAKRIDS and Mikkeller's brand equity, Keller's CBBE model is applied. Combined, the theories create an on-going circle, which bring about an understanding new Danish brands can benefit from in order to generate CBBE through their Facebook strategy. Based on the two cases of LAKRIDS and Mikkeller it will be investigated how the two brands' Facebook strategies may have resulted in a generation of CBBE, why a cultural analysis, with the inclusion of meaning transfer, and valuation of the CBBE model will be performed.

## **2.5 Choice of Empirical Framework**

In the following section the reasoning behind the empirical framework will be outlined and explained in relation to the choice and collection of primary data and justification of secondary data.

Empirical data is roughly and most popularly divided into the following criteria; qualitative or quantitative and primary or secondary. These different kinds of techniques lead to different data and differ in their research method (I. Andersen, 2005). The first criterion concerns the type of data. Quantitative data is characterized by being presented in numbers. The prerequisite for being able to quantify the data is, that the data has to be categorized, and subsequently counted, so that statistical data collection can be made. Qualitative data is represented by everything else than numbers; words, videos, photos or the like, and is typically presented through descriptions in texts (I. Andersen, 2005). The second criterion concerns the researchers' involvement and intervention with the data collection. Primary data is the data, which we as researches have conducted our selves, whereas secondary data is the data used in the empirical framework and for the analysis, which other researches, institutions or organizations have conducted (I. Andersen, 2005).

### **2.5.1 Multiple Methods Research Design**

This thesis uses a multiple method research design as more than one data collection technique and analytical procedure is used to answer its research question (Saunders, Lewis, & Thornhill, 2012). The thesis employs a combination of both qualitative and quantitative research, and thus uses a mixed method research. The level of integration of the two methodologies will be considered to be low, as the qualitative data collected will be analysed qualitatively via the ad hoc method suggested by Kvale (1997). Additionally, the quantitative data will be analysed quantitatively through SPSS statistics. It can be argued that a low level of integration will take place, as the qualitative data will be used to build the design of the quantitative research, as well as it will be utilised to understand and interpret the quantitative data results in the analysis. The multi method research is suitable with an abductive research approach, and as the scientific hermeneutic approach prescribes it will aid the understanding of the different work questions to answer the holistic research question in this thesis.

This thesis recognise that quantitative research generally is associated with positivism. However, data based on opinions is sometimes referred to as 'qualitative' numbers. Thus, whilst conducted quantitatively it is argued that it fit partly within the interpretivist philosophy, which is part of the hermeneutical approach (Saunders, Lewis, & Thornhill, 2012). Furthermore, as the quantitative data is

used in integration with the qualitative, it grants a more holistic knowledge of the researched field. Below an overview of our data for the thesis is shown.

	Primary data		Secondary data
	<i>Stimuli-data</i>	<i>Non-stimuli data</i>	
<b>Qualitative data</b>	In-depth interviews	Online-observations	Articles, documents, videos, photo material, website and web shop, Facebook design & environment
<b>Quantitative data</b>	Survey		Facebook Insight statistics, public statistics regarding consumption

**Table 2.1 – Overview of data**

## **2.5.2 Primary Data**

The primary data for this thesis is collected through qualitative and quantitative research methods. It consists of 29 individual in-depth interviews, online observation of each of the two brands' main Facebook pages and through two brand related surveys with respectively 780 respondents for Mikkeller, and 1,188 respondents for LAKRIDS.

### **2.5.2.1 Qualitative Research**

#### **2.5.2.1.1 In-depth Interviews**

Through in-depth interviews deeper knowledge is sought out about the two brands than just the obvious product significance, which is measurable by numbers. The purpose is to get a more comprehensive understanding of the two brands' latent symbolic meanings and the relationship, which the consumers experience and feel they have with each of the brands (Kvale, 1997). The in-depth interviews therefore give an opportunity to ask open questions and follow-up on the answers, which the interviewees give. Thus, the interviewees most honest, unaffected and hopefully both implicit and explicit point of views and attitudes can emerge during the interview (Kvale, 1997). To ensure that all the important aspects of the interviews are being taken into consideration, the planning and execution of the interviews has been done with inspiration from Steinar Kvale's (1997) book about in-depth qualitative interviews.



### **Planning of the interviews**

This thesis seeks to explore and understand the brand-consumer relationship for LAKRIDS and Mikkeller. Therefore, it is necessary to conduct explorative interviews with the brand founders to understand their point of view. In extension hereof, it is important to understand the daily management of the consumer relations on Facebook, which is why we wish to conduct an explorative interview with the Online Manager of LAKRIDS. Mikkeller does not have such one, and the founder will answer some of these questions, as he is a vital part of the social media management. An explorative interview with an expert within social media strategy will be conducted to attain knowledge on how to build a brand and manage the relationship with the consumers on Facebook. Furthermore, consumers who are fans of Mikkeller and LAKRIDS' respective Facebook page and consumers who are not fans of the pages will be interviewed. An expert within quantitative surveys will be interviewed for a clarification of his valuation method for the CBBE model.

	<b>LAKRIDS</b>	<b>Mikkeller</b>	<b>Experts</b>
<b>Explorative interviews</b>	Johan Bülow, <i>founder</i> Rie Vasehus, <i>Online Manager</i>	Mikkel Borg Bjergsø, <i>founder</i>	Martin Rubæk, <i>Social Media Expert, Brand House</i> Sverre Riis Christensen, <i>Associate Director, Gallup</i>
<b>Semi-structured interviews</b>	8 fans of Facebook page 4 non-fans of Facebook page	8 fans of Facebook page 4 non-fans of Facebook page	

**Table 2.2 - Overview of in-depth interviews**

### **Segmentation of consumer interviews**

It is compulsory to find both interviewees who respectively are fans of either LAKRIDS or Mikkeller's Facebook page and interviewees who like the brands, but are not fans of their Facebook page. This is done to gain knowledge on why this might be, and what could attract the non-fans. Furthermore, the interviewees were segmented on the basis of demographics and geographic. Thus, it was sought to find interviewees of both genders in the age 20-55, living in Denmark, and who can be classified as having prior knowledge and experience with one of the brands, and therefore have an perception of the brand values. The selection of interviewees reflects the brands Facebook populations regarding age and gender. Through network relations, and by contacting fans directly through Facebook, we were able to find 4 "non-fans" and 8 fans for each brand.

### ***Designing the interviews***

The design of the two kinds of consumer interviews will be built up around semi-structured interview guides with open questions (Appendix 6-7). The interview is divided into overall themes “The brand”, “Social media”, “The brand on social media”. The opening questions following has to be simple, to make the interviewees feel comfortable and to gradually open up. To get as much depth and generalizability as possible the majority of the questions prepared has to be answered, but at the same time the interviewees must have the opportunity to augment their answers. Additionally, if the interviewees start answering questions, which are planned to come up later in the interview, it is our role as interviewers to be attentive. This could imply swapping questions around so the interview becomes as natural a conversation as possible for the interviewee. The interviews with the two brand founders, LAKRIDS’ Online Manager, the Social Media Expert and the Associate Director from Gallup will all be build up around more explorative interview guides, but with some prepared open questions (Appendix 2-5).

### ***Execution of the interviews***

To ensure that the interviewees feel most comfortable all interviews will be carried out in Danish, as it allows them to express themselves unflustered. During the interview one of the researchers will take the role as the interviewer, while the other will take the role as the referent. This is done in order to create a more natural conversation between two people. The interviewer will be asking the questions, while the referent will take notes and ensure that all questions are asked and answered, and that things said between the lines are questioned and followed up upon. To avoid priming the interviewees in their answers, the interviewer will only give the interviewees a short briefing of the overall themes in the interview and the expected duration of the interview before the interviews begin (Kvale, 1997). In the end of the interview the purpose of the thesis is explained to the interviewee, who is then able to comment or share their thoughts on the thesis subject. At the interview with the two experts the purpose of the thesis will be shared prior to the interview, as it is important that they are well aware of our problem area to give us answers in that direction. All interviews will be audio recorded on a Dictaphone for documentation and for the further analysis.

### ***Evaluation and transcription of the interviews***

The recorded interviews can be found in Appendix 15 on the USB. For the analysis it was decided to transcribe all interview recordings, as it will bring about hands-on knowledge and depth, and thus a deeper understanding and remembrance of the interviews. These transcriptions follow an objective, but not strict procedure, i.e. pointless words like “eh” are left out (Kvale, 1997).

### ***Analysis of the interviews***

The interviews are analysed through an ad hoc approach where different techniques are applied to create meaning of the many conducted interviews (Kvale, 1997). Each of the interviews was read through to get an overall impression. Afterwards certain passages were explored deeper where it was found relevant and thereby identify themes were identified throughout the interviews (Appendix 16-19). A long the way meaningful quotes were taken out for use in the analysis.

### ***Validity & Reliability***

None of the interviewees have a personal relation to the two researchers. Hence, it is claimed that this thesis is as objective as possible in its segmentation. Due to this thesis' hermeneutic scientific approach, it is accepted that we as researchers have prejudice, which affect our interpretation (Kvale, 1997). The validity of our interviews depends on the quality of the interview and the credibility of the interviewees' answers. By having them one by one and not in a focus group, an attempt was made to be as meticulous as possible in the amplification of the interviewees' answers. Overall a reflective evaluation of what has been said and a reflective reliability assessment of these findings will lead to a high validity (Kvale, 1997). Furthermore, the reliability of the conducted interviews was also considered. Possible biases were minimised, as we took turns on interviewing, so that a certain tone or behaviour was not carried through (Saunders, Lewis, & Thornhill, 2012).

### ***Ethical aspects***

When conducting individual in-depth interviews there are ethical aspects, which have to be taken into consideration (Kvale, 1997). This being the personal sphere of each interviewee and the interviewees' willingness to share this with the interviewer without feeling involuntarily invaded. To ensure the interviewees' consent all interviewees will be asked whether they wish to be anonymous or if their name can be used in relevant quotes.

#### **2.5.2.1.2 Social Media Participant Observations**

In extension of the primary qualitative in-depth interviews that will be carried through, primary data will also be conducted through non-stimuli social media participant observations of the two brands' pages on Facebook. This will be done through non-participant observation as complete observers, since we only will be observing and not participating in the communication going on. It will be covert, as neither of the participants will know that they are being observing as it goes on online, and thus the ethnographical data becomes very close to an objective reality (Agafonoff, 2006). Through the observations it will be possible to witness the communication both from the brands to the consumers, from the consumers to the brand and between the consumers. This will provide a richer

understanding of the communicative tone, the consumer-brand relationship and the environment, which the brands are in (Agafonoff, 2006).

### **Validity & Reliability**

Participant observations are generally perceived to have high ecological validity, since it involves a study of a social phenomena and social actors in a natural setting (Saunders, Lewis, & Thornhill, 2012), i.e. the communication on the two brands' Facebook pages from the brand to the fans in posts, and the interactions between the fans and the brand. To ensure high reliability of the qualitative social media observations, it is necessary to take the cultural and interpersonal nuances into account when observing to get the most reliable results. To ensure generalizability, all posts on the two Facebook pages was gone through from the two brands entrance on Facebook until July 2013, and a wide extract was chosen out for the further analysis, see Appendix 20 and 21.

## **2.5.2.2 Quantitative Research**

### **2.5.2.2.1 Survey**

In order to answer this thesis' research question a survey will be conducted. The purpose of the survey is to provide quantitative data, which can be used for a valuation of the CBBE model. It is based on questions suggested by Keller (2008) in order to obtain possible measures of the brand building blocks. Due to the fact that Keller's model is well-known and respected it is assumed that the validity and reliability of the survey has been accounted for. Thus, it is assumed that the questionnaire will enable accurate data and measure the fulfilment of each brand building block and that the questions will provide consistent findings.

The survey is built upon forced-choice questions, which is quickly and easy to answer as they require minimal writing (Saunders, Lewis, & Thornhill, 2012). Hence, the responses are easier to compare, as they have been predetermined. The questionnaire (Appendix 22-23) primarily uses rating questions, however, one list question is used. The latter offers the respondent a list of responses, from which they can choose any and more than one response. This type of question helps to ensure that the respondents have considered all possible responses (Saunders, Lewis, & Thornhill, 2012). The rating questions uses the Likert-style rating, where the respondents are asked how strongly they agree or disagree with the following statements on a five-point rating scale. After the pilot test a "don't know-box" was added as the pilot test revealed a need for such a box since some respondents felt that they were ill suited to answer some of the questions. The rating questions include diverse statements to ensure that the respondents read each one carefully and consider which box to tick.

### **Validity & Reliability**

The questions, formulated by Keller (2008), are adjusted to Mikkeller and LAKRIDS and the two brands presence on Facebook. This can be said to affect the reliability and validity of the survey, as some of the questions must be reformulated. However, it is assumed that Keller's guidance allow for these minor changes as the methodology is presented in a well-known educational book. Additionally, the survey was pilot tested in order to refine the questionnaire to ensure that the respondents did not experience problems when answering the questions, and to ensure that the recoding would proceed unproblematic. The reliability will also be taken into account by using a layout in SurveyXact<sup>1</sup>, which changes the sequence of options within a building block each time a new respondent wants to complete the survey. Keller's (2008) guidance to the building of the survey contains different kinds of question to each building block from which one can choose the ones most suited to the specific brand. This thesis acknowledges that the questions asked lead to the response acquired. Hence, the choice of asking other questions within each building block might have had produced different responses. Validity is assured by asking different questions regarding the same value in each building block, so that the valuation is not relying on one question alone.

Keller's methodology is further validated by Sverre Riis Christensen, Associate Director at TNS Gallup, who regularly applies Keller's survey construction in their analysis of brand equity among Danish brands. Gallup's methodology of calculating the value of each building block will be applied to the survey results. This was provided by Sverre Riis Christensen via an in-depth interview and following e-mail correspondence, which can be seen in Appendix 8 and 15.

The questionnaires are self-completed (Saunders, Lewis, & Thornhill, 2012) and were distributed via the two brands respective Facebook page. This thesis acknowledges that this distribution channel can have had positive effect on the consumers' salience regarding top-of mind, as it can be argued that the consumers will be primed with the brand name prior to answering the survey. However, due to the lack of resources this is the only way to assure respondents, which liked the brand's Facebook page. If another distribution channel were selected this could have implied a lower top-of-mind, but also lowering the response rate due to the reach than can be obtained via Facebook. Thus, Facebook was chosen as the most appropriate distribution channel. The LAKRIDS survey had 1,188 respondents and the Mikkeller survey had 780 respondents. This thesis is aware of this difference in number of

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<sup>1</sup> Survey Xact was the Internet-based survey programme used to create the survey.

respondents, however this is representative for the number of Danish fans each brand has on their Facebook page.

#### **2.5.2.2.2 Research Ethics**

Conducting a survey implies certain ethical concerns (Saunders, Lewis, & Thornhill, 2012). First and foremost, all respondents' answers are anonymous, they participate freely and can choose to opt-out any time. Furthermore, to assure the quality of the research, we will as researchers endeavour to act with integrity and objectivity. Thus, we strive to be open, truthful and accurate in our actions, and avoid partiality and misrepresentation of our data and findings (Saunders, Lewis, & Thornhill, 2012).

#### **2.5.3 Secondary Data**

The secondary data is the data, which we as the researchers have not conducted ourselves, but which have been provided by the brands or have been gathered from other researches or organizations (I. Andersen, 2005). Data within this thesis consists of both quantitative and qualitative data.

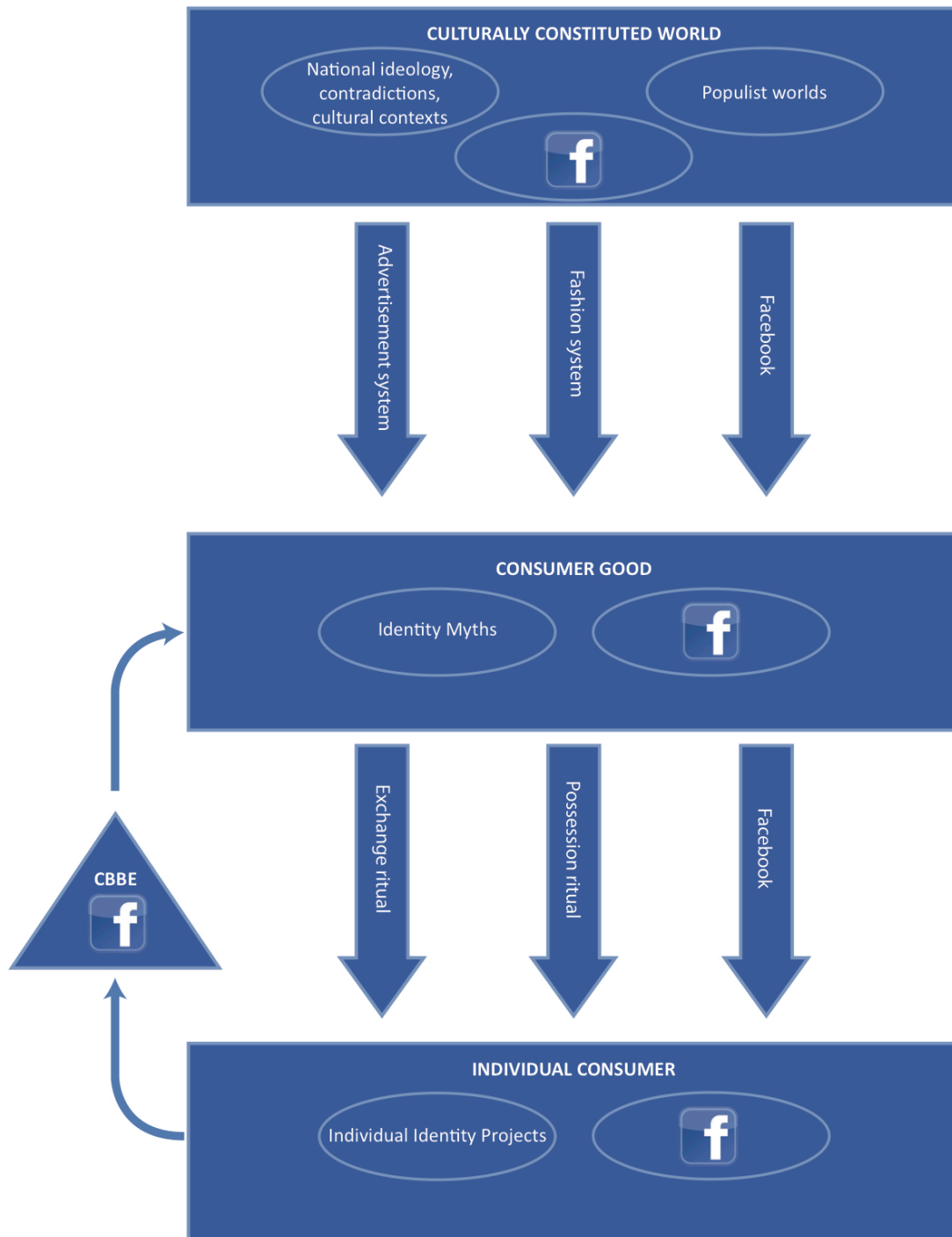
The general and basic knowledge about the two brands will derive from secondary qualitative sources like the brands' website, web shops and Facebook page. Furthermore, articles, TV-spots, radio-spots about the two brands and their founders will be used. All this qualitative information is used to describe the brands and image, their history, the founder's role in the brand and their communication. The secondary quantitative data is derived from the two brand's Facebook page and the Facebook Insights analytics, which we have been accessed to.

Furthermore, secondary sources of both quantitative and qualitative kinds will be used to understand and comprehend; the Danes' consumption, trends within gourmet and pleasure products, consumer behaviour both online and offline, as well as the growing social media trends. These will be derived from authorised sources such as Statistics Denmark, Euromonitor, the International Telecom Union, Facebook's own statistics and articles from newspapers, together with journals and periodicals within the field of Marketing, Branding, Internationalisation, Consumer behaviour and Social Media.

### **2.6 Analytic Approach**

The following will clarify and justify the way in which this thesis' analysis will be structured. The analysis will be divided into four sections in order to answer the five work questions. The first three sections of the analysis is mainly structured according to McCracken's (1986) model of movement of meaning along with the usage of Holt (2004). These different analysis sections are interrelated and interdependent as they dig into each location of meaning and provide answers needed to continue

with the next section of the analysis. The analysis ends up in a valuation of Keller's (2008) CBBE model. The structure of the analysis can be seen in Figure 1.



*Figure 1 – Analytic Approach, own creation*

**The first section** of the analysis corresponds to the first level in McCracken's (1986) movement of meaning – the culturally constituted world. It will provide an execution of a cultural analysis of the Danish society in the period from around 2006-2013. This will help uncover if shifts have occurred in the national ideology, while LAKRIDS and Mikkeller entered the market, and what cultural contradictions that have arisen as a consequence of shifts in the national ideology. Hence, the first analysis section pursues to answer the first work question: *Which cultural context did LAKRIDS and Mikkeller enter?* In order to answer this a range of sources will be examined to understand the cultural context, the change in consumer behaviour and discern any shifts in the national ideology.

In extension hereof, **the second section** of the analysis will clarify how LAKRIDS and Mikkeller have addressed these cultural contradictions in order to fill their brand with meaning through Facebook, by utilising both the advertisement and fashion system as suggested by McCracken (1986). As such, this analysis section will illuminate how LAKRIDS and Mikkeller have build their respective identity myths through Facebook, and which meaning that is residing in the brands according to their fans. Hence, the second section of the analysis pursues to answer the second work question: *How have LAKRIDS and Mikkeller through Facebook addressed this cultural context in order to fill their brands with meaning?* In order to answer this both social media observations and the conducted in-depth interviews will be utilised in an integrated data processing and interpreted to come up with fruitful answers.

**The third section** of the analysis will, in extension of the preceding one, analyse how LAKRIDS and Mikkeller's fans on Facebook have used the brands in the building of their individual identity projects by utilising the possession and exchange ritual and as such, what influence the two brands' Facebook strategies have had on this meaning transfer. Thus, the third section of the analysis pursues to answer the third work question: *Which influence does LAKRIDS and Mikkeller's Facebook strategies have on the consumers' personal identity projects?* In order to answer this, the in-depth interviews and the themes created on the basis of these will be used.

**The fourth section** will be an analysis of the CBBE valuation that has been carried through on the basis of the surveys for LAKRIDS and Mikkeller. Each building block in the CBBE has been valuated and will be analysed in-depth on the basis of the answers given in the surveys. Hereafter, it will be analysed what ROI the fans have experienced from LAKRIDS and Mikkeller's Facebook pages. Hence, the fourth section of the analysis pursues to answer the fourth and fifth work question: *To what extent have LAKRIDS and Mikkeller been able to create brand resonance through their Facebook strategy?* and: *Which return of investment has the consumers achieved through LAKRIDS and Mikkeller's Facebook*



*strategy?* In order to answer these work questions especially the survey results, valuations of the CBBE models and the in-depth interviews will be exploited.

The four analysis sections will lead to the final discussion, where the findings for LAKRIDS and Mikkeller will be compared and discussed in order to argue for which learnings and implications new Danish brands can draw out in order to answer the research question: *How can new Danish brands create customer-based brand equity through Facebook?*

### **Chapter Summation**

The preceding chapter presented the choice of methodology in this thesis. It outlined the choice of hermeneutics as scientific approach with an abductive research approach, and justified the choice of theoretical framework as well as the choice of empirical data collection. Finally, the chapter outlined the analytic approach, which will be the basis of the discussion and conclusion of this thesis.

## **PART II**

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### **CHAPTER 3 – THE ERA OF FACEBOOK**

This chapter will provide a description of the historical development of social media with particular focus on Facebook and its impact on brands and consumers. This is done to provide an understanding for the following chapters.

#### **3.1 Development of Social Media and Web 2.0**

Communication changed drastically when the World Wide Web was commercialized and Web 1.0 was a reality. Based on the concept of web-as-information-source, most companies were creating static websites that were brochure-like, similar to the ones known in paper form, where visitors navigated around the site by the fixed structure (de Pelsmacker et al., 2010). Thus, communication was still primarily top-down, meaning that the vertical engagement was one-directional, and companies had reasonable control of what was being communicated about their brand (Berthon et al., 2012; Blanchard, 2011). Just as marketers felt that they were beginning to get a hold of this relatively new medium, along came a huge reformation of the Internet with Web 2.0 and social media (Berthon et al., 2012). Not only was the technology changed, so was the cultural norms, the society, and the communication and interaction between companies and consumers, as well as between the consumers (Berthon et al., 2012). The web fundamentally shifted towards user-driven technologies (Smith, 2009), where communication as bottom-up suddenly was a reality and an altogether new communication and digital landscape was formed (Kietzmann et al, 2011; Lipsman et al., 2012).

Berthon et al. explicates how the transition from Web 1.0 to Web 2.0 resulted in shifts in focus from companies to consumers and (Berthon et al., 2012). Kietzman et al. (2011) is declaring that corporate communications have become democratized along with the social media, because power has moved from the marketing departments to the individuals and the communities who in fusion create, share and consume content. This also means that consumer time zones have become invisible and communication immediate (Berthon et al., 2012). The vertical engagement, which earlier was one-dimensional, has become two-dimensional and a new lateral engagement force has been created, because consumers now communicate with each other online. Hence, there are no boundaries to what can be shared across the world (Blanchard, 2011).

Social media are thus defined as “...the product of Internet-based applications that build on the technological foundations of Web 2.0” (Berthon et al., 2012) and usually vastly available and easy to scale, because it can be used to reach large numbers. Social media content includes words (texts), pictures, videos and networks.

### 3.2 Social Media Landscape

Kietzman et al. (2011) describes the environment of social media applications as being both rich and diverse, because of how they differ in their scope and functionality. The most known social applications are shown in the figure (Cavazza, 2012) to the right.

The three social media mastodons, Facebook, Twitter and Google+, are positioned in the core of the figure as they more or less encompasses all of the abilities laid out, i.e. sharing, playing, networking etc. There are numerous social media applications, each with their own purpose, technology and substance. However, due to this thesis research question the further explication of social media will solely concern Facebook.



Figure 2 – Source: (Cavazza, 2012)

### 3.3 Facebook's History and Construction

Facebook was created back in 2004 as a Harvard social network site for American universities and colleges, but because of its success it spread globally in a rapid speed (Carlson, 2010). It has developed a lot over its 9 years of existence, and new features and design changes are popping up every year. It is by far the largest social media application in regards to number of active users, and has the highest level of shared web content compared to other social media applications (Carter, 2012).

Facebook is oriented towards the social sphere of linking with friends and relatives from real life, and building up a somewhat virtual version of the user. It has also become possible to 'follow' or become fan of a brand, and thereby built a friendship with them (Carter, 2012). In Denmark more than 3 million Danes had a private Facebook profile in 2013 compared to 2010 where 2.3 million Danes had signed up to the popular social networking site (Nielsen, 2013). Currently three out of four Danish users are active on a daily basis (Graversen, 2013). This corresponds with Facebook being the 2<sup>nd</sup> most visited site by reach in Denmark, only surpassed by Google (Euromonitor International, 2012).

Facebook consists of several parts. The users personal profile is called a 'Timeline' and includes basic personal information, a profile picture and a 'Wall' where the users connections are able to write or share content with them. When the users log on Facebook they are met with the 'News Feed' from where the users experience most of the stories and shared content including statuses, pictures, videos or likes from their connections; friends, pages, groups and others whom they have connected with. Users have several action buttons which they can make use of; they can 'Like' or 'Comment' on what they see and read, or 'Share' the content (Facebook, 2013; Hybel & Lemberg, 2011). Another important product of Facebook is 'Pages'. These are purely public profiles, which are used by artists, businesses, brands, organizations, non-profits or public figures. It allows the users to build an existence on Facebook, which can be connected with the rest of the Facebook community. When a person likes a page, they become a "Fan" and will receive updates from the page in their personal newsfeed. If someone engages with a page post by liking, commenting or sharing the post, the activity may be shared with this person's friends, which increases the exposure and reach of the given page (Bigum, 2013).

### **3.4 Brands & Consumers on Facebook**

As of 2011 over half of the Facebook users were following one brand or more on social media, and a constant increased spending in social media from brands has been the reality with the purpose of growing deep relationships with their consumers and embrace interactivity (de Vries et al., 2012). Thus, Facebook has given businesses an opportunity to communicate and create their brand through a fast paced media where interaction with current and potential customers is easy. Furthermore, Facebook can be a cost effective investment, as it is free of charge to build a basic brand fan page on Facebook.

The consumers are the ones who create and consume information, instead of just receiving it (Berthon et al., 2012). Thus, most of what is going on in Facebook is on the consumers' premises. They have higher expectations, are demanding more, and if these high expectations are not met the consumers know exactly how and where to rebel (Blanchard, 2011). Consumers have always shared opinions with friends and relatives, when having either a bad or a good experience with a product or service. Thereby they have created a WoM effect for the mentioned brand, which potentially could affect others' attitudes towards the brand. Today sharing on Facebook is normal. What differs is that the consumer suddenly is not just sharing his or her experience across the dinner table with the family, but is able to reach the entire network they are connected to online at Facebook. Thus, Facebook seems to have inspired an environment where sharing everything with everyone is fun (Smith, 2009).

## **Chapter Summation**

The preceding chapter presented the development of social media and Web 2.0 and the social media landscape. It briefly outlined the history of Facebook and how it is constructed. Finally, the chapter described the use of Facebook from a brand and consumer perspective.

## CHAPTER 4 – THEORETICAL FRAMEWORK

This chapter will clarify the theoretical framework of this thesis by presenting the essence of the applied theories, how these are relevant in the thesis and the pursued application of each of them.

### 4.1 Cultural Branding

The purpose of the following section is to give a thorough theoretical understanding of cultural branding. It will take point of departure in Douglas Holt's (2004) theoretical points of the perspective, supported by Jonathan E. Schroeder's article within the filed.

PART I	CHAPTER 1 - INTRODUCTION
	CHAPTER 2 - METHODOLOGY
PART II	CHAPTER 3 - THE ERA OF FACEBOOK
	CHAPTER 4 - THEORETICAL FRAMEWORK
	CHAPTER 5 - PRESENTATION OF BRANDS
PART III	CHAPTER 6 - ANALYSIS
	CHAPTER 7 - DISCUSSION
PART IV	CHAPTER 8 - CONCLUSION
	CHAPTER 9 - FURTHER RESEARCH

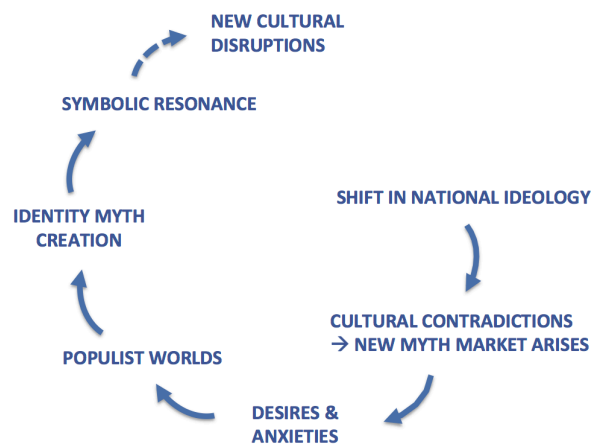
In his book, "How Brands Become Icons" (2004), Douglas Holt outlines the principles of cultural branding. He argues that the counter images of cultural branding are the traditional branding methods such as mindshare, emotional branding and viral branding, and states that these alone cannot cover and explain the creation of a strong and iconic brand (Holt, 2004). This, he argues, is due to the fact that neither of these traditional paradigms includes the cultural context and history. Thus, cultural branding differs by including a cultural and historical understanding (Holt, 2004). This perspective is supported by Schroeder, who argues that it requires developed tools to understand culture, ideology and society in order to understand brands, and he explicates how understanding brands in context requires a necessary cultural, historical and political grounding (Schroeder, 2009). As such, cultural branding entails a brand focus that is no longer consistent, but instead changeable and adaptable to the cultural context, which corresponds with this thesis hermeneutic approach and view upon the ever changing world (cf. Section 2.1). Therefore, brands must be dynamic and able to follow the changes and shifts that happen within national ideologies, the cultural context and subcultures (Holt, 2004). This brand focus also corresponds to the ever-changing environment that brands are exposed to on Facebook, why the theory is relevant in order to investigate how CBBE can be created via Facebook.

The use of Holt will help attain knowledge, required to understand the cultural, historical and political grounding, which Schroeder argues for is necessary to understand brands. Holt claims that cultural branding especially applies to categories where the consumers value the product as a means of self-expression (Holt, 2004). Usually, these categories are referred to as lifestyle products, and include food and beverages, which is the product categories of respectively LAKRIDS and Mikkeller. Holt further argues that the modern consumers are more aware of their selection and deselection of brands, as they use the material goods to explain who they are. Thereby, building an identity based on

their brand choices (Holt, 2004). This is supported by Schroeder, who states that consumers are seen to construct and perform identities and self-concepts, and creating their identity within, and in collaboration with, brand culture. As such, brands are not only mediators of meaning, but referents that shape cultural rituals and social norms (Schroeder, 2009). This perspective is also supported by McCracken, who states that brands carry meaning, which the consumers use in order to create meaning in their lives (McCracken, 1986). However, this will be further elaborated in the next section with point of departure in Grant McCracken's article (1986) outlining the theoretical framework of the movement of meaning.

In continuation hereof, Holt argues that brand histories are being valued for their identity value, because consumers appreciate a product's function just as much as for what it symbolises. The consumers build their own identity projects, where the meaning and identity value of the products are transferred from product to consumer. For this purpose Holt argues that brands must create identity myths, which build upon the cultural context of the brands, and which supply the consumers with symbolic resonance (Holt, 2004). With this taken into account cultural branding is especially concerned with the creation of an identity myth that the consumers can use in the construction of self, and to understand the cultural context. Therefore, Holt argues that brands no longer compete for market shares, but instead for myth markets (Holt, 2004).

In extension of the above Holt (2004) prescribe that a cultural strategy is about targeting myth markets. These myth markets consist of national ideology, cultural contradictions and populist worlds (Holt, 2004). As illustrated in Figure 3 new myth markets occur when shifts in the national ideology takes place. National ideology creates models for living, but when the individual experience differs from this model, cultural contradictions occur, which creates tensions in a society (Holt, 2004). These tensions then produce



*Figure 3 – Own creation with inspiration from Holt (2004)*

desires and anxieties, which consumers wish resolved by symbolic resonance, which smooth over the tensions. This resonance, being the shape of brands that provide the right myth, which the consumers can use in reshaping their identity and self-understanding. Moreover, cultural contradictions also give rise to new populist worlds, which emanate as reactions to the existing ideologies in societies. A populist world exists in the margins of society, but is united by people that act the way they do

because they want to. Holt argues that populist worlds are separated from the realms of commerce and elite control, and are therefore perceived as trustworthy by members of the majority of the society (Holt, 2004). Populist worlds are also known as subcultures or 'hot societies' (McCracken, 1986). Based on this, Holt argues that brands must pinpoint the most appropriate contradiction in the society, and develop a compelling myth to address this contradiction and the entailed desires and anxieties. He further disputes that this must be done with an outset in populist worlds, as they reflect an authenticity that the brand otherwise would not be able to attain (Holt, 2004). Thus, the purpose of a brand identity myth is to resolve the cultural contradictions by supplying meaning to consumers' individual identity projects (Holt, 2004).

This thesis wishes to draw upon Holt's principles of cultural branding to attain the cultural understanding that is necessary to understand contemporary brands and consumers' utility of them (Holt, 2004; Schroeder, 2009). A cultural analysis will be conducted in order to understand the cultural context LAKRIDS and Mikkeller entered. The analysis will also focus upon the extent to which the two brands have been able to address the desires and anxieties in the cultural context, and which populist worlds they have drawn upon to build their myth to create symbolic resonance for the consumers. Furthermore, Holt's theory will be applied in order to provide the brands with guidance on how to manage the cultural context that is routinely destabilized by cultural disruptions, which entails that LAKRIDS and Mikkeller must shift targets when new opportunities arise.

#### **4.1.1 Brand Equity**

Given that iconic brands are symbols, Holt argues that brand equity is a collective phenomenon that stems from a brand's reputation based on the success from prior myths. Through these myths the brand gets known for telling certain kind of stories that address certain kinds of social desires and anxieties in society. From here two assets grow: *cultural authority* and *political authority*. The cultural authority relates to the consumers expectations to the brand that it must author a particular kind of story that touch on the same cultural concerns. The political authority relates to the expectations that a myth must support "*the identities of the same constituents when prior myths become obsolete*" (Holt, 2004). This means that in times where cultural contradiction arises, and consumers look for new symbolic resolutions, brands must draw on these two kinds of authority when reinventing the brand's myth.

The power of cultural and political authorities is embedded in the consumers' utility of the brand myths to resolve anxieties in their lives, and for what the brand accomplishes for their identities. Being the first to create a myth that attains a certain form of cultural and political authority can secure a



brand a competitive advantage. This is due to the fact that consumers will look at newcomers as inauthentic and unoriginal (Holt, 2004). As such, Holt argues that a brand's equity is derived from the consumers' historic dependency on the brand's myth, *"If a brand's story have provided identity value before, then consumers grant the brand authority to tell similar stories later on"* (Holt, 2004). Since LAKRIDS and Mikkeller are two fairly new brands, Holt would argue that they both are without cultural and political authority to draw upon. Hence, the two brands' myths will be explored for what they have achieved in the minds of the consumers.

This way of perceiving brand equity takes into account how brand equity should be managed when facing cultural changes. An approach Holt believes is lacking from conventional branding models. Furthermore, it enables a brand to stay relevant as it keep up with changes in society instead of chasing trends. Thus, increasing brand equity is about taking advantage of a brand's accrued cultural and political authority to create new myths that address the desires and anxieties a cultural contradiction has brought along in society. In the matter of LAKRIDS and Mikkeller it is therefore relevant to detect which cultural contradictions they have been met with during their short lifetime, and how they have used this to communicate the brand in the context on Facebook.

This thesis does not concur that cultural branding alone can cover or explain the success of brands, as it considers the role of mind-share to be of significance in order to understand how brand equity is created. Hence, it is not alone the brand myth that decides how consumers perceive brands. It is assumed that a brand myth cannot be isolated as the only thing that creates value for a brand. Rather it is supposed that a brand must be seen in a broader perspective where also product features, distribution channels, price and promotion affect consumers' brand perception. However, this thesis concedes that cultural branding's consideration and understanding of the historical and cultural context is a vital element to uncover the value and success of brands. Especially, in a world where different cultural contexts are constantly present under the same roof and in the same context on Facebook. Therefore, this thesis wishes to combine the elements of the cultural branding perspective with elements of the mind-share branding perspective, as it is assumed that this will give a broader and more precise understanding of how LAKRIDS and Mikkeller through their Facebook strategies have build CBBE.

## 4.2 Culture and Consumption

In extension of the cultural branding perspective, this thesis will be utilising theories that cover the meaning, which consumers extract from brands in order for them to create an identity. Thus, the following section will provide a thorough theoretical understanding of culture and consumption in relation to the research focus of this thesis, with point of departure in Grant McCracken's (1986, 2005) theoretical point of views. It will be an assessment of the most important aspects, which are needed for the analysis and with notions on what relevance it has in relation to the problem field and LAKRIDS and Mikkeller.

### 4.2.1 Culture & Consumption - Materialism

In his book on "Culture and Consumption" (2005) McCracken reject the hostility that exists against materialism. He disagrees with the fact that materialism is a villain, who should be blamed for all the ailment and wickedness that exist in modern Western societies. He considers this point of view on materialism to be a widely misrepresentation of the facts, and that material objects instead should be viewed as a means, which allow individuals to define who they are. He assumes that these materials objects, in terms of consumer goods, *"capture individuals because they capture the meanings with which we construct our lives"* (McCracken, 2005).

This thesis share McCracken's view upon materialism and believe that consumer goods are a way for individuals to express who they are, and who they are not. The application of this theory entails that consumer goods are an important medium of our culture, and that they are loaded with meanings, which consumers use to define themselves. This thesis agrees with McCracken's point of view, by assuming that LAKRIDS and Mikkeller have an ability to carry and communicate meaning, and that they act as instruments of the consumers' self. This assumption will be used in order to investigate how LAKRIDS and Mikkeller benefit from becoming part of the consumers' identity projects.

### 4.2.2 Information-Based vs. Meaning-Based

The employment of the theory also undertakes the assumption that the consumer is meaning centred, and not information centred. The information-based model conceives the consumer as someone who is constantly seeking out and manipulating information in order to make choices between consumer goods (McCracken, 2005). It ignores the cultural context of consumption and *"provides no way of observing that the individual who is processing the information is embedded in a highly structured and meaningfully constituted environment"* (McCracken, 2005). Thus, the information-based model detaches the individual from the cultural context (McCracken, 2005). This thesis concurs with McCracken in his rejection of the information-based model, as it provides no way of understanding

how the individual is engaged in projects of constructing the self and the world, which is a core part of this thesis.

The converse is true for the meaning-based model. This model conceives the consumer as an individual in a cultural context engaged in a cultural project – both context and project being culturally constituted. For the individual the project is on-going and fulfilled as it is undertaken. The project is therefore constantly changing as the consumer is driven by changes in circumstances, preferences and the life cycle (McCracken, 2005), compatible with the hermeneutic approach applied in this thesis which undertakes an on-going learning process for the individual (cf. Section 2.1). From this perspective the model of consumption argues that the world of goods is a cultural and social construction, and that culture is constantly being played out in goods. As such, cultural meanings are to be found both within and outside consumer goods, but together the cultural meanings make up the cultural context of consumption. Accordingly, consumer goods are essential building blocks for the individual project as they are an important source of the meaning with which consumers construct their lives.

In agreement with the meaning-based model this thesis assumes that LAKRIDS and Mikkeller possess meanings that the consumers use in order to construct their individual projects and attach specific values to their life. This meaning being created by the brands with an outset in their cultural context, and the individual consumer projects being built and/or exploited on Facebook and in real life. Furthermore, this thesis acknowledges that the consumer's project is on-going and that the meaning of the two consumer goods is changeable as well as the cultural context is changeable due to their culturally constituted characteristic. Thus, LAKRIDS and Mikkeller's Facebook strategies must reflect this dynamic environment so that it is able to quickly address the cultural context when changed, and so forth still come across as essential meaning carriers for the consumers. Considerations must be made to the fact that LAKRIDS and Mikkeller are part of constituting the culture in the world, while also being affected by it.

#### **4.2.3 Movement of Meaning**

In order to understand how the consumer goods and their meanings become part of the consumer's identity project McCracken's model "Movement of Meaning" will be applied. In his article McCracken (1986) argues that cultural meaning is located in three places: *the culturally constituted world, the consumer good and the individual consumers*.

The movement of meaning is illustrated in the Figure 4 on the right. It illustrates the three locations of meaning. It further illustrates how the meaning is transferred between these three locations via instruments of meaning transfer (McCracken, 1986).

The culturally constituted world is the original location of cultural meaning, and it is shaped and created by the individual's perception and assumptions about the culture that the individual find oneself in. This, McCracken claims, happens via the *cultural lens*, through which the consumer sees the world, and via a *cultural blueprint*, which functions as a template for the consumers'

actions and interpretations, e.g. in relation to customs and rituals (McCracken, 1986). This thesis agrees with this statement, as it draws on the scientific approach social constructivism, which also is based on the assumption that all meaning is socially constructed (cf. Section 2.1). Additionally, this thesis concur with the point of view that members of a culture constantly are part of shaping the world they live in by supplying it with meaning through the culture (McCracken, 1986). The use of Facebook and the immediate sharing of meaning have enhanced consumers' ability to affect the world they live in.

Cultural meaning can be characterised in terms of two concepts; the *cultural categories* and the *cultural principles* (McCracken, 1986). The cultural categories assist the consumers in defining and organising the world, e.g. through gender, age and status. As such, LAKRIDS and Mikkeller contribute to the construction of the culturally constituted world by making culture material. Furthermore, they allow consumers to visually discriminate among culturally specified categories by converting these categories into the form of a set of material distinctions.

Cultural meaning also consists of cultural principles. These function as guidelines to classify and create structure in the cultural phenomena on the basis of values and norms, e.g. by ranking or grouping the phenomena (McCracken, 1986). The cultural principles are expressed in every aspect of social life, and especially in consumer goods. As consumer goods, LAKRIDS and Mikkeller substantiate both categories and principles, and as such they are both a result of, and a co-creator of, the culturally

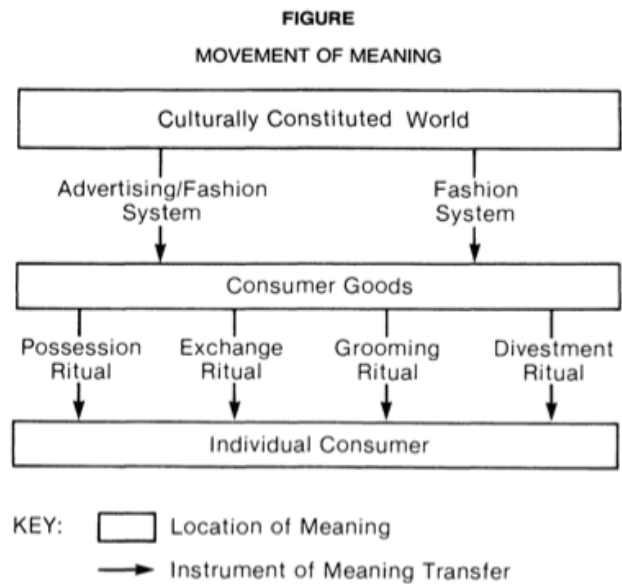


Figure 4 – Movement of Meaning (McCracken, 1986)

constituted world. However, since this thesis has a point of departure in the Danish consumers and Danish market, these cultural categories and cultural principles will be seen through the cultural lens of Danish culture and accordingly be understood through the cultural blueprint of Denmark.

#### **4.2.3.1 Movement of Meaning from Culturally Constituted World to Consumer Good**

In his article McCracken explicates how all high-involvement and several low-involvement product categories (including food) serve as media for the expression of cultural meaning that constitutes the world (McCracken, 1986). This corresponds to Holt's point of view that cultural branding especially applies to lifestyle products, like food and beverages, where the consumers value the product as a means of self-expression.

The first location of meaning is the culturally constituted world, but to become resident in the two brands LAKRIDS and Mikkeller the meaning must first be transferred from this world and to the consumer goods. This meaning transfer is undertaken by two instruments, namely advertisement and the fashion system (McCracken, 1986). The aforementioned, transfer meaning by bringing together the consumer good and a representation of the culturally constituted world within an advertisement. The purpose is that the consumer must notice a similarity between LAKRIDS and Mikkeller, and the culturally constituted world (McCracken, 1986). The latter instrument of meaning transfer, the fashion system, works in three different ways to transfer meaning to consumer goods (McCracken, 1986). These three ways of meaning transfer are described as three capacities which the fashion system possesses. The first capacity is similar to the advertising system, and conjoins aspects of the world and a consumer good in magazines and newspapers. The second capacity is represented by opinion leaders *"who help shape and refine existing cultural meaning, encouraging the reform of cultural categories and principles"* (McCracken, 1986). The third capacity is related to 'hot societies'. McCracken argues that the groups that lead the radical reform of cultural meaning are those living at the margins of society, which Holt refers to as populist worlds (Holt, 2004). According to McCracken these consist of groups of individual consumers who have joined around a cultural meaning, which they feel represent them. Through a presentation and repetition of the respective stories of LAKRIDS and Mikkeller, magazines, opinion leaders and individual consumers, represented by populist worlds, are part of adding, strengthening and changing meanings of the two brands. Thus, the players of the fashion system become interpreters and conduits of the culturally constituted meaning, which will reside in the brands for consumers to grasp. This means that the final act of transferring meaning to the brands is dependent on the consumers (McCracken, 1986).

This thesis will argue that the advertising and fashion system both are part of Facebook in order to investigate how meaning from the culturally constituted world has become resident in respectively Mikkeller and LAKRIDS via their Facebook strategy.

#### **4.2.3.2 Movement of Meaning from Consumer Good to Consumer**

The instruments that can move meaning from the consumer good to the individual consumer are specified in four types of different rituals. The four rituals are: *the exchange ritual*, *the possession ritual*, *the grooming ritual* and *the divestment ritual* (McCracken, 1986). However, since both the grooming and divestment ritual contains characteristics that do not relate to the product category of Mikkeller and LAKRIDS these will not be further described. Furthermore, they do not fall under this thesis problem field, as the focus is upon how LAKRIDS and Mikkeller become part of the individual consumers' identity projects via the brands' respective Facebook strategy. On the other hand, the exchange ritual and the possession ritual are of relevance for this thesis, and will be described below.

The exchange ritual relates to the trading of consumer goods among consumers. McCracken describes this ritual via a situation of gift giving, where a *gift-giver* chooses, purchases and presents a consumer good to the *gift-receiver* (McCracken, 1986). Often the gift-givers choose a specific gift because it possesses a meaningful property they wish to transfer to the gift-receiver (McCracken, 1986). This implies that the consumers acting as gift-givers are made agents of meaning transfer when passing on goods with specific properties to consumers who may or may not have bought them otherwise (McCracken, 1986). Thus, it will be investigated if the share action on Facebook can be said to possess the same form of meaning transfer, when a consumer chooses to share brand content with their friends on Facebook. The possession ritual is where the consumer goes through a claiming process. According to McCracken this process allow for the consumers to claim possessions as their own, and moreover it is an attempt to extract the qualities of Mikkeller and LAKRIDS, which are given by the marketing forces (McCracken, 1986). In short, by using possession rituals consumers move cultural meaning out of the brands and into their lives (McCracken, 1986). Thus, it will be investigated to what extent the consumers feel that LAKRIDS and Mikkeller become part of their identity when liking their Facebook page, and engaging with the brand.

McCracken's possession and exchange ritual is perceived to be part of Facebook, because the consumers easily can show their "ownership" of the brand, when they 'like' a brand page, and exchange brand content with their friends in order to transfer meaning. Hence, it is a new way of conducting the two rituals compared to the offline conduction, but the consumers use the rituals with the same purpose of expressing who they are towards other peers.

### 4.3 Customer-Based Brand Equity

The following section will focus upon the concept of Customer-Based Brand Equity (CBBE) introduced by Keller (2008). Firstly a definition of the CBBE will be supplied to give an understanding of the concept, and afterwards the CBBE model will be introduced.

Keller (2008) defines CBBE *“as the differential effect that brand knowledge has on consumer response to the marketing of that brand”*. This definition has three key ingredients: *“differential effect”*, *“brand knowledge”*, and *“consumer response to marketing”* (Keller, 2008). The first relates to the fact that brand equity arises from differences in consumer response. If no differences exist in these responses then the brand-name product would be classified as a generic version of the product, and would be most likely to compete on price. Conversely, when differences occur then the product has a differential effect that the consumers value. The second focuses on brand knowledge, and how the differences in consumer responses are a result of this knowledge. This means that what the consumers have learned, felt, seen and heard about the brand as a result of the experiences with the brand over time results in brand knowledge. In other words, the power of a brand depends on what resides in the mind of consumers (Keller, 2008), which corresponds with McCracken’s point of view that consumer are to make the final act of meaning transfer. The third key ingredient concerns consumer responses to marketing, which make up brand equity. These differential responses are *“reflected in perceptions, preferences and behaviour related to all aspects of brand marketing”* (Keller, 2008). As such, a brand can have both positive and negative CBBE. When consumers react more favourably to a product and the way it has been marketed compared to an unbranded version of an identical product, it is positive brand equity. The reverse is true regarding negative brand equity. In this situation consumers react less favourably to a brand’s marketing activities compared to an unbranded version of the product (Keller, 2008). In his book Keller states that what causes brand equity to exist and occur is *“when the consumer has a high level of awareness and familiarity with the brand and holds some strong, favourable, and unique brand associations in memory”* (Keller, 2008). Derived from here is that it is the differential effect that drives brand equity. This means that brand knowledge is essential when creating brand equity as it create the differential effect.

#### 4.3.1 The CBBE Model

In order to understand how brand equity is built, measured and managed this thesis will make use of the CBBE model introduced by Keller (2008). The model views brand equity from a consumer perspective and is based on the premise that *“the power of a brand lies in what customers have learned, felt, seen and heard about the brand as a result of their experiences over time”* (Keller, 2008). The brand



building process is illustrated in the CBBE model (see Figure 5), and with an outset herein this thesis wishes to develop a valuation of LAKRIDS' and Mikkeller's brand equity created through Facebook.

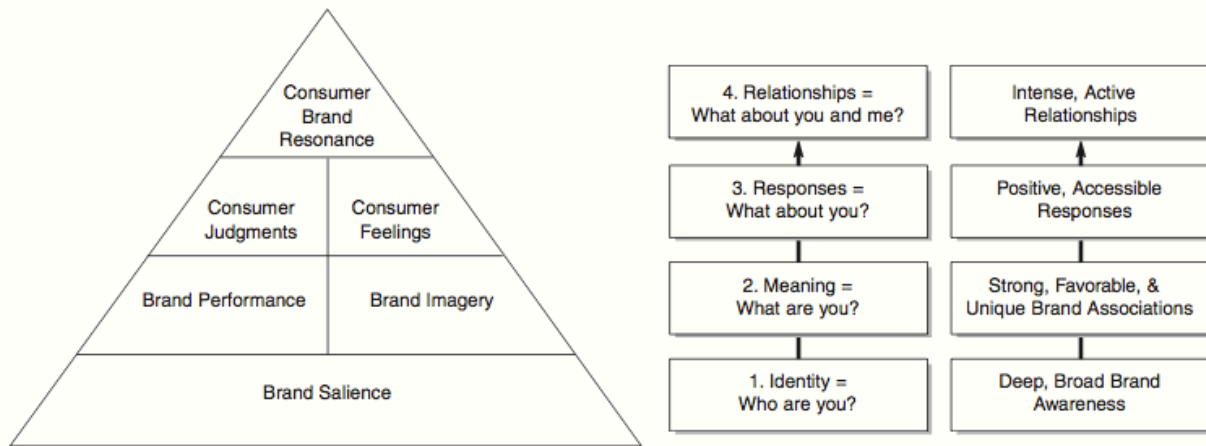


Figure 5 – The Customer-Based Brand Equity Model (Keller, 2008)

The CBBE model consists of different branding building blocks divided into four levels (see Figure 5). Only by reaching the top of the model a brand will succeed in creating significant brand equity. The building blocks on the left side of the model represent a more *rational route*, whereas the building blocks on the right side of the model represent a more *emotional route* to brand building. Keller argues that the strongest brands are built by going up both sides of the CBBE model (Keller, 2008). Thus, a valuation of the CBBE model will indicate to which extent LAKRIDS and Mikkeller have been able to build a strong brand through their respective Facebook pages, as this is the two brands primary marketing channel.

Brand *salience*, the first brand building block and the base of the CBBE model, requires brand awareness to clarify which product category the brand competes in, and the needs the brand satisfy (Keller, 2008). Thus, brand salience is a vital first step for LAKRIDS and Mikkeller in creating brand equity.

Brand *performance* is the second building block, indicating how well LAKRIDS and Mikkeller's products meet the consumers' functional needs in terms of quality. The perceived quality is necessary for successful brand equity, and therefore LAKRIDS and Mikkeller must at least meet if not exceed the consumers' expectations to the brand's performance (Keller, 2008). Brand *imagery* refers to the intangible aspect of the brands, and is fulfilled by meeting the consumers' social or physically needs (Keller, 2008). These imagery associations can be formed by the consumers through their own direct experiences or indirectly through advertising or other forms of information. The meaning created is



made up by brand associations, which can be characterised in accordance with three vital dimensions; *strength*, *favourability*, and *uniqueness* (Keller, 2008). Keller argues that these three dimensions provide the key to building brand equity as they produce positive brand responses if a brand obtains successful results on all three dimensions (Keller, 2008).

The third building block brings together the brand meaning, created via the brand performance and imagery, into *brand responses*, which is divided into brand *judgements* and brand *feelings* (Keller, 2008). It relates to the consumers personal opinions and evaluations of the brand, which the consumers form by merging all the different brand performance and imagery associations. The brand judgments consist of four types, being *quality*, *credibility*, *considerations* and *superiority* (Keller, 2008). Brand quality is judged by consumers' attitudes towards the brand. Brand credibility relates to the extent of how credible the consumers perceive the brand, and is judged on three dimensions being perceived expertise, trustworthiness, and likeability. Brand considerations depend upon how personally relevant the consumers find the brand, while brand superiority reveals the extent to which the consumers perceive the brand to be unique and superior to other brands (Keller, 2008). The emotional route of the brand responses is the brand feelings, which concern the consumers' emotional responses and reactions to the brand. Hence, this is what can create an emotional bond between the brand and the consumers. Emotions even have the ability to become so strongly associated with the brand that they are accessible during product consumption (Keller, 2008).

The final building block of the CBBE model is *brand resonance*, which focuses on the ultimate relationship between brand and consumer, and measures level of identification as to "*the extent to which consumers feel that they are 'in sync' with the brand*" (Keller, 2008). Brand resonance can be described in terms of intensity of the psychological bond that the consumers have with LAKRIDS and Mikkeller, and consists of four categories: *Behavioural loyalty*, *attitudinal attachment*, *sense of community* and *active engagement* (Keller, 2008). The behavioural loyalty measures the consumers' willingness to repeatedly purchase the brand, as loyalty is necessary for resonance to occur. However, for the brand resonance to be strong, it also requires the consumers to have personal attachment, which the attitudinal attachment processes. The sense of community can provide the consumers with a feeling of kinship or affiliation with other people associated with the brand, which therefore strengthens the brand resonance. The affirmation of brand resonance and loyalty towards a brand is strongest when the consumers put forth an active engagement with the brand (Keller, 2008). In many ways, Facebook comprehends the brand resonance to a higher extent than any other marketing tool, because of the way it works, and should therefore also be an excellent tool for building brand equity with the consumers.

This thesis acknowledges that the CBBE model considers both a brand's product characteristics and its marketing efforts in order to create brand equity. However, the fact that consumers responses are *"reflected in perceptions, preferences and behaviour related to all aspects of brand marketing"* (Keller, 2008) argues for the choice of focusing solely on the CBBE created via Facebook as this is the marketing channel of both LAKRIDS and Mikkeller. Nonetheless, this thesis acknowledges that the CBBE will be affected by the consumers' pre-perception of both Mikkeller and LAKRIDS attained outside Facebook, and that these also contain perceptions of the two brand's product characteristics. Thus, LAKRIDS and Mikkeller's product performance and imagery are part of contributing to a holistic valuation of CBBE created via Facebook.

#### **4.4 Measuring ROI for Consumers**

The following section aims at giving a theoretical understanding of the effects and returns of branding through Facebook in a consumer oriented perspective.

As the age of – and technology behind – social media has evolved, so have the suggestions for how to measure the effects of the investments and efforts in these new media grown alongside. Various experts, self-proclaimed or acclaimed, have come up with a line of recommendations on what ROI brand can track back to their social media efforts and how it should be done. Measurements for the value of a "like", "comment" or "share" has been proposed and just as quickly been rejected by new proposals, which have included a new important factor. In 2010 a Google search on "ROI social media" gave 2.5 million results (Hoffmann & Fodor, 2010), today Google comes up with more than 54 million results in less than one second (Google search made on the 14<sup>th</sup> of August 2013).

The majority of the suggestions take the standpoint that ROI solely should (and only can) be measured in an economical way, and that the measurement only should include factual numbers, being the initial investment made by the brand and the financial outcome. However, the things to measure in-between these two numbers are what makes the financial approaches differ. A minority of the approaches have been focused on the more non-financial outcomes social media efforts may also lead to, and on the investments made not only by the brand, but also the investments made by the consumers.

In the light of this thesis being focused on the CBBE created on Facebook and the customers' benefits from LAKRIDS and Mikkeller's Facebook strategies, this thesis, does not agree, that the financial approaches are the best way to solely measure the effects of the social media efforts a brand has made. Instead, it agrees with the customer-oriented approaches, as the one suggested by Hoffman & Fodor (2010). They advocate a consumer-oriented framework for evaluating social media efforts. By this

Hoffman & Fodor suggest that the traditional measures are overruled by measures that take the consumers motivations for using social media into account, and which measures the investments made by the consumer when they start engaging with the brands.

According to Hoffman & Fodor, consumers' motivations for participating in social media can be found in the 4 C's, being connections, creation, consumption and control (Hoffmann & Fodor, 2010). The premise, put forth by Hoffman & Fodor, is that, if the brand develops its social media strategy in the context of the 4 c's motivating the consumers to participate, it should lead to higher ROI in the end. Hence, a brand's marketing investments can have greater influence on the consumers' active investments, and as such their willingness to invest and engage with the brand(Hoffmann & Fodor, 2010). These consumer investments take form as the registration and active participation made in order for the consumers to become part of the brand community, their comments on posts, their endorsements privately and offline recommendations to friends and so forth(Hoffmann & Fodor, 2010). Though not having control of the consumer content, setting up the framework that facilitates consumer interaction is entirely in the brand's control (Hoffmann & Fodor, 2010).

Hoffman & Fodor agrees with the general conviction that social media has changed the control to primarily be at the hands of the consumers, but at the same time they also emphasize that some control are still in the hands of the companies and their managers. The brand should be setting the rules and create the best possible framework for brand participation. Furthermore, it is argued that the fact that social media is a dynamic environment, which evolves rapidly, should be acknowledged for the best possible ROI (Hoffmann & Fodor, 2010).

Three social media objectives are suggested in this article: *brand awareness*, *brand engagement* and *WoM*. These have been organized into relevant social media metrics in relation to the social media application being investigated (Hoffmann & Fodor, 2010). Due to this thesis focusing solely on Facebook, the further description will only elaborate the metrics suggested for Facebook.

Hoffman & Fodor argue that brand managers should measure the brand awareness through these specific metrics: number of fans, number of installs of applications, number of impressions, number of bookmarks, number of reviews/ratings and valence +/- etc. Therefore, the development in the number of fans and impressions for LAKRIDS and Mikkeller will be drawn out to understand the consumers' investments in the two respective brands. Once consumers are aware of a brand, they may start to engage with it as well. The metrics for brand engagement could be: number of comments, number of active users, number of user-generated items, usage metrics of apps etc. Hence, to understand the

consumers' investment in LAKRIDS and Mikkeller an engagement score for each of the brands is extracted from Sprout. The last objective, which Hoffman & Fodor argues should be taken into account, is the WoM. The metrics for WoM proposed by Hoffman & Fodor is: frequency of appearances in timeline of friends, number of posts on wall, number of reposts/shares, number of responses to friend referral invites etc. Therefore, the number of 'Stories'<sup>2</sup> will be taken into account when analysing the consumers' investments and their return.

In relation to understanding the actual ROI for the consumers Hoffman & Fodor does not suggest a precise measurement, and the analysis will therefore be based upon the qualitative statements made by the interviewees.

### **Chapter Summation**

The preceding chapter provided the theoretical framework of this thesis by presenting the essence of the applied theories: Holt's (2004) cultural branding theory, McCracken's (1986, 2005) theory on movement of meaning and culture and consumption, Keller's (2008) CBBE model, and Hoffman & Fodor's (2010) perspective on consumer-oriented ROI on Facebook. The relevance of each of them was clarified along with an understanding of the pursued application.

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<sup>2</sup> From Sprout: "A story is created when a user likes your Page, posts to your Page's Wall, answers a Question you posted, RSVP's to one of your events, mentions your Page, phototags your Page, checks in at your Place or likes, or comment on/share one of your Page posts"

## CHAPTER 5 – PRESENTATION OF BRANDS

In the following chapter a general presentation of Mikkeller and LAKRIDS will be outlined. The brands will be presented through their history and through a presentation of the brands' four P's (Keller, 2008). Lastly, a presentation of their Facebook approaches will be made.

PART I	CHAPTER 1 - INTRODUCTION
	CHAPTER 2 - METHODOLOGY
PART II	CHAPTER 3 - THE ERA OF FACEBOOK
	CHAPTER 4 - THEORETICAL FRAMEWORK
	CHAPTER 5 - PRESENTATION OF BRANDS
PART III	CHAPTER 6 - ANALYSIS
	CHAPTER 7 - DISCUSSION
PART IV	CHAPTER 8 - CONCLUSION
	CHAPTER 9 - FURTHER RESEARCH

### 5.1 LAKRIDS by Johan Bülow

The following section is a presentation of the brand LAKRIDS. It will take its starting point in the brand history as told by the brand, leading to a description of LAKRIDS's four P's. In conclusion a presentation of the brand's Facebook approach will be outlined.

#### 5.1.1 History of LAKRIDS

In 2007 Denmark was introduced to LAKRIDS by Johan Bülow, a new Danish liquorice brand. It was founded by Johan Bülow, who at that time was twenty-three years old. The brand had its beginning in Svaneke on Bornholm, a small Danish Island. Since the beginning the brand has experienced intense growth, and today it is sold in 12 different countries with the Nordic countries as the biggest export market.

From Copenhagen Johan Bülow moved back to his childhood home at Bornholm to discover liquorice recipes in order to create gourmet liquorice. It turned out be a much more demanding process than expected (LAKRIDS by Johan Bülow, 2013e). The point of departure was an ingredient list on the back of a bag of "Piratos", expensive candy books from England, and a start-kit bought on the Internet (Winther, 2011). However, this did not work out and a few weeks before the opening of the liquorice shop in Svaneke Johan Bülow seemed destitute. Then all of sudden Tage and Wolf, two elderly men that had heard of Johan Bülow's struggles with liquorice production, came to his rescue. They both had prior experience with liquorice production. After three weeks with intense, hard work three different hand-rolled variations of liquorice was ready (LAKRIDS by Johan Bülow, 2013e).

The shop in Svaneke opened July 7, 2007 at 10.00 am, and at noon everything was sold out. The opening success continued through out the summer. As such, it was clear; Johan Bülow wanted to continue, but a bigger production was needed. In Manchester Johan Bülow found a supplier that would help redesign one of his liquorice production machines into a smaller version, which ended up being

the smallest liquorice machine in the world. In 2008 the new production facilities opened in Taastrup and in 2013 the production moved to a bigger location in Hvidovre (LAKRIDS by Johan Bülow, 2013e).

### **5.1.2 The Danish Liquorice Market**

Since the 1800 liquorice has been used as confectionery in Denmark (Kyhn, 2012), and today the Danes are known for their love to liquorice (Mikkelsen, 2009). Three major manufacturers characterize the Danish liquorice market: Toms Gruppen, Haribo Lakrids and Leaf Denmark (Malaco) (Euromonitor International, 2013b). The last couple of years, liquorice has almost experienced a renaissance in the Danish market, and is used in all kinds of gourmet food and beverages. Furthermore, cooking with liquorice has become a trend, and many are trying out liquorice recipes at home (Kyhn, 2012). *"When we cook with liquorice, we show that we are part of a group that are interested in food and gastronomy – and that we are in and fashionable."* (Kyhn, 2012). LAKRIDS is said to be one of the main drivers of this revival (Mathiasen, 2011).

### **5.1.3 The Four P's**

#### **5.1.3.1 Product**

LAKRIDS is a niche manufacturer of gourmet liquorice. Different from other manufacturers LAKRIDS's uses cane sugar and rice flour, which is gluten free and gives the liquorice a different texture and as such a different chewing experience (Winther, 2011). Both ingredients are more expensive than beet sugar (molasses) and wheat flour, which is normally used by other liquorice manufacturers because it is cheaper (Kjærdsdam, 2009). LAKRIDS does not use additives and the raw materials are natural, and when possible Danish/local (Wiegand, 2012). Quality is not compromised, and for Johan Bülow quality is a licence to operate. The amount of liquorice that LAKRIDS produces in one day corresponds to what the big manufacturers produces in one hour (Abildgaard, 2011).

LAKRIDS has four different types of liquorice: Sweet, Salty, Chili and Chili cranberry. LAKRIDS also has a product range with choc coated liquorice: Chocolate coated, Passion choc coated and Dark & Coffee. Furthermore, there exist four handmade liquorice sticks with respectively sweet, chilli, ginger and cinnamon taste (LAKRIDS by Johan Bülow, 2013a). LAKRIDS also produce different seasonal editions of liquorice, e.g. a Christmas Calendar, "Love" for Valentine's Day and "Easter". In addition to the "traditional" liquorice, LAKRIDS has also introduced the Danes for liquorice powder, liquorice syrup, and a stout beer with liquorice (LAKRIDS by Johan Bülow, 2013a).

As such, LAKRIDS perceives liquorice for more than just candy. It is a taste that can be used in the kitchen on equal terms with the well-known spices we have used for centuries (Wiegand, 2012). The approach is innovative and for that the brand has achieved a lot of respect and recommendations. Just like the products differs from traditional liquorice, so does the packaging. LAKRIDS is sold in minimalistic designed plastic cans with a black screw top and a simple label displaying e.g. A, B, 1, 2. etc (see picture).



#### **5.1.3.2 Place**

LAKRIDS is sold in LAKRIDS's own shops and through selected speciality stores (Creative Business Cup, 2012). A part from the first shop in Svaneke, LAKRIDS has four fully owned shops. In 2009 LAKRIDS opened a shop in the old amusement park Tivoli in Copenhagen, and following a shop in Magasin du Nord in November 2011, Copenhagen Airport in February 2013 and in Magasin Aarhus spring 2013. In the early summer 2013 LAKRIDS launched its web-shop, where it ships to foreign countries.

The speciality stores are carefully selected, and a few examples are Meyers Deli, Louisiana Modern Museum of Art (Østerlund, 2011) and Løgismose. To LAKRIDS the product's exclusivity means everything (Østerlund, 2011), and besides the profile of the speciality stores the exclusivity also includes geographic distances. Thus, they are additionally selected on the basis that they are not placed too close (Østerlund, 2011). Since the beginning LAKRIDS has been contacted by supermarkets from all over Scandinavia offering to sell the products, but every time the offer is declined. For Johan Bülow this would mean to compromise the concept behind the brand, as being present in every supermarket would vanish the exclusiveness (Østerlund, 2011). Visiting a LAKRIDS shop or one of its retailers should be a sensory experience, and leaving this to the supermarkets would spoil the execution (Jakobsen & Kongsholm, 2013). During the year, LAKRIDS participates in several events and food fairs, nationally as well as internationally.

#### **5.1.3.3 Price**

LAKRIDS is a high-end product with a premium price strategy. One can of liquorice costs DKK 60.00 for 175 gram (LAKRIDS by Johan Bülow, 2013a) compared to a bag of Haribo "Super Piratos" with 140 gram for DKK 21.95 (SuperBest, 2013b).

#### **5.1.3.4 Promotion**

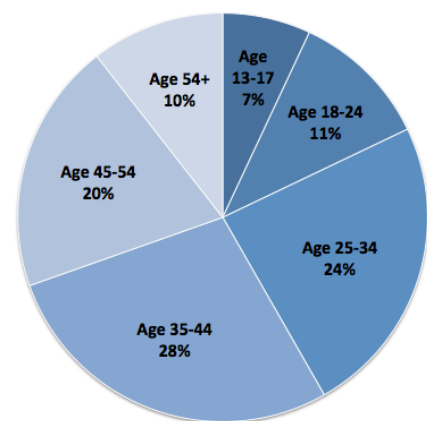
LAKRIDS has not spent money on traditional marketing (Jakobsen & Kongsholm, 2013). Instead the brand has relied on PR, WoM, social media pages and its own website. Facebook is LAKRIDS' primary



marketing channel, but it has also started using other social media such as Twitter, Instagram and Youtube (Jakobsen & Kongsholm, 2013; LAKRIDS by Johan Bülow, 2013c). In order to create the Facebook page LAKRIDS invested DKK 10,000 and used a social media bureau (Appendix 15 - Johan Bülow, Founder). LAKRIDS' founder Johan Bülow is a central character in the promotion of the brand, as the story is built around him trying to find the right recipes for the quality liquorice. Due to his success he has been referred to as the *"King of Liquorice"* among friends and journalists (Lykke, 2012). On the side, LAKRIDS has been an initiator in the creation of Denmark's first liquorice festival, which was held the first time in 2012 (Mathiasen, 2011).

#### **5.1.4 LAKRIDS on Facebook**

LAKRIDS entered Facebook in 2009. The brand has a national approach to Facebook, and has one main brand page in Danish, but in addition to that LAKRIDS has Facebook pages for Sweden, Norway, Italy and Germany. These local sites are similar to the Danish page in the setup, but are a lot smaller in the number of fans. As of September 2013 the Danish page has 30.975 fans, where 73.3% are women. As illustrated in Figure 6, the three largest age groups are the 35-44 year olds, the 25-34 year olds and the 45-54 year olds (LAKRIDS by Johan Bülow, 2013b). It is clear that the page is anchored in Denmark, as only 13.5% of the fans are non-Danes. The page has 26,809 Danish fans, with the second largest nationality being the Swedes accounting for 1,115 fans, and the third largest is the Norwegians who account for 934 fans on the Danish page (LAKRIDS by Johan Bülow, 2013b).



*Figure 6 – LAKRIDS Facebook Age Groups*

## **5.2 Mikkeller**

The following section is a presentation of the brand Mikkeller. It will take its starting point in the history as told by the brand, leading to a description of Mikkeller's four P's and in conclusion a presentation of the brand's Facebook approach will be outlined.

### **5.2.1 History of Mikkeller**

In 2003 the two friends, Mikkel Borg Bjergsø and Kristian Keller, who were both young Danish schoolteachers, started a hobby project of brewing beer in their kitchen at home in Copenhagen, Denmark (Mikkeller, 2013b). They were inspired by the American microbreweries and their personal appreciation of gourmet beer. Provided with some American books about brewing they started grinding malt at home in the basement, trying to create a replica of a well-known beer and afterwards



blind-testing it with their friends in their private beer club (Mikkeller, 2013b). After two and a half years of experimenting with the imitator beer and finally winning the blind test, Mikkel and Kristian were keen on the idea that others might like their beer as well. They started to create their own innovative recipes and sold the beers at Mikkel's twin brother Jeppe's beer shop 'Ølbutikken' in Copenhagen. The rumours about their spectacular beers started spreading around in beer networks across the globe, and in 2006 the two friends were ready to establish the brand *Mikkeller* (a contraction of Mikkel and Keller). The same year it was represented at the Danish Beer festival with eight different beers and managed to win "Brewery of the year 2006". This was despite the fact that Mikkeller did not - and does not - own a brewery. It is a so-called "gypsy", "nomad" or "phantom" brewery, which rents other breweries' kettles both in Denmark and abroad. Occasionally, Mikkeller does collaborations with other respected breweries.

Mikkeller's success was overwhelming and the two friends had to deal with the increasing demand both nationally as well as internationally. However, the two founders had opposing dreams, and in the beginning of 2007 Kristian Keller decided to leave Mikkeller to pursue a different career (Mikkeller, 2013b). Afterwards, Mikkel started to create as many different extreme beers as he wanted, and was curious to see what one could do with and put in a beer. From here Mikkeller took off (Lurie, 2012). Mikkeller is driven by a passion to create new standards for beer in Denmark, and to teach the Danes to drink good and proper beer.

In 2010 Mikkeller opened its first bar in Viktoriagade (Copenhagen), as it was missing a suitable place to sell the beers. In March 2013 the second bar called 'Mikkeller & Friends' opened in Copenhagen (Grøn, 2013). Along with the bar, Mikkeller also opened a bottle shop to respond to the customers' demand for being able to purchase beers to bring home. Today Mikkeller is sold in over 40 different countries. USA is Mikkeller's biggest export market, accounting for around 45% of all trades. As a consequence of the evolving American market, Mikkeller recently opened a bar in San Francisco (Kjær, 2013). Its second biggest market is Sweden accounting for around 20%, while its home market in Denmark only takes around 10%, while the rest is spread around Europe. Thus, 90% of this Danish brand's sale is sent outside Denmark (Beck, 2011; Claudi, 2012).

### **5.2.2 The Danish Beer Market**

Beer is a big part of the Danish history and culture (Euromonitor International, 2013a). Most beers brewed in Denmark are bottom fermentation beer (Nærø et al., 2012), and the giant domestic lager brands, Carlsberg and Tuborg, also constitute the majority of the Danes' beer consumption (Euromonitor International, 2013a). However, in the previous decade Denmark experienced a

microbrewery bobble, which topped in 2006-2007. At this time three new microbreweries opened each month (Nærø et al., 2012). Different from the usual lager beers these microbreweries were focused on brewing top-fermented and speciality beer. Today the giant breweries monopoly has been broken by over 140 Danish microbreweries (Claudi, 2012), and the selection of speciality beers in the supermarkets has increased comprehensively.

### **5.2.3 The Four P's**

#### **5.2.3.1 Product**

Since the beginning in 2003 Mikkeller has brewed over 300 different beers and has won several national and international awards (Claudi, 2012). Mikkeller is playing with different unusual ingredients to incorporate in the beers, e.g. beer with coriander or cherries and cranberries (Claudi, 2012). Mikkeller's first international breakthrough was "Beer Geek Breakfast" where French press coffee was added to oatmeal stout (Mikkeller, 2013b). This beer has later been refined with a different and very expensive speciality coffee, where the coffee beans have wandered through the intestinal system of a weasel (Claudi, 2012). It is so popular that it gets sold out as soon as Mikkeller has tapped it.

Mikkeller prioritise an uncompromising quality and taste (Claudi, 2012). The beers have been categorised as experimenting and challenging, which get people out of their comfort zone (Aggersbjerg, 2013). As such Mikkeller stretches the limits within beer (Lilholm, 2010b). Furthermore, Mikkeller has a visual identity that differs from other beer labels. The design is minimalistic, and in the beginning it was Mikk and Keller that were depicted with a black and white line drawing on the labels. This label is still used, but other colourful labels with sketches of small men now decorate the brown beer bottles (see picture).



#### **5.2.3.2 Place**

In relation to Mikkeller a fair amount of considerations are behind the choice of breweries, collaborators, the selection of speciality stores and bars where the beers are sold. All of which has to fit with the ideology behind the brand. Mikkeller only cooperates with breweries it respects and looks up to, and where mutual learning is possible (Lurie, 2012). Today Mikkeller is brewed in both Denmark and abroad, especially in Belgium, Norway and Scotland, where it makes collaboration or rents the kettles, but the brewing are always Mikkeller's recipes (Dinby.dk, 2010). Aforementioned, Mikkeller has two fully owned bars in Copenhagen. The bars are standing out from the regular bars in Denmark, as they focus on offering the best beers in the world for pure enjoyment. This implies serving the beer

at the correct temperature and in the right glasses, and with personnel having great knowledge about beer (Lilholm, 2010a). Furthermore, Mikkeller has opened a bar in San Francisco in USA in August 2013 (Kjær, 2013) to cope with the heavy demand from the Americans.

### 5.2.3.3 Price

Mikkeller is a premium priced beer (Nærø et al., 2012) compared to the ordinary beers in the Danish market. Mikkeller are sold at prices ranging from DKK 35-80 for 330ml-375ml bottles to around DKK 100-130 per 375-500ml bottles, which represent beers produced in a smaller scale. Mikkeller also sell beers in 1500 ml bottles for around DKK 170 (Mikkeller, 2013a). In comparison, Tuborg and Carlsberg costs from around DKK 8.00 in the supermarkets (Sejer, 2013; SuperBest, 2013a).

### 5.2.3.4 Promotion

Mikkeller has not used any traditional marketing, and as such no money has been invested in marketing and advertisement. Facebook is Mikkeller's primary marketing channel, but has also started using other social media such as Twitter, Instagram, Youtube and Flickr. Furthermore, Mikkeller has benefitted from WoM, PR and its own website. In 2012 Mikkeller started its own beer festival, *Copenhagen Beer Celebration* (CBC), as the brand wanted to create a festival with increased focus on better food along with the qualitative beers (Hoelgaard, 2013; Olesen, 2011).

### 5.2.4 Mikkeller on Facebook

Mikkeller entered Facebook in 2010, and has four different Facebook brand pages: one main page and one for each of its three bars. The division took place in 2013 after the opening of Mikkeller & Friends and the bar in San Francisco, thus this thesis focuses on the brand page of Mikkeller. As of September 2013 this main page has 21,108 fans, which comes from more than 20 different countries(Mikkeller, 2013c). Mikkeller's approach to Facebook is international and all communication is English. This is reflected in the international fan population, as the majority of the fans (29.1%) are from the United States, the second largest nationality is Danish (16.6%), and Sweden as the third largest nationality (13.9%) on Mikkeller's main page. The majority of the fans is represented by males (80.4%), and as shown in Figure 7 the three largest age groups are the 25-34 year olds, the 35-44 year olds and the 18-24 year olds(Mikkeller, 2013c). Mikkeller's Facebook strategy is characterised by the fact that all employees have administrator rights to the Facebook page and can to a high extent write and post what they feel for.

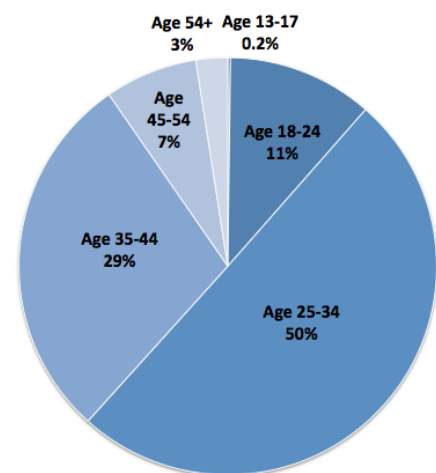


Figure 7 – Mikkeller Facebook Age Groups

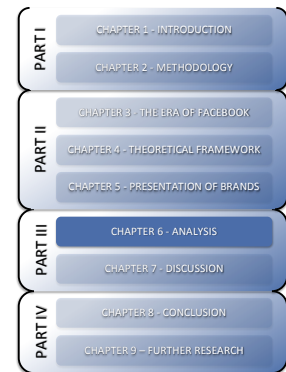
### **Chapter summation**

In the preceding chapter the two case brands of this thesis, LAKRIDS and Mikkeller, were given a general presentation to provide the reader with the necessary knowledge of the brands' respective history and identity.

## PART III

### CHAPTER 6 – ANALYSIS

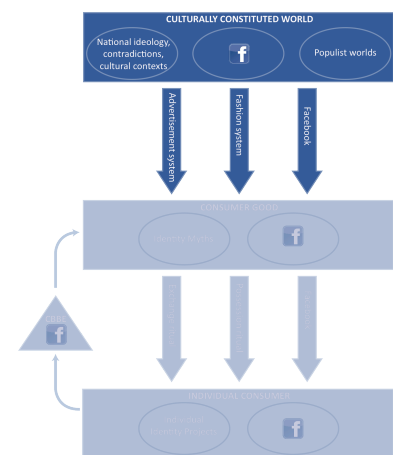
The following chapter will present the analysis of this thesis. It will take point of departure in an analysis of the culturally constituted world, which will draw upon the theories of McCracken (1986, 2005) and Holt (2004). Hereafter it will be analysed how meaning transfers from the culturally constituted world to LAKRIDS and Mikkeller through Facebook, and which meaning that has come to reside in the two brands. Subsequently, an analysis of the fans' identity projects will be conducted, providing an understanding of how meaning transfers from LAKRIDS and Mikkeller to become part of the fans' identities with special attention on Facebook's role in this process. Finally, it will be analysed how LAKRIDS and Mikkeller have gained a CBBE through their respective Facebook strategy. This will be based on a valuation of each of the building blocks in the CBBE model. Henceforth, it will be analysed which ROI the fans have attained from the two brands Facebook strategies.



#### 6.1 Analysis, Section 1 – Cultural Analysis

##### 6.1.1 The Culturally Constituted World

In the following part Holt's (2004) cultural analysis approach will be applied to provide an understanding of the culturally constituted world and the cultural context into which Mikkeller and LAKRIDS entered. A comprehension of this is important to understand the two brands' value creation in the minds of the fans. Henceforth, it will be analysed how LAKRIDS and Mikkeller have accomplished to address the cultural contexts, and create a brand filled with meaning.



Analysis Section 1

##### 6.1.1.1 The Cultural Context Before the Financial Crisis

Mikkeller and LAKRIDS entered the Danish market in respectively 2006 and 2007. This was a period where Denmark experienced increasing optimism after the IT-crisis from 2001-2003, entailing that the period from 2004-2007 was characterised by low interest rates, increasing house prices, increasing consumer consumption leading to an increasing production and low unemployment (Kureer, 2010).

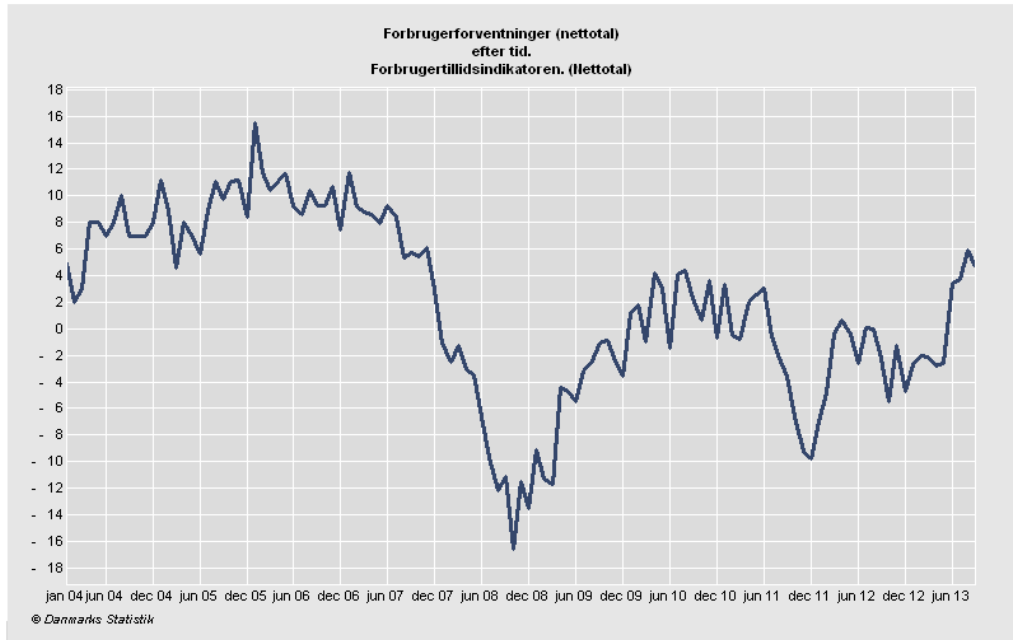
The Danish economy was peaking and an unconquerable belief in the future was dominating, resulting in a consumer confidence higher than ever (Kureer, 2010). Money had become a vehicle instead of a goal – the goal was to consume. This distinct optimism was broadly founded and pervaded politicians, governments, central banks, companies, and the ordinary consumers (P. B. Andersen, 2013). As such, the two brands entered a market, which had been experiencing years of economic prosperity, and where the economic wealth was reflected in consumer lifestyle, behaviour and consumption willingness. The consumer spending was marked by acquisition of cars, entertainment, travels and clothes (Dengsøe, 2008) and the over-consumption of goods had extensive impact on identity creation and self-realisation. To a degree one can argue that there existed a cultural and social press on consuming.

Additionally, it was a period where social media made a serious entry, cf. Chapter 3. Consumers became able to connect and communicate in new ways affecting the overall global communication and the media landscape. Power shifted to the hands of the consumers and the communication became more bottom-up oriented, because of the increase in consumer-generated content (Chapter 3).

#### **6.1.1.2 The Shift in the National Ideology**

However, in 2007 the economic growth in Denmark began to decrease due to shortage in labour. Furthermore, the subprime crisis in USA had a negative effect on the growth of the global economy, and in 2008 the global financial crisis was a fact (Kureer, 2010). The Danish consumers' desire to consume was reduced, and many Danes were concerned about the future prospects (J. B. Jensen, 2009). The fear of the future became greater than the desire to consume. As such, the financial crisis created a shift in the national ideology. Everything that the Danish consumers used to believe in vanished, and the former bright future was now full of uncertainty and mistrust.

The shift in the national ideology arrived at the same time Mikkeller won Brewery of the year in Denmark (Olesen, 2010) and LAKRIDS opened new production facilities in Taastrup (LAKRIDS by Johan Bülow, 2013d). Being new to the consumers both brands had the opportunity to market themselves while considering the new and uncertain cultural context. Such a shift in national ideology entails cultural contradictions, which creates desires and anxieties within a society (Holt, 2004). The shift in the national ideology was expressed through the consumer confidence index, which fell to -17 in 2008. Interesting when only two years earlier, in 2006, the Danish consumers had the most positive view upon the future ever measured (Danmarks Statistik, 2013c).



*Figure 8 – Kilde: Danmarks Statistik, 2013*

This means that in two years the index had fallen with over 200% (Karkov, 2011), which reflected the Danish consumers' negative view upon the future economic situation, and additionally affected consumer behaviour. The desires and anxieties that emanated from this cultural contradiction concerned uncertainty, seek of meaning and an increased need of information.

#### **6.1.1.3 Aspiring Food Trends**

In the period up to the financial crisis trends within gourmet food and microbreweries were germinating (Linddal, 2005; Nærø et al., 2012). In 2004 the New Nordic Cuisine was introduced by some of the Nordic Region's top chefs and other food professionals (Linddal, 2005). It promoted a cuisine inspired by traditional Nordic dishes and ingredients. The cuisine was based on purity, simplicity and freshness, and aimed to reflect the changing seasons. Furthermore, it was innovative in its expression, and examined the unexploited diversity of ingredients, dishes and traditions (Linddal, 2005; Risvik, Meyer, Hålien, & Edman, 2008). In continuation hereof the New Nordic Cuisine aimed at developing and visualising the Nordic values within food culture, gastronomy, ingredients, design and health (Nordisk Ministerråd, 2010). The expression of the New Nordic Cuisine gained foothold at many gourmet restaurants in Denmark, and gradually it developed into a trend. This trend continued after the financial crisis as the Danish consumers started to embrace the New Nordic Cuisine with its focus on local ingredients, and the new ways of preparing traditional dishes in new combinations and with new ingredients (Nordisk Ministerråd, 2010). Thus, the New Nordic Cuisine brought along experimentation with new techniques and flavours in the kitchens of Danish gourmet restaurants, and later in the kitchens of Danish families.

Since the eighteenth hundreds the Danish consumers have enjoyed liquorice in the form of candy (Kyhn, 2012). But even though it has been around for many years the use of the liquorice root has more or less remained the same, and the development within liquorice candy has not been impressive. Even though the Danes always have eaten liquorice there has been little change in the quality of and the way Danes consume liquorice (Kyhn, 2012). However, in 2007 the Danes got the first quality liquorice and things started to change. From being perceived as a candy product LAKRIDS introduced new and innovative ways on how to use the liquorice as a spice (Winther, 2011). Thus, LAKRIDS was a vital part in introducing liquorice as one the new Nordic ingredients (Børsen, 2012).

As mentioned, trends within the beer market were also germinating. Just like the Danes always have eaten liquorice, so have the Danes always been drinking beer (Euromonitor International, 2013a). In 2004-2005 the emergence of micro-breweries was highly increasing, and the sale of hand-brewed specialty beer increased remarkably while the sale of industrial-produced beer was decreasing (Sørensen, 2012). From being a country dominated by two big breweries (Carlsberg and Unibrew) (Landbrug & Fødevarer, 2011), Denmark now had a patchwork with more than 150 Danish microbreweries. This development peaked in 2007 where three new breweries opened every month (Nærø et al., 2012). The Danish consumers' appetite for quality beer helped create this evolvment, and to a higher degree wine was replaced with beer on the dinner table (Bryggeriforeningen, 2007). Thus, Mikkeller entered a booming microbrewery market, but unlike many of the other speciality beers, Mikkeller was experimenting and innovative, challenging the taste buds of the beer drinkers, which speak into the trend of the New Nordic Cuisine.

#### **6.1.1.4 The Cultural Context After the Financial Crisis**

In time after the financial crisis entered the consumer spending changed and the consumers sat money aside instead of (over-) consuming. This can be seen from the decrease in retailing, whereas the consumer earnings are more or less unchanged in the same period (Danmarks Statistik, 2013a; Danmarks Statistik, 2013b). Besides reflecting lower consumer consumption, it also reflects a change in the consumption patterns. The goal was no longer to consume, but to consume meaning and information that could help overcome the uncertainty present in the Danish society. Note that the trends within gourmet food and microbreweries still existed. However, the cultural contradiction, caused by the financial crisis, entailed new interpretations of these trends, and a new food-logic was arising. Consumers were starting to demand food with meaning, history, ideology and locality, which could give them a sense of symbolic resonance due to the experienced uncertainty. They wanted to purchase food and consumption goods where the quality, product design and the symbolic value were paramount (Linddal, 2004a). The consumers were willing to purchase gourmet food, but they wanted



more than the product, they wanted products that also carried meaning (Linddal, 2004b). Hence, a new trend and desire for consumer consciousness took form. To a higher degree the consumers wanted information about the products, the ingredients and the history. They wanted to be able to follow the product from soil to table, and they were willing to pay higher prices to get something better, something different, and something with greater value than what can be measured and weighed (Linddal, 2004b). This is apparent in the escapism initiated by the financial crisis. The consumers wanted to escape the gloomy every day life, but because of the economic uncertainty this escapism became evident in the small break of luxury, where consumers bought small delicious treats instead of e.g. expensive clothes or travels (J. B. Jensen, 2008; J. B. Jensen, 2009). Furthermore, instead of meeting friends at gourmet restaurants they met on smaller cafes and bars or enjoyed the smaller luxuries at home (J. B. Jensen, 2008).

As such, it can be argued that prior to the financial crisis it was about consuming for the sake of consuming, whereas the focus after the financial crisis was about *knowing* what you consumed to create meaning. It is not many decades ago that a family's economic resources mainly were covering the physiological need in Maslow's hierarchy of needs (J. B. Jensen, 2009). This has changed, and today the Danish consumer can afford to be quality conscious and luxurious food consumers. They want taste sensations and experiences, good histories, quality and ethics. Thus, in the search for meaning the non-material characteristics of the products has gained greater importance for the consumers. Furthermore, the consumption of luxury is about indulgence and status, and to some extent it demonstrates that the consumers are in control of certain aspects of life (J. B. Jensen, 2009).

#### **6.1.1.5 The Cultural Context and Social Media**

Another important aspect of the culturally constituted world, and the cultural context into which Mikkeller and LAKRIDS entered, is the vital impact of social media, and especially Facebook. In 2002 Web 2.0 became the term for the paradigm, which changed the Internet from being one-way communication to a social platform, where people create relations and connections across physical barriers. At the same time the social web, including Facebook, affected other areas of a society e.g. shopping, education and health due to the social design where groups were cultivated to generate activity and substance (Saxberg, 2013). In 2007-2008 Facebook gained ground in Denmark, which could be seen in the boom in the number of Danes having a Facebook profile (Ebbesen, 2009). This number has increased rapidly, and Facebook is now the page where consumers spend most time (K. V. Jensen, 2009). This reflects Facebook's increasing power in the culturally constituted world, and hence its impact on the Danish consumers and their behaviour.

Today Facebook has remained the website with the highest online time consumption in Denmark (FDIM, 2012), and it has shown to play a constant and central role for the culturally constituted world because it has brought along technological and social opportunities to create change (Saxberg, 2013). It is difficult to say exactly why Facebook managed to gain ground in a time where the Danish consumers experienced a shift in the national ideology. However, through Facebook the consumers gained a new kind of power over the companies that they had never experienced before; they could speak their opinions out loud and be heard, cf. Chapter 3. Therefore, it can be argued that Facebook came at a point in time, where the consumers experienced a need for change and with its opportunities within sharing, relation- and meaning generating Facebook became a tool for change, which the consumers ventured into. The increased amount of available information, and the new opportunities within communication, did not reduce the need of the two. On the contrary, it entailed that the consumers wanted to know more about which kind of product they bought, and be involved in the brand. This knowledge relates to place of production, how it is produced and the ingredients used (Linddal, 2006). Thus, communication is important, and sometimes more important than the product itself (Linddal, 2006).

From a company point of view, Facebook has given organisations and businesses the opportunity to build up and communicate their brands through a fast media where the user-generated content is high, cf. Chapter 3. Additionally, the interaction with current and potential customers is extremely easy, and willingness seems almost unlimited, probably because the private users opt-in themselves. For brands with limited resources, Facebook can also be a cost effective investment, as it is free of charge to build a basic brand fan page on Facebook. There are naturally costs associated with the resources used for the building and maintenance of the page. Facebook also influences consumers not involved in social media, because user content and opinions will dominate the results when making a quick search online for a product, and due to WoM between Facebook users and non-Facebook users. According to Smith (2009) the opinions which consumers find online also affects their opinions offline. Thus, it can be argued that the new consumer consciousness, which emanated from the financial crisis, was affected and/or prompted by the opportunities brought along by Facebook.

### **6.1.2 A New Myth Market**

The time when both brands entered the market is according to Holt (2004) the perfect time for creating a myth. As illustrated in Figure 9, the cultural contradiction caused by the financial crisis entailed that the Danish consumers experienced new desires and anxieties leaving them with a need for symbolic resonance (Holt, 2004). This brings about new populist worlds and myth markets for brands to draw upon to create symbolic resonance, which Mikkeller and LAKRIDS could benefit from.

The experienced uncertainty gave rise to new populist worlds, which acts as point of departure for a brands myth generation. The new populist worlds emanated from the trend of New Nordic Cuisine and the increased consumer consciousness.

Mikkeller draws on the populist world that refers to the rebellious attitude and urge to go against the previously well-established mastodons, and challenge the existing way of thought. This populist world will be referred to as “Revolutionaries”, and the desires this populist world reflects are renewal, and the wish to run counter to the trend. The anxieties relate to conformity and the overall uncertainty toward the future. Conversely, LAKRIDS draws upon the populist world, which expresses a more national feeling, which appreciate traditional Danish values, and who want to go back to the roots to understand the new Danishness (Møller, 2001). This populist world will be referred to as “Modern Traditionalist”. The desires this populist world stands for is closeness, sense of security and recognisability, and the anxieties relates to the uncertainty regarding the future and the experienced lack of meaning.

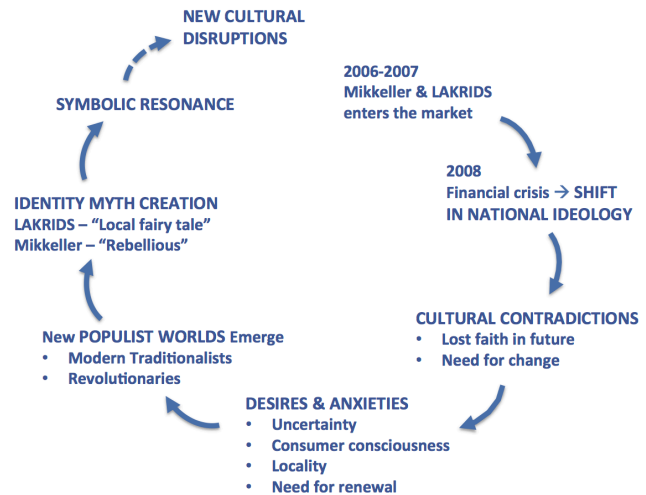


Figure 9 – Own illustration with inspiration from Holt (2004)

Mikkeller draws on the populist world that refers to the rebellious attitude and urge to go against the previously well-established mastodons, and challenge the existing way of thought. This populist world will be referred to as “Revolutionaries”, and the desires this populist world reflects are renewal, and the wish to run counter to the trend. The anxieties relate to conformity and the overall uncertainty toward the future. Conversely, LAKRIDS draws upon the populist world, which expresses a more national feeling, which appreciate traditional Danish values, and who want to go back to the roots to understand the new Danishness (Møller, 2001). This populist world will be referred to as “Modern Traditionalist”. The desires this populist world stands for is closeness, sense of security and recognisability, and the anxieties relates to the uncertainty regarding the future and the experienced lack of meaning.

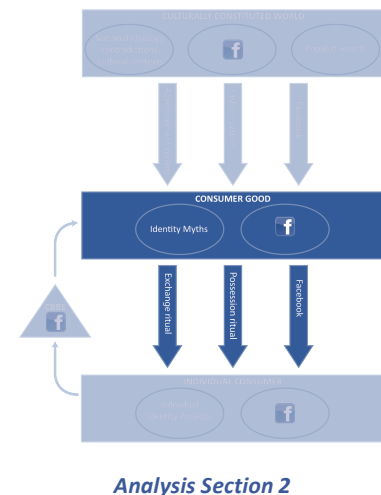
Common for the two populist worlds, that Mikkeller and LAKRIDS respectively draw upon, is that they both rise as reactions to the uncertainty experienced by the Danish consumers, the lack of trust to society and their desire to provide new meaning. Mikkeller and LAKRIDS have both have found inspiration in the movement of the New Nordic Cuisine. They have innovative and experimenting approaches when developing their products, using and combining ingredients that traditionally are not associated with their product category. Furthermore, they have brought along new meaning and way of use for their products and thus widen the consumers’ perception of the products leaving them with a new understanding of their use. They speak into the trend and desire of increased consumer consciousness, and to the consumers that want a special treat that accounts for escapism from the every day life. However, they differ from each other in the manner in which they supply symbolic resonance. Whereas Mikkeller wishes to appear as a rebel that goes against conformity, LAKRIDS wants to provide recognisability and closeness.

### 6.1.2.1 Sub-conclusion

LAKRIDS and Mikkeller entered the Danish market right before a shift occurred in the national ideology, as the financial crisis hit Denmark in 2008. This shift created cultural contradictions in the Danish society, primarily being uncertainty and lack of trust in the future, and hereof a need for change. As a consequence of this, new populist worlds emerged, “Modern Traditionalist” and “Revolutionaries”, which LAKRIDS and Mikkeller respectively draw upon in their myth building. The Danish consumers changed their consumption patterns from consuming for the sake of consuming, to consuming with meaning. Thus, Danes started requesting products that could provide them with meaningful stories, and address the Danes’ anxieties and desires to be consumer conscious. This was further evident in the food trends that had arisen before the financial crisis, but which gained more ground after the shift occurred. Consumers wanted innovative approaches and needed to feel renewal in many aspects.

## 6.2 Analysis, Section 2 – The Brand and Its Identity Myth

In this part of the analysis it will be analysed how meaning transfers from the just analysed culturally constituted world to the brands LAKRIDS and Mikkeller. Firstly, it will be analysed which respective myth the two brands have been trying to build up (Holt, 2004) and which desires and anxieties the myths address via the communication. Hereafter, it will be investigated how Facebook is part of the meaning transfer from the culturally constituted world to the brands, and how the meaning become resident in the two brands. Henceforth, it will be analysed to what extent the intended meaning corresponds to the meaning the fans perceive resides in the brands.



### 6.2.1 The Brand Myths

By drawing upon populist worlds Mikkeller and LAKRIDS have created respective myth each that has spoken into, and addressed, the cultural contradictions and tensions caused by the shift in the national ideology in Denmark around 2008. As mentioned in the former analysis of the culturally constituted world, the shift in the national ideology was caused by the financial crisis in Denmark, which most evidently created the cultural contradiction of an experienced uncertainty about the future.

#### **6.2.1.1 LAKRIDS' Identity Myth**

LAKRIDS had been on the Danish market in about one year when the shift in the national ideology occurred in 2008. The brand had not yet gained ground with regards to brand awareness and knowledge among the average Danish consumers as LAKRIDS' was only sold on Bornholm, and new production facilities in Taastrup were in the making. The shift in the national ideology gave grounds for a new myth market of "Local fairy tales", which drew from the populist world "Modern Traditionalist". The myth market provided fertile soil for identity myths generation, which could give the consumers a loving story, full of hope and nearness in order to address the experienced desires and anxieties of an uncertain future.

LAKRIDS' "Local fairy tale" myth takes point of departure in the brand's start-up and how the company was established on Bornholm, a small and popular holiday island in Denmark. Furthermore, the myth is based on Johan Bülow, an ordinary young Danish man who takes a risk and struggles to find the right recipe for gourmet liquorice, and how it turns into a success. The myth uses the locality of Bornholm as a way of giving meaning to the local part of the fairy tale. The local focus gives ground for fulfilling the consumers' desire to purchase local products due to the increased consumer consciousness and because of a strengthened trend within New Nordic Food. Furthermore, the myth addresses the consumers' anxieties for no longer believing in success and in realising entrepreneurial dreams in Denmark, as the myth illustrates how this is still possible for an average young man, who worked really hard to achieve his goal.

Due to the shift in the national ideology the consumers could no longer keep up with their usual luxurious lifestyles, and were seeking new ways of expressing their identity. With a focus upon quality and uncompromising standards LAKRIDS' myth indicates gourmet and a luxurious brand. The myth also draws upon the populist world "Modern Traditionalist" in the way that LAKRIDS has reinvented the classical Nordic/Danish liquorice in regards to the standard of the core product, and the new meaning given to the usage of the product. This part of the myth addresses the consumers desire to find new meanings and create new modern traditions, while still using traditional and known ingredients. In this way LAKRIDS' brand myth ensures populist authenticity. In many ways LAKRIDS is innovative and tests the borders of an orthodox product. However, LAKRIDS stays true to the classical virtues of combining salt, sweet and sour (Johan Bülow, Founder, 01:17:45-7).

The presentation of the myth is done through storytelling based on a traditional fairy tale where fairy tale elements are easily recognized. For instance, the story that exemplifies the myth begins with the

well-known phrase “*Once upon a time...*” (LAKRIDS by Johan Bülow, 2013d), and the characters of the myth are based on classic fairy tale roles such as a hero and his helpers, which help to solve the crisis in the development of gourmet liquorice. Thus, LAKRIDS’ “Local fairy tale” myth feeds on the populist world of “Modern Traditionalist” and seeks to address the anxieties of uncertainty by providing an identity myth with a meaningful story. It expresses an ordinary local man’s entrepreneurial success and draws upon values like luxury, gourmet, quality, localness, closeness and family, which corresponds to the values that Johan Bülow strives to fill his brand with (Appendix 15 - Johan Bülow, Founder).

#### **6.2.1.2 Mikkeller’s Identity Myth**

Mikkeller had been on the market for two years (as a registered brand) when the shift in the national ideology occurred and won the prize as “Brewery of the year 2008”. As such, the brand had already started to build an identity and was recognized for its products and its untraditional approach to the beer market. The experienced uncertainty that the shift in the national ideology created, and the anxieties tied to the cultural contradictions were correspondingly what Mikkeller addressed with an identity myth that drew upon the populist world of “Revolutionaries”.

Mikkeller’s myth tells their story of the two friends that started brewing beer at home as a hobby, and how it evolved into a company, as their beer was highly appreciated among their friends. The focus of the myth is to explicate their approach to traditions, beer and the beer market as a whole. Through an experimenting and innovative attitude Mikkeller is testing borders while being untraditional, provocative and indifferent of what others might think. Mikkeller is in it for the revolution and “not to make people happy” in the sense that the brand is not willing to compromise. Mikkeller’s behaviour and attitude reflects the one being present in the populist world of “Revolutionaries”. Thus, Mikkeller’s identity myth is the “Rebellion myth” as it is uncompromising in everything it does.

The populist world “Revolutionaries” emerged when groupings started to question the usual ways of doing things, and perceived the financial crisis as a clear proof that changes needed to occur. Mikkeller’s identity myth could therefore draw upon this populist world to craft populist authenticity. From this it could build its “Rebellion myth” through an innovative approach, where the trust is found in doing things differently and breaking traditions. Mikkeller’s identity myth gave grounds for addressing the consumers’ desires of going against the usual, against the traditions and their anxieties of living a monotonous and dull life in a time where they had lost faith in the future and therefore in the traditions. As such, Mikkeller’s myth is inviting the consumers to find symbolic resonance in form of a rebellious attitude and a desire to finding new and untraditional ways of thinking.

The brand identity myth is also entailing a non-commercial approach through its uncompromising core, as Mikkeller think in products instead of profit through playfulness and unorthodox methods, which was also emphasised by Mikkel Borg Bjergsø during the interview (Appendix 15 – Mikkel Borg Bjergsø, Founder). By providing the consumers with an untraditional approach to the very traditional Danish beer market, Mikkeller's "Rebellion myth" feeds on the "Revolutionaries" populist world and seeks to address the desires and anxieties of uncertainty about the future. Furthermore, the myth also provides the consumers with a new meaning as it expresses that Mikkeller is the luminary in a beer revolution through its uncompromising, provoking and untraditional approach.

### **6.2.2 Instruments of Meaning Transfer from World to Brand**

As mentioned in Analysis Part 1, Facebook has become an essential part of the culturally constituted world, and it is the number one social media in Denmark. The movement of meaning from the culturally constituted world to the brands can be transferred via two different systems, the advertisement system and the fashion system (McCracken, 1986). However, on Facebook both systems are present as brands, advertising, newspapers, magazines, opinion leaders and different social groups all are represented. Thus, the genesis of Facebook has made it possible for the two systems to be present at the same time. This entails the possibility for LAKRIDS and Mikkeller to benefit from both systems at once in order to transfer meaning to their brand. Moreover, it means that Facebook is a medium that has the power of changing different cultural aspects, contexts and social norms. Thus, Facebook in itself carries meaning and can be an instrument used to move meaning. Based on this, this thesis assumes that both the advertisement and fashion systems are part of Facebook, which has contributed to a new kind of system where they both are conjoined.

When entering Facebook both Mikkeller and LAKRIDS had limited resources, and therefore also scarce possibilities to communicate and create brand awareness when they entered the market. Therefore, the brands had to rely upon meaning transfer achieved through the fashion system as an earned media in relation to PR and WoM from magazines/newspapers, opinion leaders and individual consumers. This thesis will not explore the meaning transfer that has taken place outside Facebook, as it is outside the scope of this thesis' problem field. Yet, this thesis acknowledges the effect this too has had on the meaning transfer from the culturally constituted world to the brands.

#### **6.2.2.1 Meaning Transfer from the Culturally Constituted World to LAKRIDS**

In the following section it will be analysed how Facebook has been used as a means to transfer meaning from the culturally constituted world to LAKRIDS, and furthermore how the brands' identity myth is told via Facebook.



LAKRIDS entered Facebook in primo 2009, and has created a national brand page, where communication via brand posts is conducted in Danish. This indicates that LAKRIDS uses the local language in the meaning transfer. On Facebook LAKRIDS uses a certain tone of voice



*Page Post 1 – LAKRIDS, Facebook 2011*

in the posts and communication. The wordings and tone is characterised by being affectionate and friendly, which entails that LAKRIDS almost comes across as a friend or family member when talking to its fans. This is also evident in the way it approaches the fans by calling them the “Liquorice family” or “Liquorice friends”. Furthermore, LAKRIDS use expressions like “Spread the love”, and more than

often wishes the fans a pleasant weekend (Page Post 1). This indicates a generous, friendly, joyful, honest and positive tone of communication, which LAKRIDS is very determined of using (Appendix 15 – Rie Vasehus, Online Manager). Thus, the communicative tone is a means, which affects the meaning transfer, and helps to support the myth that LAKRIDS has created.



*Page Post 2 – LAKRIDS, Facebook 2012*

The brand posts cuttings on the left illustrate how LAKRIDS focuses on national holidays (e.g. Christmas – Page Post 2), and current situations in the Danish society (e.g. sports events – Page Post 3) when posting on the Facebook page. Through this type of communication LAKRIDS draws upon the fans’ feelings related to these occasions. By representing a well-established part of the Danish culturally constituted world the meaning attached to these occasion become embodied in the brand. Thus, this kind of meaning transfer relates to the fans’ national feeling and therefore also creates a sense of locality. Further, it is a way for LAKRIDS to adapt to the current context and situations that its fans are in. As such, it indicates that LAKRIDS is dynamic as it keeps its identity myth current by relating it to the cultural context and the local events. LAKRIDS also make use of “Thank you”-posts whenever it has reached a milestone within the number of fans. This suggests a humble and grateful attitude towards the fans, and is a way of acknowledging the fans’ engagement on the page.



*Page Post 3 – LAKRIDS, Facebook 2012*





**Page Post 4 – LAKRIDS, Facebook 2013**

Another aspect of LAKRIDS' Facebook posts is the one, which focuses upon giving the fans insights into what is going on behind the scenes (Page Post 4). This is done by taking the fans to the factory and showing the faces of the employees. This form of communication uniquely includes the LAKRIDS fans in the world of LAKRIDS.

LAKRIDS also communicates about more products specific characteristics via brand posts that contain pictures and stories about the origin of the product ingredients (Appendix 20). As such, LAKRIDS emphasizes the use of local and high quality ingredients. These kinds of post support LAKRIDS' myth of being local, and at the same time it addresses the consumers' desire of becoming more consumer conscious.

LAKRIDS' founder, Johan Bülow, is an essential part of the brand identity myth, as the "Local fairy tale" is told via his accomplishments. This is explicated via brand posts, which have had focus on Johan Bülow's private life, e.g. when a picture of the new born "liquorice princess" (his daughter) was posted on LAKRIDS' Facebook page. Thus, the fairy tale story continues. In the beginning of LAKRIDS' Facebook era, Johan Bülow also contributed with his personal profile by answering fan questions directly or thanking them for their inputs (Appendix 20).

Another important aspect of LAKRIDS' Facebook page is the "Cookbook", where LAKRIDS communicates to the fans via recipes on how to use liquorice in traditional Danish dishes. The cookbook also enables the fans to upload recipes, and in this way share meanings and experiences with applying LAKRIDS to the cooking. This indicates that LAKRIDS draws on the populist world of "Modern Traditionalist" as it through liquorice recipes provide new meaning for the fans, and thus having a modern approach to food. This modernism is also indicated in the posts where LAKRIDS announce the different gastronomy fairs, which it participates in. In this way LAKRIDS draws on the meaning associated with the fairs, and come across as a current brand that understand the importance of being modern and innovative in its expression.

In extension hereof, LAKRIDS asks for its fans' opinions on, and ideas for products, alternative usage or general initiatives, involving them and making co-creation an essential part of its communication (Appendix 20). Hence, LAKRIDS' posts and communication take into account the change of meaning



**Page Post 5 – MAD&VIN, Facebook 2012**

opinion leaders and 'hot societies' (populist worlds) (McCracken, 1986). Through the first capacity magazines like Smag&Behag (Taste&Pleasure) (Appendix 20) and LAKRIDS' distributor MAD&VIN (Food&Wine) (Page Post 5) have shared links about LAKRIDS and its' quality liquorice. Since these sources are focusing on gourmet, quality and lifestyle products, they can help reinforce the meaning transfer of LAKRIDS being a quality, luxurious brand. Likewise, other brand pages on Facebook have posted articles about LAKRIDS, shared links to product releases and the like, all helping to transfer meaning from the culturally constituted world to LAKRIDS, while reinforcing the identity myth of the quality liquorice. Furthermore, BornTours is a local travel agency from Bornholm connecting LAKRIDS with its place of origin when sharing posts about LAKRIDS (Appendix 20). Thus, BornTours helps to reinforce and transfer meaning to LAKRIDS of being a local product.

LAKRIDS' meaning has also been transferred through different opinion leaders present on Facebook. Christian Bitz, a well-known Danish nutrition expert from TV, has shared links on his Facebook page about LAKRIDS after he and Johan Bülow cooperated to an event in order to create a new product (Page Post 6). Christian Bitz is an important opinion

Facebook has on the culturally constituted world, as consumers' are expecting to be involved and heard. Additionally, this allows the fans to get a sense of ownership of the brand, and feel that they too are part of the brand. LAKRIDS has also used competitions as a means to engage the fans and to increase the fan base and reach, especially in the beginning. In short, LAKRIDS uses the Facebook page to illustrate the diversified possible usage of the products through posts about recipes, gift suggestions, events, and behind the scene actions.

The meaning, which has been transferred to LAKRIDS via Facebook, also encompasses the three capacities related to the fashion system, these being magazines/newspapers,



**Page Post 6 – Luk munden og let røven, Facebook 2013**

leader for LAKRIDS, since he is known for his focus on health and quality products. Thus, Christian Bitz endorses the meaning of LAKRIDS being a quality product, which lives up to his own product standards. This indicates that opinion leaders also are part of the meaning transfer to LAKRIDS, and at the same time they represent the meanings derived from the populist world of “Modern Traditionalist”.

Meaning transfer via populist worlds on Facebook takes place in the interplay of content sharing among fans and friends of fans. Thus, the populist world is expressed through individual fans, as they too share the content and make it fashionable to eat liquorice. Furthermore, they take part in the reinvention and innovative approach to liquorice in food and baking, when making their own recipes and sharing these on Facebook. Based on this, opinion leaders, magazine and populist worlds are part of transferring meaning to LAKRIDS as a trendy, and innovative quality liquorice.

#### **6.2.2.2.1 LAKRIDS’ Brand Meaning**

The above efforts may only have had the intended effect if the meaning transferred to LAKRIDS is accepted and acknowledged by its fans. Hence, the meaning transfer is depended on the fans to make the final act of associating and affecting the actual meaning transfer from the culturally constituted world to LAKRIDS (McCracken, 1986). The following will examine this, and will be based on the composed in-depth interview themes.

The general perception of the meaning resided in LAKRIDS is that it is local and quality product. It is perceived as a gourmet and luxury product made out of the best ingredients, which has an innovative taste, and thus creating a unified experience. The interviewees further describe LAKRIDS as being a delicacy (Appendix 16). The brand is very much connected with its place-of-origin and perceived to have high quality. It has a unique brand identity and entrepreneurial, success story with a great design image. The brand is very contemporary and is trendy. Additionally, the interviewees perceive it as an innovative brand, where the product itself has versatile usage possibilities, which they themselves can explore and become part of (Appendix 16-17).

LAKRIDS is preferred to enjoy at special occasions and self-indulgence. Thus, the interviewees perceive it as an extraordinary treat. The brand is perceived primarily as Danish as liquorice in itself is perceived as a Danish or Nordic product. Furthermore, due to the brand founder, the name of the brand and the story it is connected with being a local product by the consumers. The Danish image makes the brand more recognizable, increases the brand’s trustworthiness and the fans perceive it as being more personal and closer related to them (Appendix 16). The Danish image gives the fans a

sense of hominess, national pride and makes them eager to support the local product. Besides, it is more engaging when communication is in Danish and increases the feeling of community belonging. Hence, the fans are explicating that an international page would create more distance, as the nearness would be lost and the community feeling would be diminished. Furthermore, LAKRIDS comes across with love and affection towards the fans, while being personal in the communication and interactions (Appendix 16).

#### **6.2.2.2 Meaning Transfer from the Culturally Constituted World to Mikkeller**

In the following section it will be analysed how Facebook has been used as a means to transfer meaning from the culturally constituted world to Mikkeller, and furthermore how the brand's identity myth is told via Facebook.

Mikkeller entered Facebook in ultimo 2010, and at that time the communication was primarily in Danish. Today the Danish communication has vanished from the brand posts, and everything is primarily communicated in English. Regardless of its initial use of the Danish language, Mikkeller has managed to develop an international profile and attract more international fans than Danish fans (Appendix 14). One could argue that Mikkeller's change in language is an expression of the general development in the culturally constituted world, which has been affected by Facebook's globalising characteristic.

On Facebook Mikkeller uses a tone of voice and communication that is down-to-earth, youthful, and humorous. It addresses its fans by calling them "Beer geeks" and "Freaks" (Page Post 7). This indicates a provocative jargon that nevertheless seems to be appreciated by the fans. The tone of communication is furthermore characterised by wordings and expressions that include straightforward-ness, swearing, apathy and a sense of self-irony. The communication can be seen as commanding and self-satisfied, e.g. when Mikkeller writes, "Mark the date. Just do it" and "You're welcome" (Appendix 21). This type of communication reflects the untraditional, contemporary, uncompromising and youthful behaviour consistent to the rebellious brand myth. Thus, a revolutionary attitude is transferred to Mikkeller through its tone of communication. The jargon is further illustrated when



**Page Post 7 – Mikkeller, Facebook 2012**

Mikkeller post beer pictures stating that it is not like standard beers or when stating that it has arranged its own Copenhagen Beer Festival at the same time as the traditional Copenhagen Beer Festival (Appendix 21). Thus, Mikkeller also use the Facebook page as a medium to tell about events and fairs, which reflects Mikkeller's rebellious attitude and its position towards the beer society.

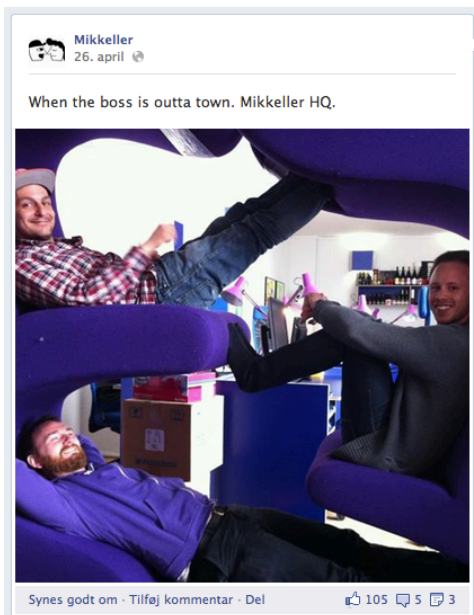
Mikkeller has also used posts to create consumer collaboration by asking the fans to share their ideas for new product inspiration or what should be on tap at the Mikkeller bars (Appendix 21). Hence, it reflects that Mikkeller tries to embrace Facebook's possibilities, and the shift in power to the consumers, who prefer to be involved. As such, Mikkeller has been aware of the shift in the culturally constituted world and the context in which it meets its fans.



*Page Post 8 – Mikkeller, Facebook 2012*

Another aspect of Mikkeller's posts involves pictures and small anecdotes of the guests that have visited its bars (Page Post 8). Often it is foreigners who have come a long way just to visit Mikkeller. This form of communication explicates the international environment on Mikkeller's Facebook page. Further it indicates a sincere interest from Mikkeller towards its guests, which makes the brand more personal and friendly. Some of the guests' stories reflects true beer passion; a couple that just got married, and a couple that just had a baby celebrated by visiting Mikkeller straight after. These kinds of posts indicate that Mikkeller wants to be associated with people who have a genuine and passionate interest in beer, thus indicating a society of beer geeks and freaks.





Page Post 9 – Mikkeller, Facebook 2013

Once in a while Mikkeller posts content that show what is going on behind the scenes, e.g. via posts telling that new beer has arrived to one of the bars (Appendix 21) or by posting a picture from its office, because the boss is out of town (Page Post 9). Thereby Mikkeller shows the faces of the people behind Mikkeller, and give the fans a feeling of insider-knowledge and knowing the employees. Furthermore, Mikkeller posts pictures of ingredients, which help transfer meaning to the brand of its extremeness and its innovative and quality approach to beer (Appendix 21). These posts address the consumers' consciousness and the fact that they to a higher degree want more information about the products they consume. At the same time the fans gain an exclusive insight to a rebellious brand, which give them a sense of receiving unique information.

When Mikkeller post on the Facebook page about new collaborators, being either gourmet restaurants or other breweries, it helps transfer meaning from these partners to Mikkeller's brand (Page Post 10). Thus, connecting the already established properties from the culturally constituted world to Mikkeller's brand. Additionally, it helps to transfer the meaning of Mikkeller being gourmet, innovative and having high quality. In short, the associations connected to the restaurants or breweries come to reside in Mikkeller (McCracken, 2005).



Page Post 11 – Mikkeller, Facebook 2012



Page Post 10 – Mikkeller, Facebook 2011

Mikkeller also benefits from global special occasions or holidays, e.g. Valentines Day (Page Post 11), to express its myth as revolutionary. In a fun tone of voice Mikkeller presents the holidays in an untraditional way, and thereby explicating that it is not like everyone else and that it seeks to do things differently. This again draws upon the desire of

being rebellious. Thus, it draws upon Mikkeller's populist world of "Revolutionaries" to be authentic to its fans in its identity myth.

The rebellious myth also comes into play as Mikkeller's harsh communication sometimes becomes offensive to some spectators, and to some it may appear pioneering. The post cutting below is an illustration of both Mikkeller's political attitude and its rebellious behaviour, as Mikkeller give the middle finger to the Danish system (Page Post 12). This indicates that Mikkeller disagrees with the



*Page Post 12 – Mikkeller, Facebook 2013*

political agenda, and thus indicate to the fans that they have to stand up for themselves, and that the Danish system is not satisfactory. Thereby, Mikkeller addresses the consumers' desire of wanting to change the system that had proven wrong during the financial crisis. Additionally, Mikkeller once posted a violent, humoristic movie with the message that people only fuck with them once.

The Facebook observations on Mikkeller's page revealed a random communication strategy where posts seem to be created from a sudden impulse or a fun idea. This is probably caused by Mikkeller's policy of allowing all employees to post on the page. This random communication style corresponds to Mikkeller's relaxed approach and its way of being untraditional, unpretentious, and just doing what it feels for without taking traditions or norms into consideration. Thus, Mikkeller's myth addresses the anxieties and desires regarding the uncertain future by acting rebellious in an otherwise very traditional Danish beer market. The rebellious myth is transferred via Facebook and via the brand page the myth is being communicated to the Mikkeller fans through the certain Mikkeller jargon.

In the following it will be analysed how the fashion system on Facebook transfers meaning from the culturally constituted world to Mikkeller.

Mikkeller has earned publicity and mentions through the fashion system on Facebook. iByen, which is a section of the Danish newspaper Politiken, has shared articles on their Facebook page about Mikkeller opening a new bar (Page Post 13).

iByen is known for being up to date with events and trends within the Danish society. Therefore, they are part of reinforcing the meaning that Mikkeller is a trendy place to visit, and thus transferring this meaning to Mikkeller.



*Page Post 13 – iBYEN, Facebook 2013*



*Page Post 14 – Beerticker.dk, Facebook 2011*

Furthermore, several beer pages on Facebook have transferred meaning from the culturally constituted world to Mikkeller. For instance, Beerticker has shared an article on Mikkeller (Page Post 14) regarding the collaboration with Noma (2<sup>nd</sup> best restaurant in the world (World's 50 Best, 2013)). This transfers meaning to Mikkeller of being a brand in the category of gourmet, luxury, high quality and an innovative beer.

Other opinion leaders and groupings within the beer world, both national and international, have transferred meaning to Mikkeller through shares on their respective

Facebook pages. GlocalBeer, Danske Øl-Entusiaster (Danish Beer Enthusiasts) and Humligheter etc. are part of this (Appendix 21). Most of them focus on Mikkeller's innovative products, and the extremeness in the beers. As such, these are part of transferring the meaning of Mikkeller being an innovative and extreme brand, which are part of the "beer revolution", reinforcing Mikkeller's identity myth. Individual beer fans are also part of the meaning transfer on Facebook; when they share Mikkeller's posts, write posts about them, and through the interaction among the beer peers on Facebook.



#### **6.2.2.2.1 Mikkeller's Brand Meaning**

The above efforts may only have had the intended effect if the meaning transferred to Mikkeller is accepted and acknowledged by its fans. The following will examine the extent to which the fans have made the final act of associating and affecting the actual meaning transfer from the culturally constituted world to Mikkeller.

The fans' general perception of the meaning resided in Mikkeller is that it is a homebrewed, innovative and extreme beer made with passion. It is a strong brand with high quality, which is made with passion (Appendix 18). The brand Mikkeller is preferred for social interacting, to share in beer groups or whenever the fans wishes to taste new or if they want quality beer. To some fans it is also connected with the meaning of cosiness. It is perceived by the fans to be resided with the meaning of being untraditional and uncompromising. For that, the majority of the fans perceive it as an important quality beer brand for the beer society, and for the beer revolution, as it strengthens the diversity with its approach to brewing beer (Appendix 18). Therefore, the meaning of the brand being a trendsetter is also coming across with the fans. It comes across as passionate, authentic, fun, crazy and humorous. It is great part of the hipster subculture and has a youthful meaning. Fans further explicate that the brand is hyped and elitist. The brand is very much connected with its founder Mikkel Borg Bjergsø, its story and expansion. To some fans a meaning of the brand being self-satisfied is also exhibited (Appendix 18).

Additionally, the fans perceive it as a Danish brand, because of the brand founder and the name of the brand, but also a brand with international success or potential. The meaning of being national is limiting the brand according to the fans, but on the other hand a local brand also makes the fans proud and creates a local connection (Appendix 18). To some fans it does however appear more international because of the choice of language in its communication. The international meaning is related to it being a bigger brand with success, a brand with a global network, which is inspiring. On the other hand, some does perceive the international image as a way of distancing from the local, entailing a less close interaction and relation to the brand. The brand Mikkeller is especially given the property of being revolutionary, extreme and high quality. The communication through Facebook comes across to the fans as experimenting, glocal, humorous and with a sense of personality (Appendix 18).

#### **6.2.2.3 Comparison of LAKRIDS and Mikkeller's Meaning Transfer**

Both LAKRIDS and Mikkeller have been the primary contributors in transferring meaning from the culturally constituted world to their brand through Facebook. The meaning transfer has been supported by their respective identity myths.

Whereas LAKRIDS communicates its myth via a friendly, soft and joyful communicative tone, Mikkeller utilises a rebellious, unpretentious and provocative communicative tone to express its myth. Through posts LAKRIDS has communicated its “Local fairy tale” to the fans of the local boy who achieved success. Through the posts and the cookbook LAKRIDS has filled the brand with the meaning of nearness, a modern view on traditions, locality and gourmet. To emphasise the localness in the brand, it has focused upon present occurrences in the Danish society absorbing the fans. On the contrary, Mikkeller has communicated its “Rebellious” myth and used posts to represent its revolutionary approach within the beer market and thus, take distance to the traditional beer society. The posts have filled the brand with the meaning of being experimental, untraditional and uncompromising.

Secondary sources on Facebook have further helped in the transfer of meaning to the two brands. LAKRIDS’ fans, and different opinion leaders, collaborators, newspapers etc. have especially reinforced how LAKRIDS is associated with luxury, gourmet, innovation and self-indulgence. For Mikkeller the secondary sources were to a high extent represented by collaborators (restaurants and breweries), newspapers, opinion leaders and individual fans, which help to associate Mikkeller with quality, extremeness, innovation and revolution.

#### **6.2.3.4 Sub-conclusion**

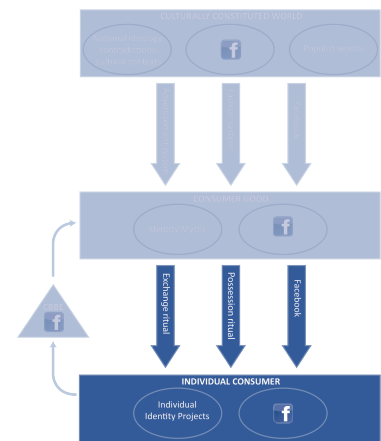
Through Facebook Mikkeller and LAKRIDS have transferred meaning from the culturally constituted world to their brands. This meaning transfer has been achieved via brand post, where Mikkeller and LAKRIDS draw upon the culturally constituted world when communicating to their fans. Furthermore, each brand has its own specific communicative tone, which is consistent with the populist world they draw upon, and which furthermore, helps to express certain values that the brands wish to be associated with. The meaning transferred to the two brands is accepted and acknowledged by their fans. Thus, the two brands have been able to address the cultural context via Facebook.

### 6.3 Analysis, Section 3 – The Individual Fan and Their Identity Projects

In this part of the analysis focus is upon the meaning transfer from Mikkeller and LAKRIDS to the individual fan. It will be analysed how Facebook can act as instrument for this movement, and additionally, it will be analysed how the cultural meaning resided in the brands become part of the fans' individual identity project.

As revealed in Analysis Part 2, the meaning from the culturally constituted world has moved via Facebook and is now resident in Mikkeller and LAKRIDS. In order to become part of the fans' identity project the fan must apply different instruments of meaning transfer.

As previously mentioned, it will solely be analysed how the fans apply the possession and exchange rituals via Facebook to transfer meaning to their individual identity projects.



Analysis Section 3

#### 6.3.1 The Possession Ritual

The possession rituals encompass actions where the consumers extract the meaningful properties that have been invested in the brand. If successfully extracted, the brand can be used as cultural markers. Additionally, the actions have an overt functionality of allowing the consumer to claim possession as their own. On Facebook consumers can choose to like a brand's Facebook page, and by doing so the brand page will figure on the fan's private Facebook profile. When the interviewees were asked if they think about how they build their Facebook profile the majority answered yes (Appendix 15-16). However, the degree to which extent it concerned them differed. Whereas some was mainly concerned about profile pictures, many saw their Facebook profile as a reflection of their identity, *"To a high degree. In some way it has become one's public image, whereas it ten years ago was face-to-face (...). It is a mirror of who you are and who you want to be (...)"* (Maria SH, LAKRIDS fan, 00:10:44-7). The same was evident when being asked if it was something they thought about when "liking" a brand page on Facebook, *"Of course I think about which signals it sends what I like. There are things that I would never ever like, but that is also because I don't want to be associated with it in real life"* (Yvonne, LAKRIDS fan, 00:19:22-0), *"(...) and I think it says something about one's person what you like"* (Yvonne, LAKRIDS fan, 00:23:07-2). Another interviewee states, *"Definitely. I deselect brands that I don't want to be associated with (...)"* (Jacob, LAKRIDS fan, 00:15:22-0), and another expressed, *"You are associated with them (brands, red.) in your circle of acquaintances (...) and they are almost on the same terms as friends in your newsfeed"* (Thomas, Mikkeller fan, 00:22:09-2).

From the in-depth interviews conducted with both Mikkeller and LAKRIDS fans of the respective brand pages on Facebook it is evident that the “like” of a brand page means more for the consumers than just being pleased with the brand (Appendices 15-19). The reason people choose to like a fan page implies a deeper wish for fans to be associated with the meaningful properties that the brand represents. It reflects attentive consumers that intentionally allow Mikkeller and LAKRIDS to become part of their individual identity projects, as they by liking the brand page on Facebook make them a part of their lives. Hence, the like functionality on Facebook is part of the consumer claiming the brand, corresponding to McCracken’s possession ritual. In this way the like functionality is an opportunity to affirm, evoke, assign or revise the conventional symbols and meanings of the cultural order (McCracken, 1986). This will be furthered analysed under the section regarding *Symbolic Resonance*.

Additionally, the interviewees were asked about how often they “like” posts, being either stories or pictures, from the brand. To this the answers were varying and very content depending. One interviewee expressed a tendency to be loose on the like button as she saw it as way to take part in the brand (Anne, Mikkeller fan, 00:10:26-9), whereas another interviewee made very little use of the like button and preferred only to receive news from the brand (Christian, Mikkeller fan, 00:14:55-8, 00:16:07-0). However, through Facebook observations and Facebook statistics from the two brand pages it is clear that there exist daily interaction between fans and the brands (Appendix 13-14, 20-21). It is also clear that the consumers are selective in their liking, which suggest that liking posts also is an attempt to extract meaning from LAKRIDS and Mikkeller in order to successfully claim their symbolic properties. Thus, both the like of the brand page, and the liking of posts as an on-going engagement with the brand, insinuate an act of on-going personalisation as an attempt to transfer meaning from Mikkeller and LAKRIDS to the fans’ individual identity project via their private Facebook profile. Furthermore, the fans’ selectivity of liking brand posts provides the fan with some degree of control, as they are left with the choice of either liking or not. The likes is a way to personalise the brand and claim ownership of certain brand properties through brand posts that reflects these properties. As such, the fans can personalise the brand content that they want to be identified with, for it to become part of their individual identity project. However, as brand posts regularly appear in the fans’ newsfeed these must be relevant for the fan in order for them to feel a connection to the brand. This became evident from the in-depth interviews when asking whether or not the interviewees felt closer connected to the brand when following them on Facebook (Appendices 15-18). As argued, the like function on Facebook can be compared to the possession ritual introduced by McCracken (1986). As McCracken disputes the possession rituals allow consumers to take

possession of the meaning of a brand, which on Facebook is accomplished when the consumers like the brand's Facebook page.

### **6.3.2 The Exchange Ritual**

Compared to the possession ritual the exchange ritual is to a lesser degree evident on Facebook. McCracken (1986) explains the exchange ritual in terms of gift-giving, where the *"gift-giver chooses a gift because it posses the meaningful properties s/he wishes to see transferred to the gift-receiver"* (McCracken, 1986). In this manner the gift-giver are made the agents of meaning transfer. On Facebook this ritual can be compared with the action of sharing, where fans of Mikkeller and LAKRIDS' Facebook pages can choose to share posts from the brands with their friends.

From the in-depth interviews it became clear that the sharing primarily takes place between friends and peers. Many expressed an adverse behaviour towards sharing posts with people they do not know, or do not experience a community with (Appendices 15-18). Especially Mikkeller fans expressed a delight of only sharing posts with other beer peers that had the same understanding and interest in beer. Otherwise the sharing was perceived as meaningless. To the question regarding if they often share information/experiences with other users one interviewee answered, *"No, that happens rarely. Only, if I have a friend that is as much devoted to it (beer, red.) as I am, but that is not often, maybe every sixth month"* (Danny, Mikkeller fan, 00:32:37-7). Another interviewee stated, *"It is often the ones I speak with ordinarily, because I find it easier to relate to them (...) (and) I cannot relate to a person I haven't spoke to in two years"* (Thomas, Mikkeller fan, 00:26:54-3). These two quotes represent an overall attitude among the interviewed Mikkeller fans. Based on this it can be argued that when sharing brand posts on Facebook it must be with a share-receiver (the recipient) that the share-giver (the sender) believes will appreciate and understand the value of the shared content in order to generate the intended meaning from sharing action.

The same attitude was evident with LAKRIDS' fans. The sharing mainly related to recipes, but still primarily among friends. This is clear from the answer given by one of the interviewee, *"Then it should be a friend, where I go and suggest that she should like the Facebook page (LAKRIDS, red.), because of the continuous recipes (...)"* (Maria MA, LAKRIDS fan, 00:14:47-2) when asked how often they share information/experiences with other users. Another interviewee answered, *"Yes (...) with friends, family and my boyfriend. (...) I also have a friend who is very fond of liquorice, and we have exchanged a lot (of information, red.) about the tastes, and try this one, and then I bought it a few times afterwards"* (Katrine, LAKRIDS fan, 00:20:39-1). This kind of sharing concerning recommendations, recipes and liquorice ingredients also suggest that the share-giver wants the share-receiver to understand the

value, which is attached to the shared content. This was also expressed by another interviewee as she gave an example of a situation if she had to buy LAKRIDS presents for her two aunts, *"(...) one of them I would without a doubt buy LAKRIDS for, where I would doubt if my other aunt would appreciate it enough compared to the price, or if she just would think 'oh well, it is liquorice and so what' "* (Maria SH, LAKRIDS fan, 00:45:03-2). Thus, this also reflects that when giving LAKRIDS as a present it entails that the giver wishes to transfer the meaningful properties of LAKRIDS to the receiver, and therefore the receiver must also appreciate and understand LAKRIDS' attached values. In relation to having this attitude outside Facebook it indicates that the same attitude is present on Facebook, and that share-givers only wish to share content with like-minded peers and friends who will understand the meaning of the shared brand post.

The uncertainty to which degree the sharing action on Facebook reflects the exchange ritual could have been overcome by asking the interviewees more intensive about the feelings experienced when sharing a post with their peers, and whether or not they believe that the sharing action insinuate certain symbolic properties into the lives of the recipient of the posts. Nonetheless, it is evident that the sharing action encompasses a behaviour that can be compared with the one of an exchange ritual, as it has an interpersonal influence where the share-giver wishes to see a transfer of meaning, and that the share-receiver must understand the meaning.

### **6.3.3 Symbolic Resonance**

On Facebook the most vital ritual actions that the consumers can use to extract the meaningful properties concern the like of pages, which entails that the brand becomes part of the individual consumers' identity. As Mikkeller and LAKRIDS becomes part of the consumers' individual identity projects, so does the respective myth the two brands stand for. Via routinely brand up-dates, which is available in the fans' newsfeed, this cultural meaning is kept alive, and the fans' are reminded of the brand and its meaning. This also concerns the brand identity myth, which becomes available for the fans (and friends of fans) through the brand posts to extract meaning from, and thus, seek the symbolic resonance to create meaning in their life. Hence, through the possession and exchange ritual, represented by the like functionality and the share functionality on Facebook, Mikkeller and LAKRIDS can be used as cultural markers in order to differ between the cultural categories, and affirm, evoke, assign or revise the conventional symbols and meanings of the cultural order (McCracken, 1986). Via Facebook Mikkeller and LAKRIDS' respective brand myth exemplify these cultural markers.

### 6.3.3.1 LAKRIDS' Symbolic Resonance

In relation to LAKRIDS the cultural markers express a desire to try something familiar in new ways, locality and faith in success. This was also expressed in the in-depth interviews with LAKRIDS' fans; *"There is something entrepreneur little league player over following this little factory, which is placed on Bornholm"* (Tino, LAKRIDS fan, 00:24:12-8). Another interviewee expressed that he feels he gets a piece of entrepreneurship when he buys LAKRIDS (Henrik, LAKRIDS non-fan, 00:30:44-0).

When being asked what LAKRIDS says about him an interviewee answered, *"That I like quality. I think it reflects quality, high quality."* (Simon, LAKRIDS fan, 00:10:32-8). Another person answered, *"I think, I hope, that it send signals that I'm aware of what I like to treat my self with, and that I'm willing to compromise price as the crucial factor, that this is more exclusive, and that I have high standards for I what believe is good, and that I have made a conscious choice"* (Yvonne, LAKRIDS fan, 00:05:08-7).

Furthermore, it was evident that the communication language affected the fans' connection to the brand. LAKRIDS fans expressed a close connection to the brand when communication was in Danish. Many expressed feelings such as safety, nearness and experienced a sense of belonging due to a national feeling evoked by the Danish language. *"I just think I'm more safe when I have to buy the product. There is something familiar with it. (...) I really get a more sense of security with it (Danish, red.)"* (Maria MA, LAKRIDS fan, 00:19:42-2).

Other fans expressed a feeling of wanting to be more active when the Facebook page is in Danish, *"I'm probably more active when it is (Danish, red.). I think, of it was in English I wouldn't use it as much (...). I think it is because the identity, that liquorice is a Danish thing and Bülow (Johan, red.) is a Danish thing, I think it belongs together."* (Maria SH, LAKRIDS fan, 00:23:38-5). She continues, *"If they only had an English social media page I wouldn't feel such a proud sense of belonging to the product (...). I get to a higher degree more direct approach when it is in Danish than if it was in English"* (Maria SH, LAKRIDS fan, 00:24:10-8).

### 6.3.3.2 Mikkeller's Symbolic Resonance

In relation to Mikkeller the cultural markers reflects a desire to be different from the mainstream, to be provocative and not be bound by traditions. This also became evident in the in-depth interviews with Mikkeller fans. To the question of what Mikkeller is associated with an interviewee answered, *"Experimental beer without limits. Or where the limits are consciously moved"* (Asger, Mikkeller fan, 00:02:46-1"). Another interviewee answered, *"It is consistent, it is a brand which contribute with something new and interesting, and the reason I drink beer is because I would like to have something new"*



*and interesting. In that way it fulfils what I want from a beer..."* (Kenny, Mikkeller fan, 00:15:33-0). Thirdly, a person answered, *"In many ways I associate it with a lot of quality, but also all the fun of the fair (...). But also a form of objection and opposition against what beer is and how you can carry a brewery business. And what a beer festival can be, when Mikkeller started Copenhagen Beer Celebration. (...) But also in relation to the beer and its absurd ingredients"* (Kenny, Mikkeller fan, 00:10:48-1).

Mikkeller fans expressed that the English communication did not have an influence on the connection to the brand. However, none of the Mikkeller fans expressed a sense of belonging or nearness (Appendix 18). Rather the communication was described as being at eye level, humorous and provocative.

*"They play on the visual and the humorous, and (...) sometimes they cross a boarder, they are at any rate innovative within their field"* (Line, Mikkeller fan, 00:28:46-2), and she elaborates further, *"(...) they call people for beer freaks or 'hey freaks' or so. It is a funny jargon, which I find very relaxed, and it speaks at eye level. That is engaging for me."* (Line, Mikkeller fan, 00:29:57-0). Another interviewee explained how *"From only looking at the label one would probably see a brisk attitude, some provocation, but it is primarily via their communication, their small videos, their small updates and so forth that this part (the communication, red.) relates to"* (Kenny, Mikkeller fan, 00:59:04-4). Additionally, an interviewee expressed how the tone of communication is part of giving Mikkeller meaning, *"They try to meet their fans at eye level. They have created a brand, which their fans identify with (...), so Mikkeller have to be in this way"* (Thomas, Mikkeller fan, 00:50:44-0). Later he says, *"The tone is part of their brand, and I will would not be without it..."* (Thomas, Mikkeller fan, 01:10:46-4).

One interviewee expressed that the reason she did not feel a distance to Mikkeller, even though the communication is in English, was due to the tone of communication, *"I just think they communicate in a tone, which is very much at eye level, they show pictures taken with their iPhones. And they speak in the laidback and humorous tone"* (Line, Mikkeller fan, 00:36:39-7).

### **6.3.3.3 Sub-conclusion**

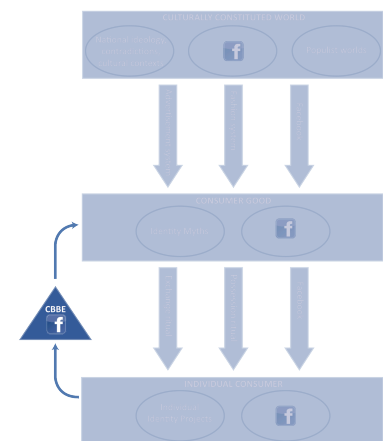
LAKRIDS and Mikkeller's fans perceive the meaning of the two brands differently, and the meaning transferred from respectively Mikkeller and LAKRIDS to the fans differs from each other. Whereas LAKRIDS is used as symbolic resonance for locality, quality and success, Mikkeller is used as symbolic resonance for revolution against traditions, quality and humour. Thus, the brands fulfil different objectives when becoming part of the fans' individual identity projects, and thus also provide the fans with different kinds of symbolic resonance. It was evident that the fans draw on both the brand myth



and the brand's qualities in order to identify themselves. Hence, by using the like function as a possession ritual and the share function as an exchange ritual, the fans move the meaning from Mikkeller and LAKRIDS into their lives. The myths' symbolic resonance was most evident in the fans that had followed the brands from the tentative beginning, whereas newer fans to a greater extent used the brands' symbolic meanings in terms of product qualities. This indicates that LAKRIDS and Mikkeller to some extent have accomplished to create symbolic resonance with their fans, as the fans wants to carry the same values as the ones they perceive the brand to have.

#### **6.4 Analysis, Section 4 – Customer-Based Brand Equity and Fans' ROI**

The following section will present the final part of this thesis' analysis. The three preceding parts of the analysis revealed how meaning via Facebook was transferred from the culturally constituted world to LAKRIDS and Mikkeller and from here via Facebook to their fans' individual identity projects. On the basis of this, the CBBE of LAKRIDS and Mikkeller will be analysed via a valuation of the CBBE model. Thus, it will be analysed to what extend the two brands respectively have been able to create CBBE via their Facebook strategy. Henceforth, the fans' ROI, being their engagement on the two brands' respective Facebook pages, will be analysed.



The two brands' respective CBBE is measured and valued on the basis of the two completed surveys of the two brands, using the valuation method of Sverre Riis Christensen (2013). Each of the building blocks in the CBBE model is valued individually in order to examine to which extend they have been fulfilled, and thus reveal the value of the two brands respectively. The valuation of the two CBBE models will be examined predominantly through statistical material (Appendix 11-12). However, knowledge gained from the in-depth interviews with LAKRIDS and Mikkeller fans will be applied to generate an understanding of the statistical material.

### 6.4.1 LAKRIDS' CBBE model

In this section each of the valuated building blocks in LAKRIDS' CBBE model will be analysed. The results used can be seen in Appendix 9, and the calculation for the valuation in Appendix 11. Below in Figure 10 the valuated CBBE model for LAKRIDS can be seen.

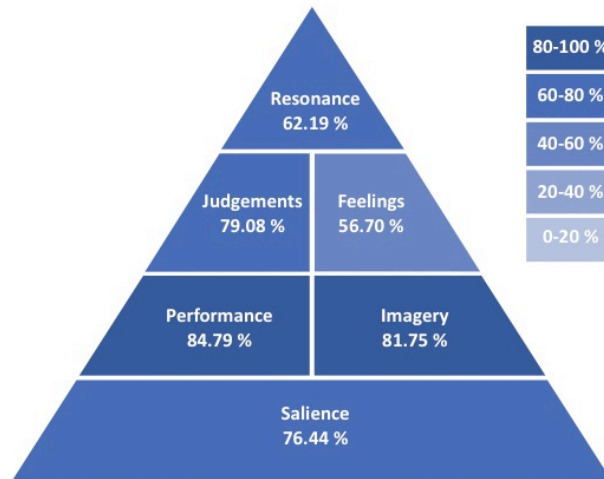
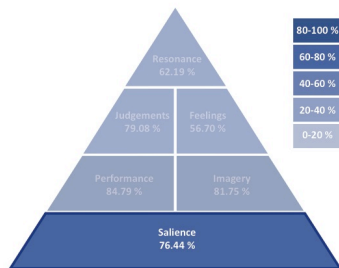


Figure 10 – LAKRIDS CBBE Valuation

#### 6.4.1.1 Brand Salience

In order for LAKRIDS to achieve the right brand identity, brand salience with the fans must be created. It is the first step in the creation of brand equity and reflects customers' basic brand awareness (Keller, 2008).



**LAKRIDS' Brand Salience** building block is valued to be 76.44%, which affect the CBBE positively. The salience block reflects that LAKRIDS has been able to create brand awareness with the majority of its fans as 92.72% mentioned the brand unaided. This also reflects that LAKRIDS is top of mind. The majority also feel that they know the

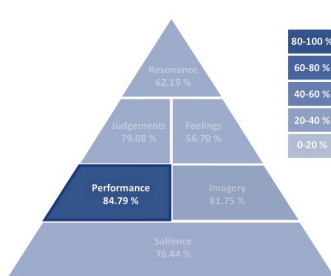
brand well or really well. Nevertheless, there is a tendency among the fans to only visit LAKRIDS' Facebook page once in a while, which affects the total valuation of salience negatively (Appendix 9). However, the in-depth interviews revealed that the fans primarily follow LAKRIDS via the newsfeed, which explains why LAKRIDS' Facebook page only is visited once in a while. This indicates that Facebook is essential in the maintenance of awareness in the mind of the fans in spite of few visits on the brand page.

The majority of the fans answer that when thinking of liquorice they often or very often think of LAKRIDS. This affects the brand salience positively, as it reflects that the fans are able to recall

LAKRIDS, thus indicating high brand awareness. In relation to which different usage situations the fans find it applicable to purchase LAKRIDS, the majority would purchase it for more than 4 of the 7 situations suggested (Appendix 9). This indicates high brand awareness, and that LAKRIDS via Facebook has been able to give meaning to the utilization of LAKRIDS in several situations.

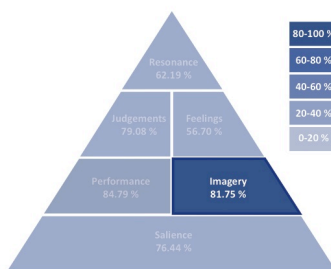
#### 6.4.1.2 The Brand Meaning: Performance and Imagery

Brand meaning is created on the basis of performance and imagery (Keller, 2008). The performance measures the fans' valuation of LAKRIDS' functional needs, whereas the imagery measures the fans' valuation of LAKRIDS' more intangible aspects (Keller, 2008). In relation to Facebook, the imagery building block is of more interest, though it is recognised that the performance of LAKRIDS affects the imagery aspect of the brand. As such, one cannot be valued without the other as the combination the two lay the ground for the brand meaning resided in the mind of the fans.



**LAKRIDS' Brand Performance** building block has the highest valuation in the CBBE model being 84.79%, thus affecting the CBBE positively. As brand performance is directly linked to LAKRIDS' products, it is clear that LAKRIDS is perceived as a high-end quality product. This is critical in order for LAKRIDS to attain loyal customers and a high resonance, as the product itself is the heart of brand equity (Keller, 2008). By most

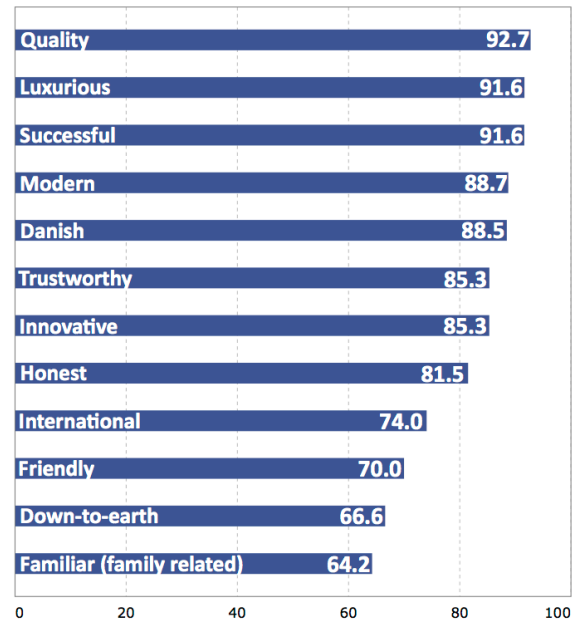
respondents (87.97%) LAKRIDS is to a high extent or very high extent valued to be different from other brands, which indicates that LAKRIDS' products are differentiated from competitors. It further indicates that LAKRIDS is perceived unique in the minds of the fans. In regards to LAKRIDS' brand performance on Facebook the fans value that LAKRIDS is effective in its communication with regards to speed and responsiveness, and to a high extent LAKRIDS is experienced as polite and accommodating, by the majority. This indicates that LAKRIDS is at least meeting if not exceeding the fans' expectations on Facebook in relation to interaction and handling of the fans' interests.



**LAKRIDS' Brand Imagery** is valued to be 81.75%. It is thereby the second highest valued building block in the CBBE model, thus positively affecting the CBBE. As brand imagery is covering the fans' psychological and social needs, this is where some of the more intangible elements of LAKRIDS' brand come into play. The survey revealed that the fans highly perceive themselves and other fans of LAKRIDS to be

quality conscious. This corresponds to the symbolic resonance of consumer consciousness that the fans experience via LAKRIDS' identity myth.

On the basis of a valuation of different personality traits, an index was made. This is illustrated in Figure 11. The index indicates the to which degree each personality traits resides in LAKRIDS, which establishes the brand imagery. LAKRIDS scores highest on the personality traits such as quality and luxurious, which feed the fans' desire to express a luxurious lifestyle and appear as consumer conscious in their personal identity projects. Secondly, LAKRIDS is perceived as successful and trustworthy, which supports the fans' anxiety for uncertainty in the future. As such, LAKRIDS provides a hope for success.



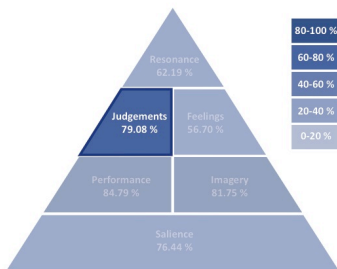
*Figure 11 – Imagery Index for LAKRIDS*

The fact that LAKRIDS is perceived as modern and innovative corresponds to the previous analysis of LAKRIDS drawing upon the populist world “Modern Traditionalist”. However, it is surprising that LAKRIDS scores lowest on the values friendly and familiar, as this is an extensive part of its communicative tone on Facebook. From the index it is clear that LAKRIDS is valued to be more Danish than International. This was expected as the communication on Facebook is Danish, and due to the fact that LAKRIDS’ myth is focused on place-of-origin when telling the local fairy tale. At last the majority of the respondents states that they know LAKRIDS’ story to either some degree, to a high degree or a very high degree. This indicates that LAKRIDS has been able to come across with its myth, and such ascribe the brand with the personally traits listed above. This is further supported by Johan Bülow’s aspiration to fill LAKRIDS with the high-end associations of luxury and quality (Appendix 15 – Johan Bülow, Founder).

The high brand performance and brand imagery is indicating that LAKRIDS is very successful in building brand meaning with its fans. Hence, strong, favourable and unique associations are built around LAKRIDS, which is key in the building of brand equity (Keller, 2008). Since brand performance is higher valued than brand imagery it can be argued that LAKRIDS’ brand resonance to some extent is built more up through the rational route compared to the emotional route.

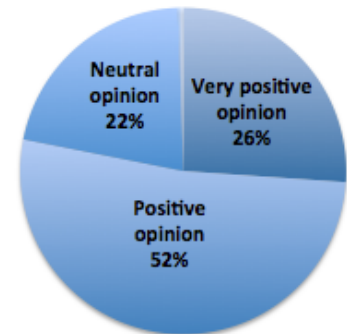
### 6.4.1.3 The Brand Responses: Judgements and Feelings

The brand meaning LAKRIDS has achieved through the two prior building blocks helps creating brand responses with the fans. The brand responses ascend from the fans' head or heart, and Keller (2008) therefore distinguished them as brand judgements or brand feelings. The brand responses are therefore also part of forming the fans' brand attitude toward LAKRIDS.

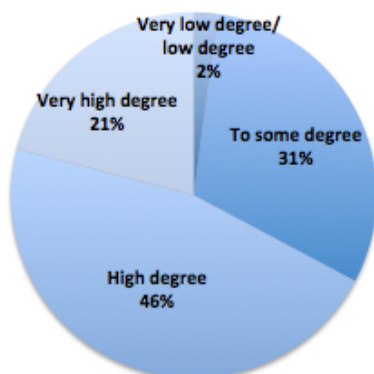


**LAKRIDS' Judgements** is valued to be 79.08%, thus it affects the CBBE positively. The brand judgements refer to the rational (head) brand responses. It is the fans' personal opinions about and evaluations of LAKRIDS formed on the basis of the associations from performance and imagery, which were the two most valued building blocks for LAKRIDS.

The quality is valued to be 89.53%, and thereby the highest valued brand judgement type. Hence, it affects the valuation of the brand judgements positively. The majority of the fans have a very positive (70.26%) or positive (27.10%) opinion of the brand. Even more fans have a very positive opinion of the products quality (72.81%), while the remainder has a positive opinion (25.76%) of LAKRIDS' product quality. This corresponds to LAKRIDS' high valuation of its brand performance, which is directly linked to the products. Hence, the fans' judgements of the product quality produce very positive brand responses. The fans' opinion of LAKRIDS' Facebook page is positive, which is illustrated in Pie Chart 1. This indicates that LAKRIDS is able to communicate and interact well with the fans on Facebook. Further, it reflects resemblance between the overall opinion of LAKRIDS' Facebook page and the brand attitude in general.



Pie Chart 1 – Fans' opinion of LAKRIDS' Facebook page



Pie Chart 2 – Degree to which LAKRIDS' fans like their Facebook page

LAKRIDS is valued to be a very credible brand, as its brand credibility judgements are valued to be 81.66%. This is a bit higher than the total valuation of the brand judgements building block, thus affecting it positively. It indicates that the fans to a high degree consider LAKRIDS to be good at making liquorice, which is important for the perceived brand expertise. The survey further indicates that fans to high and very high extent consider accordance between the brand and its Facebook page, and both is

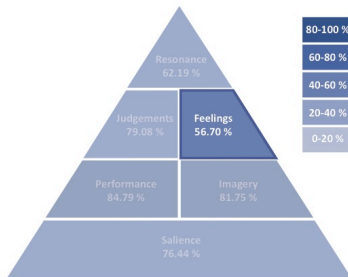
to a high extend perceived likeable by the respondents (Pie Chart 2). In general LAKRIDS is to a high degree perceived as credible on its Facebook page, which is important for LAKRIDS in order to maintain its credibility when communicating and interacting with its fans through Facebook.

The brand consideration is valuated to be 71.93%. This is slightly lower than the overall valuation of the brand judgements, affecting it negatively. Nevertheless, the brand consideration is still relatively high, indicating that LAKRIDS is a brand, which the fans are likely to recommend and which they find personally relevant to a certain extent. The more personally relevant LAKRIDS' fans find the brand, the more it will be embraced and become part of their personal identity projects. Thus, the fact that 26.77% and 11.78% respectively found LAKRIDS to be of high importance or very high importance indicates that the fans use LAKRIDS in their individual identity project. There is a great willingness among the fans to recommend LAKRIDS by sharing LAKRIDS post on Facebook. This indicates that the fans want to be set in relation to LAKRIDS, thus adding the brand meaning to their identity project. However, this might be limited by the fact that the majority of the fans only find the posts on LAKRIDS' Facebook page to be of personal relevance to some extent. This may be because fans feel awkwardness expressing that a liquorice brand is personally relevant. Still LAKRIDS should consider raising the fans' brand consideration of being a personally relevant brand by sharing more personally relevant content on Facebook.

The brand superiority is valuated to be 71.27%. Thus, it is the lowest of the four types of brand judgements and affects the overall brand judgement valuation negatively. The valuation signifies how fans perceive LAKRIDS' brand to be unique and better in comparison with other brands. To a high and very high extent the fans find this to be true in regards to LAKRIDS. This indicates that LAKRIDS to a high extent offers advantages that other brands do not. This is a dominant factor in order for LAKRIDS to build intense and active relationships with its fans. Conversely, LAKRIDS' Facebook page is only to a low or to some degree considered to be superior compared with other Facebook pages. Thereby, LAKRIDS' brand superiority is especially affected negatively. This is critical as LAKRIDS' Facebook page is its primary speaking tube. However, the question does not specify superiority in relation to which kind of Facebook pages, meaning that LAKRIDS is being compared with the full range. Nonetheless, it is evident that LAKRIDS could seek inspiration from other Facebook pages in order to increase the superiority of its own in relation to the fans.

LAKRIDS' brand judgement is high valuated and is positively affected by LAKRIDS' quality and credibility. However, brand consideration and superiority have a negative affect on the brand judgements. This was primarily due to the posts shared by LAKRIDS, which the fans only find

personally relevant to some extent, and the fact the LAKRIDS' Facebook page was not perceived as superior when being compared with other Facebook pages.



**LAKRIDS' Brand Feelings** relates to the fans' emotional responses (heart) and reaction towards the brand. The brand feeling represent the lowest valued building block in LAKRIDS' CBBE model with a valuation on only 56.70%. This mediocre valuation could indicate that LAKRIDS has not been successful in creating intense feelings with the fans. However, this does not quite correspond to the in-depth interviews conducted. Thus, it could also indicate that feelings are difficult for the fans to recall or express because these feelings might happen unconsciously or because the question did not contain the feelings being evoked by LAKRIDS.

The strongest feeling, which LAKRIDS evokes, is "Joy" (Figure 12), which is an experimental and instant feeling the fans may get while consuming or thinking of the brand. The remainder of the examined feelings were more moderate valued and more equal in their strength. Some of these feelings were more evident in the in-depth interviews, where several of the interviewees expressed how they felt good about themselves and experienced a sense of pride and social approval when purchasing LAKRIDS' products. This disparity between in-depth interviews and survey might be because the fans were more comfortable talking about their brand feelings when being face-to-face, where it was possible to deepen their answers.

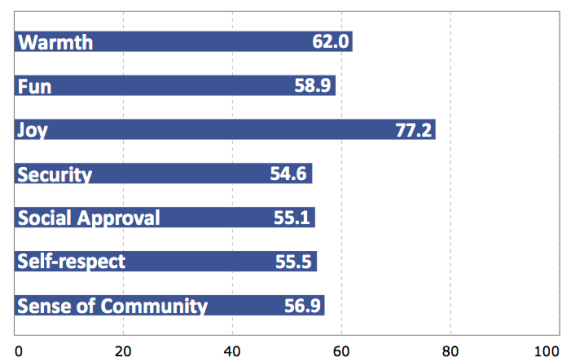


Figure 12 – Index of Feelings LAKRIDS evokes

In comparison, the feelings evoked through LAKRIDS' Facebook page (Figure 13) reveals that neither of the emotional responses live up to the feelings evoked by the brand in general. Even though the difference is minimal, it indicates that the fans' feelings are less evoked via Facebook. The biggest difference can be seen in the feelings regarding warmth and joy, which are feelings difficult to create in a virtual environment. As

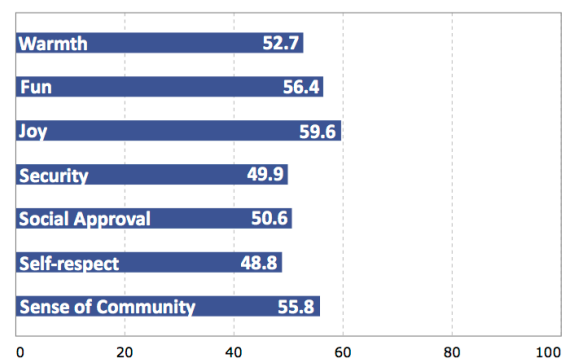


Figure 13 - Index of Feelings LAKRIDS evokes through Facebook

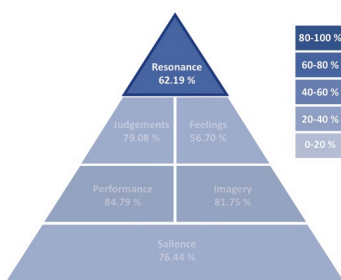


the brand feelings is the lowest valued brand building block in LAKRIDS' CBBE, the brand could work on achieving better emotional brand responses to create an overall higher brand equity.

The valuation of the brand judgements and brand feelings indicate that the fans' brand responses primarily is driven by their heads, and least by their heart. This suggests that LAKRIDS primarily uses the rational route towards brand resonance. The brand judgements primarily represent the overall positive brand attitude towards LAKRIDS.

#### 6.4.1.4 Brand Resonance

The final step in Keller's (2008) CBBE model is brand resonance, which explicates the strength of the relationship LAKRIDS has build with the fans via their Facebook strategy. Thus, it also indicates the depth of identification the fans make with LAKRIDS in their individual identity projects.



**LAKRIDS' Brand Resonance** is valued to be 62.19%, and is the extent to which LAKRIDS' fans feel in sync with the brand. Each brand resonance category is valued separately, and in the following it will be analysed what affects the resonance positively and negatively.

The behavioural loyalty is valued to be 71.48%. Thereby it affects the overall brand resonance positively. The majority of the fans concur that they are loyal towards LAKRIDS. However, less than half of the respondents agree to the statement of purchasing LAKRIDS as often as possible, whereas the vast majority prefers to purchase LAKRIDS. This indicates a high behavioural loyalty towards LAKRIDS. At the same time it can be argued that the loyalty is affected by the high-end price and/or the fact that LAKRIDS is perceived as a luxury product, which entails that the product mainly is purchased for special occasions. This attitude is supported by the findings from the in-depth interviews (Appendix 16).

LAKRIDS' fans' attitudinal attachment is valued to be 71.48%, which is equivalent to the behavioural loyalty. This reflects that fans not only have a positive attitude, but also to a quite high extent perceive LAKRIDS to be a special brand (Keller, 2008). This is evident in the fans' attitudinal attachment, as 48.06% agrees very much and 40.40% agrees to love LAKRIDS. In regards to LAKRIDS' Facebook page, the fans' personal attachment is primarily neutral or slightly positive. Only a little over 30% agrees that they would miss LAKRIDS if it was not on Facebook. As the fans' personal attachment is important to create brand resonance, LAKRIDS needs to deepen the attitudinal attachment on Facebook by satisfying the fans' need with the right amount and choice of communication.



The fans' sense of community is the lowest valued part of LAKRIDS' brand resonance with only 52.46%. Thereby it affects the valuation brand resonance negatively. Most of the fans are either indifferent (45.88%) or disagree (20.62%) to the statement of identifying with other users of LAKRIDS. Further, the fans are either indifferent (39.56%) or disagree (25.93%) to the statement of feeling that they almost are part of a club with other users of the brand. The same is valid for LAKRIDS' Facebook page. This indicates a weak feeling of kinship among LAKRIDS' fans, which further indicates that LAKRIDS has had difficulties in conveying a sense of community among the fans.

The active engagement is valued to be 59.48%. This is lower than the overall valuation of the building block on 71.48%, thus affecting it negatively. The active engagement is expressed by the fans' willingness to talk about LAKRIDS with one another and to learn more about the brand both in general and through Facebook. From the survey it is evident that the fans prefer WoM offline instead of engaging via Facebook. Thus, the willingness to engage on Facebook affects the brand resonance negatively. This attitude was also reflected in the in-depth interviews where the interviewees expressed that they would rather talk about the brand with people whom they have a personal relation to (Appendix 16). The survey also showed that the fans have a high interest in learning more about LAKRIDS via Facebook. Thus, the fans interest in the brand affect the brand resonance positively. In the in-depth interviews the same attitude was current, as the fans' main reason for following the brand was to receive information and news about LAKRIDS. The fans express indifference to whether or not they feel pride of purchasing LAKRIDS and feel pride of liking the brand on Facebook. This is interesting seen in relation to the in-depth interviews, where the LAKRIDS fans expressed that LAKRIDS reflected their identity when they like the page (Appendix 16).

LAKRIDS' brand resonance is positively affected by the fans' loyalty and attitudinal attachment, which indicates that LAKRIDS has been able to manifest them selves in the mind of the fans, as they would be missed if they disappeared from the market. However, LAKRIDS has been unable to create a sense of community and engagement on Facebook, which affect brand resonance negatively.

#### **6.4.1.5 Summation**

LAKRIDS' brand salience (76.44%) has affected the CBBE positively due to LAKRIDS' ability to create brand awareness. This was reflected in 92.72% of the fans' ability to recall the brand unaided, thus indicating a high top of mind.

Brand performance (84.79%) is the building block that affects the CBBE most positively. Especially LAKRIDS' differential characteristic had a positive affect. Additionally, LAKRIDS' politeness and

kindness on Facebook affected the brand performance positively. All in all, the high score in brand performance reflects that LAKRIDS meets if not exceeds the fans' expectations both on Facebook and in general. In relation to brand imagery (81.75%) LAKRIDS has succeeded in ascribing the brand strong, favourable and unique brand associations in relation to quality, luxury, modern, innovative, successful and Danish. Thus, the associations correspond to LAKRIDS' myth.

The valuation of brand judgements (79.08%) affects LAKRIDS' overall brand resonance positively. Quality and credibility were the two main drivers behind the high valuation of brand judgements. Especially, the fans' attitude towards both the product and the Facebook page positively affected brand judgements. Furthermore, the Facebook page was perceived credible, thereby aiding to draw up the valuation of brand judgements. On the other hand, superiority and consideration affected the brand judgement negatively. This was evident in the questions regarding the superiority of LAKRIDS' Facebook page, and the degree to which they found LAKRIDS' posts to be personally relevant. The brand feelings (56.70%) received the lowest valuation, and thus the primary negative factor to affect CBBE. It was clear that the feelings expressed via Facebook were generally lower than the feelings evoked outside Facebook. The two primary feelings that LAKRIDS has failed to express to same extent via Facebook related to warmth and joy.

The brand resonance valuation (62.19%) indicated that LAKRIDS has been able to create a reasonable brand equity that is above average on the CBBE scale. The valuation was positively affected by the fans' loyalty and attachment, whereas the community and engagement affected the building block negatively. The overall brand resonance indicates how the fans to some extent feel in sync with LAKRIDS.

The valuation of the CBBE model reveals that LAKRIDS primarily has utilized the rational route to build brand resonance. This is based on the fact that both performance and judgement were valued higher than respectively imagery and feelings. At the same time feelings was the building block with the lowest valuation affecting the brand resonance most negatively. Keller argues that the strongest brands are those that move up both the rational and emotional route. Thus, in order to create stronger brand equity LAKRIDS must focus upon evoking stronger feelings via its Facebook page.

## 6.4.2 Mikkeller's CBBE model

In the following section each of the valuated building blocks in Mikkeller's CBBE model will be analysed. The results used can be seen in Appendix 10, and the calculation for the valuation in Appendix 12. The valuated CBBE model can be seen in Figure 14 below.

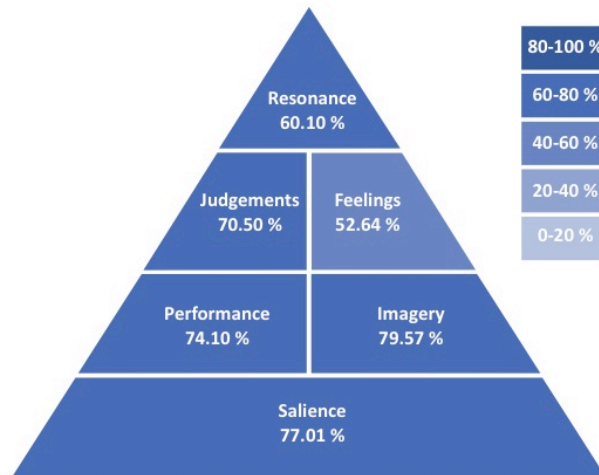
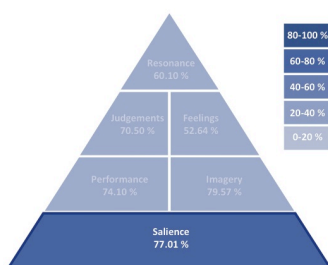


Figure 14 – Mikkeller CBBE Valuation

### 6.4.2.1 Brand Salience

The first building block relates to brand salience, which measures the fans' awareness of Mikkeller's brand. It uncovers how easily Mikkeller is retrieved from the fans' memories. Having a fundamental brand salience with the fans is vital for Mikkeller to achieve the right brand identity.

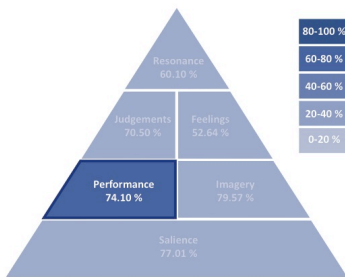


**Mikkeller's Brand Salience** is valued to be 77.01%, and is the second highest valuated building block in Mikkeller's CBBE model. Thus it affects the CBBE positively. The results indicate that most of the fans have high brand awareness, as 84.38% of the respondents mention Mikkeller unaided. This demonstrates that the fans are able to recall Mikkeller from memory. The brand salience was expected to be quite high because

respondents were directed from Mikkeller's Facebook page and into the survey. The high brand awareness was further evident as 70.77% of the fans stated to know Mikkeller really well, and 27.69% stated to know them well. Moreover, the majority answers that they think of Mikkeller very often when thinking of speciality beer. Thus, Mikkeller has achieved quite high brand awareness with its fans. In relation to the salience of Mikkeller's Facebook page, most fans visit the brands Facebook page once in a while or often. This also indicates a relatively high brand awareness, which is affected by Mikkeller's presence on Facebook.

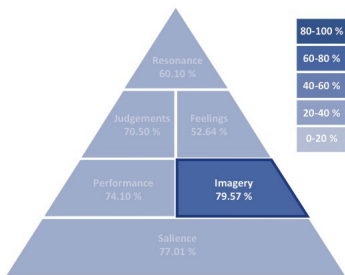
### 6.4.2.2 Brand Meaning: Performance and Imagery

The brand performance and brand imagery is the basis of brand meaning, as it is here brand associations are assembled in the minds of the consumers according to Keller (2008). Whereas the brand performance is linked to the direct functional benefits of Mikkeller, the brand imagery is based on the social and psychological needs that Mikkeller satisfies.



**Mikkeller's Brand Performance** is valued to be 74.10%, thus affecting the CBBE positively. To a high and very high extent the majority of the fans perceive Mikkeller to be different from other brands, which indicates that Mikkeller is able to differentiate themselves from other brands. Moreover, the fans perceive Mikkeller as reliable to a high extend (40.00%) and a very high extend (43.08%). This indicates

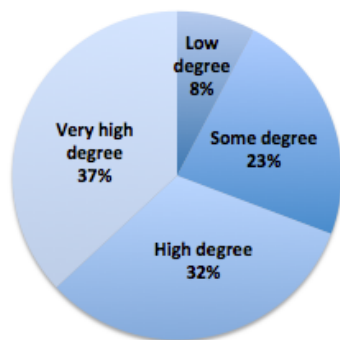
that Mikkeller meets if not exceeds the fans' expectations to the brand. In regards to Mikkeller's performance on Facebook, the fans also generally have positive associations of Mikkeller being both polite and responsive. This indicates that the brand is living up to the fans' expectations on Facebook as well, which positively affects the overall brand performance. In general the brand performance is affected by a relatively high percentage of "don't know" answers, which do not contribute to the valuation.



**Mikkeller's Brand Imagery** is valued to be 79.57%, and is thereby affecting CBBE positively. From the in-depth interviews it was clear that the interviewees perceived Mikkeller as a quality brand. This corresponds with fans perceiving them selves to be quality oriented to a high (50.77%) or very high extent (36.92%) when purchasing Mikkeller's products. The index in Figure 15 illustrates to which degree the fans find the suggested personality traits to be possessed by Mikkeller.

The index reflects that the fans value Mikkeller to a very high extent as modern, successful and innovative, which establishes Mikkeller's core of personality traits. These corresponds to Mikkeller's identity myth of being rebellious, as the personality traits indicate change and a new way of thought, which Mikkeller can be said to represent through the rebellious attitude. Moreover, these personality traits reflect associations that addresses the consumers' anxiety related to the uncertainty in the future as it symbolise revolution. Furthermore, the index reflects that Mikkeller is associated with quality and luxury, which also was evident in the in-depth interviews, and indicates a desire to be

consumer conscious. Unsurprisingly, Mikkeller is associated with being international rather than Danish, which might be due to the English communication on Facebook. This correspond to the identity myth of Mikkeller, as it does not focus upon place-of-origin, but rather on being rebellious and untraditional, thus dissociate them from the Danish traditions and culture. This is further indicated by the extent to which friendly and family-related is valued. As can be seen from Pie Chart 3 the majority of the fans state that they know Mikkeller's history, which indicates that Mikkeller successfully has created a brand myth via Facebook. Overall, the high valuation of the personality traits indicates that Mikkeller has created strong, favourable and unique brand associations, which correspond to the identity myth it has created.



Pie Chart 3 – The degree to which Mikkeller's fans feel they know the brand's story

The fact that brand imagery is valued higher than brand performance indicates that Mikkeller has been successful in creating personality traits via Facebook. This indicates that Mikkeller has been successful in creating a strong brand meaning and in communicating to the fans 'who the brand is' (Keller, 2008). Furthermore, it can be argued that Mikkeller's brand resonance to some extent is built more up through the emotional route compared to the rational route. On the other hand, both performance and imagery are valued quite high, and the difference between them is minimal. The high brand performance indicates that Mikkeller is successful in meeting and exceeding the fans' expectations with the brand. As a consequence, strong, favourable and unique brand associations are residing in Mikkeller, which is key in creating brand resonance in the mind of the consumers (Keller, 2008).

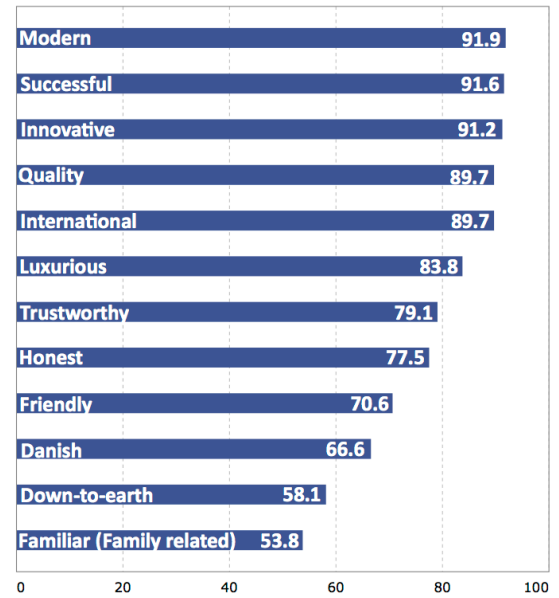
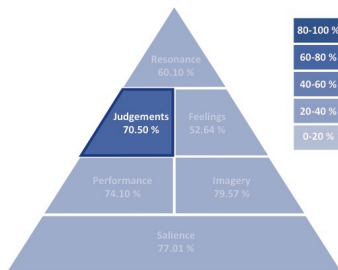


Figure 15 – Imagery Index for Mikkeller

### 6.4.2.3 The Brand Responses: Judgements and Feelings

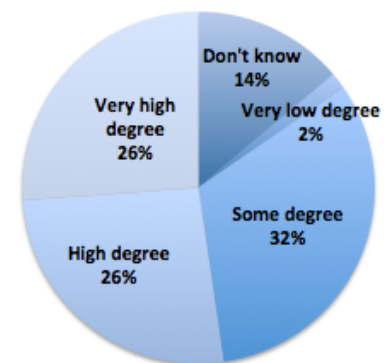
As previously mentioned, the brand responses to the brand meaning emerge from the consumers' heads in the form of brand judgements, and the consumers' hearts in the form of brand feelings, which collectively form the consumers' attitude towards Mikkeller (Keller, 2008).



**Mikkeller's Brand Judgements** is valued to be 70.50%, thus, it affects the CBBE positively. The fans' brand judgements are created on the basis of Mikkeller's brand meaning (i.e. the performance and brand imagery), and expresses the fans' personal attitudes and assessments of Mikkeller.

The brand quality is the highest valued (83.28%) brand judgements. Thereby it affects the brand judgement positively. The fans' overall opinion of Mikkeller's brand is very positive (55.38%) and positive (40%), while the attitude towards Mikkeller's product quality is very positive (61.54%) and positive (36.92%). Hence, Mikkeller is perceived to have high quality, which will have a positive effect on the brand equity. The fans' attitude towards Mikkeller's Facebook page is also predominantly positive (46.15%) or very positive (13.85%), which indicates that the fans are satisfied with the page.

The brand credibility is valued to be 68.88%. Thus, affecting the brand judgements negatively. However, Mikkeller is perceived as a quite credible brand with high expertise, as fans perceive Mikkeller to be good at what they do to a high extent (60%) and very high extent (36.92%). This entails that the fans have trust in the brand as well. Further, the fans highly acknowledge Mikkeller as innovative (67.69%), which positively affects the credibility, and indicates that Mikkeller is perceived to possess expertise. The results also reflect that Mikkeller's Facebook page achieves a high likeability as the majority of the fans to some extent or more likes the pages.



*Pie Chart 4 – The degree to which there is accordance between Mikkeller and its Facebook page*

Moreover, the fans perceive there to be accordance between Mikkeller and its Facebook page, see Pie Chart 4. In terms of brand trustworthiness more than half of the fans perceive Mikkeller to be trustworthy on its Facebook page to a high extent or very high extent. However, Mikkeller is only perceived to some extent to be interested in its fans' opinions on Facebook and to take the fans' interests into account. The reason for this brand attitude may be because 35.38% of the respondents answered, "Don't know" to the questions. This may be due to the fact that the fans never have been

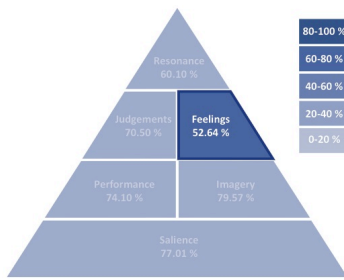
engaged or involved on Mikkeller's Facebook, which affect the answers and thereby the valuation of the brand credibility.

The brand consideration is valued to be 67.23%, affecting Mikkeller's brand judgements negatively. It indicates the degree, to which the fans consider Mikkeller to be personally relevant. One third of the fans find Mikkeller personally relevant to a high or very high degree, while the majority only finds it personally relevant to some degree. It can be argued that the ones finding Mikkeller most personally relevant are the most beer interested, to whom speciality beer is an essential part of their individual identity project. More than one third (43.08%) are likely to share post from Mikkeller on Facebook. This indicates that the fans wish to be associated with the meaning of Mikkeller. However, the in-depth interviews revealed that the fans preferred to share posts with people who acknowledges the value of the post (Appendix 18). On the other hand, the posts, which Mikkeller shares on Facebook, are not decidedly perceived to be personally relevant. This affects the brand judgements negatively, and indicates that the fans only to some extent are likely to embrace the brand and thus only share posts that fit with their identity project.

The superiority is valued to be 66.36%. Thus, it has a negative effect on Mikkeller's brand judgements. It indicates the extent to which the fans perceive Mikkeller to be superior and unique in comparison with other brands. The majority of the fans have responded to find Mikkeller unique to a high extent (44.62%) or very high extent (33.85%). This suggests that Mikkeller offers advantages other brands within the category do not. Thus, Mikkeller's uncompromising approach expressed via Facebook has set them aside in the minds of the fans as differentiated from the traditional and average beer brands. Most of the fans do not perceive Mikkeller's Facebook page to be of higher importance than other brands' Facebook pages, which affects the brand superiority negatively. This may indicate that the few who perceive it to be important to some extent or to a high extent is the most passionate beer lovers, who are also the ones that consider the content Mikkeller shares on its Facebook page as personally relevant. The low Facebook superiority may also be caused by the comparison with the full range of Facebook pages, and it can be argued that Mikkeller's Facebook superiority would have been higher if only compared with other beer brand Facebook pages. However, the superiority on Facebook is critical if a solid, interactive relationship with the fans has to be built.

Mikkeller's brand superiority is the lowest valued type of brand judgement, but is very close to the valuation of both brand consideration and credibility. As these three types are lower than the overall brand judgement valuation (though being very close to it) they affect the overall valuation negatively, whereas the brand quality affects it positively.





**Mikkeller's Brand Feelings** is valued to be 52.64%, which is the lowest valued building block, thus affecting Mikkeller's CBBE negatively. The brand feelings constitute the emotional brand responses, which the fans form towards Mikkeller. The mediocre valuation of the building block, could be denoting that Mikkeller either has not been very successful in establishing and evoking strong brand feelings or that the fans may have a hard time recalling feelings, as they tend to happen unconsciously.

The index in Figure 16 illustrates the extent to which the fans have certain brand feelings towards Mikkeller. The strongest brand feeling Mikkeller evokes with fans is "Joy" and "Fun". Being experimental and instant feelings, the fans probably get these particular feelings when consuming or thinking of the brand. The feelings may be a response to Mikkeller's use of humour and tone of voice on Facebook. Further, the "Sense of Community" also sticks out from the remainder of the described feelings, which are more equal in their strength.

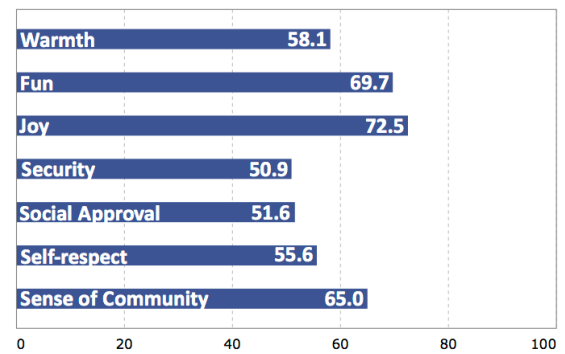


Figure 16 – Index of Feelings Mikkeller evokes

The feelings Mikkeller have evoked through Facebook are illustrated in the index in Figure 17. In comparison with the feelings that has been evoked in general by the brand, there is not a clear consistency between the feelings, as neither of the feelings evoked on Facebook are as strong as the ones the fans have towards Mikkeller in general. Though "Fun" and "Joy" also are two of the strongest feelings on Facebook, it is interesting how "Sense of community" is much stronger on Facebook. This indicates that Mikkeller to some extent have been able to bring a community feeling to the brand's Facebook page. As previously mentioned, the interviewees prefer to share post about Mikkeller with like-minded people who also has an interest in beer. Thus, it might explain the high sense of community feeling experienced by the fans in relation to Mikkeller.

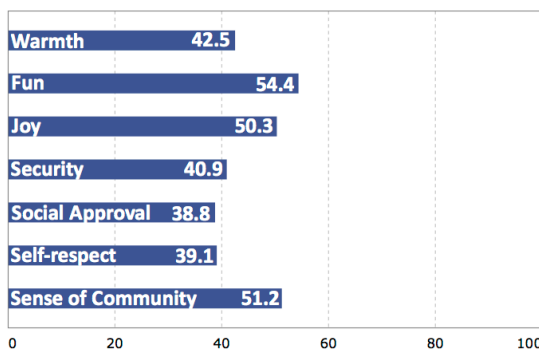


Figure 17 - Index of Feelings Mikkeller evokes through Facebook

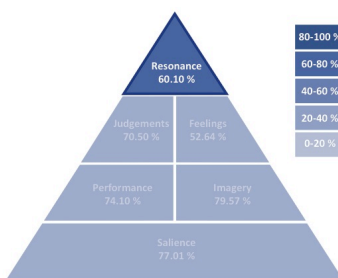
As a consequence of the brand feelings being Mikkeller's lowest valued building block, it is a focus area for Mikkeller, in order to achieve stronger emotional responses from the fans. Mikkeller's brand



responses are primarily going up the rational route, as the brand judgements to a high extent exceed the brand feelings. Therefore, Mikkeller's most positive brand responses derive from the brand judgements, which are reflected in the fans' personal opinions, evaluations and emotions toward Mikkeller.

#### 6.4.2.4 Brand Resonance

The final step in building brand equity is according to Keller (2008) brand resonance, which clarifies the relationship Mikkeller has achieved with its fans through its Facebook strategy.

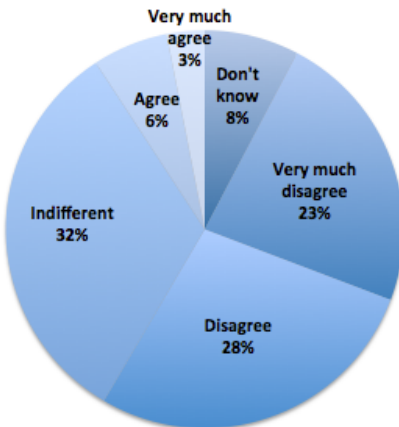


**Mikkeller's Brand Resonance** is valued to be 60.10%, which indicates the extent to which Mikkeller's fans feel in sync with the brand. As the brand resonance is divided into four categories, these will now be analysed separately to examine what affects Mikkeller's resonance positively or negatively.

The behavioural loyalty is valued to be 62.23%. Hence, it is stronger than the overall brand resonance valuation and as such affecting it positively. The majority of the fans (46.16%) agree or very much agree to be loyal towards Mikkeller, while the remaining group (41.54%) are neither loyal nor disloyal towards Mikkeller. In relation to purchasing Mikkeller as often as possible, the majority of the fans either states that they are indifferent or disagrees. This may be due to the fact that Mikkeller's beer is perceived as a luxury product, with extremeness in both taste and alcohol percentage. Thus, it indicates that it is a beer for special occasions, and this attitude was also evident in the in-depth interviews (Appendix 18).

Mikkeller's attitudinal attachment is valued to be 66.20%. This valuation is higher than the overall brand resonance, thus affecting brand resonance positively. It indicates that besides carrying a positive brand attitude, the fans to some extent perceive Mikkeller to be special (Keller, 2008). This is reflected through the fans' attachment to Mikkeller, as more than half of the respondents agree or very much agree to love Mikkeller. Furthermore, the vast majority is agreeing or very much agreeing that they would miss Mikkeller if it disappeared. This is also reflected in the in-depth interviews, where several interviewees expressed that Mikkeller is important for the beer market as it challenges the traditional way of thought (Appendix 15). The majority of the fans respond that they are indifferent to the statement of liking Mikkeller's Facebook page. Hence, in relation to creating attitudinal attachment through Facebook, Mikkeller has not achieved as strong a connection with its fans. However, more

than a third of the fans would miss Mikkeller if it was not on Facebook, and 29.23% says that liking Mikkeller on Facebook is important for them.



*Pie Chart 5 – "I feel a great connection to others part of Mikkeller's Facebook page"*

The fans' sense of community is valued to be 52.62%. Thereby it is the lowest valued category within Mikkeller's brand resonance, thus affecting it negatively. Nonetheless, more than 40% of the fans agree or very much agree to identify to a high degree with people buying Mikkeller. However, on Facebook this percentage is only 14%. This suggests that there may exist diversity among the fans on Facebook, which is not experienced offline. It can be argued to what extent this is due to the pages' international environment. Only 20% agree or very much agree to feel like being part of a club with Mikkeller fans and only 20%

agree or very much agree to feel a great connection to others whom purchase Mikkeller. These feelings are much lower when it comes to Facebook. Here, only 9% states to either agree or very much agree to be part of a club on Facebook. The same is current for the question to whether or not the fans feel a great connection to others being part of Mikkeller's Facebook page (see Pie Chart 5).

This indicates that the identification with other Mikkeller fans primarily is established outside Facebook. However, the fans perceive Mikkeller's Facebook page to be used by people like themselves, which indicate that there is some sort of identification. Moreover, it indicates that Mikkeller's fans to a high extent feel kinship or affiliation with other consumers associated with Mikkeller outside Facebook. This is interesting as the personality trait regarding sense of community was higher valued in connection to Facebook than outside.

The active engagement is valued to be 61.09%. This is a bit higher than the overall valuation, thus affecting brand resonance positively. The engagement indicates the extent to which the fans are willing to talk with one another about Mikkeller and learn more about the brand. More than half of the respondents are interested in learning more about Mikkeller through Facebook. Furthermore, 40% of the respondents agree or very much agree to like visiting Mikkeller's Facebook page, and the majority also read with interest when Mikkeller posts on Facebook. This was also evident in the in-depth interviews where the interviewees expressed that receiving news about Mikkeller could be used as a show off factor towards other beer peers. Nevertheless, only 12.32% agree or very much agree to like engaging on Facebook with Mikkeller. This also corresponds with the in-depth interviews as the interviewees preferred to follow Mikkeller via Newsfeed (Appendix 15, 18). In regards to feeling pride

when purchasing the products from Mikkeller, only 30% of the fans agree, and even fewer feel proud (10%) that others can see that they like Mikkeller on Facebook.

The valuation of brand resonance reflects that Mikkeller has been able to create relatively high loyalty and engagement among its fans. The attachment is the highest valued brand resonance category and indicates that Mikkeller is perceived as a brand, which the fans would be sorry to sacrifice. The conversely is true for the sense of community, which affects brand resonance negatively. This is interesting as one of the highest valued personality traits on Facebook was the sense of community. Thus, it can be argued that the fans have difficulties in expressing their connection to Mikkeller's Facebook page, and in identifying themselves with other fans on Facebook.

#### **6.4.2.5 Summation**

Mikkeller had a high brand salience (77.01%), which affect the CBBE positively. The primary reason was caused by a high top mind, as 84.38% of the fans were able to recall the brand unaided, indicating that Mikkeller has been able to create high brand awareness.

The high valuation of brand performance (74.10%) was due to the fact that Mikkeller is perceived as a differential and reliable brand. This was also current for Mikkeller's Facebook page, which indicates that Mikkeller meets if not exceeds the fans' expectations. Thus, brand performance affects the CBBE positively. The brand imagery was also high valued (79.57%), and thereby affecting CBBE positively. To a high degree Mikkeller was associated with quality, which was the primary positive factor affecting imagery. Furthermore, the valuation of the personality traits corresponded with Mikkeller's identity myth. These being modern, successful innovative, quality and international, which indicates that Mikkeller has been able to create strong, favourable and unique brand associations, corresponding to the identity myth it has created.

The valuation of the brand judgement was relatively high (70.50%). The reason is due to the perceived quality of Mikkeller, which affects brand judgements positively. On the other hand, superiority, consideration and credibility affect brand judgements negatively. The primary reason is the fans' judgement in relation to Mikkeller's Facebook page. The fans did not find Mikkeller's Facebook page to be superior nor did they consider the posts on Facebook to be personally relevant. Credibility was negatively affected, because the fans did not feel that Mikkeller listen to their opinion on Facebook. However, the perception of Mikkeller outside Facebook affected brand judgement positively, thus resulting in an overall brand judgement, which affects CBBE positively. Mikkeller's brand feelings were the lowest valued building block (52.64%), thus affecting CBBE negatively. This indicates that

Mikkeller has had difficulties in evoking feelings in the heart of the fans via its Facebook strategy. However, the index of feelings revealed that Mikkeller has succeeded in creating a sense of community among its Facebook fans.

The four categories of brand resonance all affect the outcome of the valuation of brand resonance. The loyalty of Mikkeller's fans affect brand resonance positively, as well as attachment and engagement. Attachment comes across as the most prominent positive factor, as the fans would miss Mikkeller if it disappeared. On the other hand, the fans sense of community affects brand resonance negatively. This was primarily due to the lack of connection felt by the fans towards Mikkeller's Facebook page. Thus, the reasonable brand resonance in relation to the CBBE scale indicates that Mikkeller's fans to some extent feel in sync with brand.

The creation of brand resonance in the mind of the fans is primarily done via the rational route, which can be seen from the high valuations of brand performance and judgements. Even though brand imagery was higher than performance the difference is not immense as is the case of brand feelings, which is significantly lower than the remaining building blocks. Thus, it indicates that Mikkeller must focus upon evoking emotional responses from the fans via its Facebook strategy in order to increase brand resonance and thereby brand equity.

#### **6.4.2.6 Sub-conclusion**

Both LAKRIDS and Mikkeller have been able to create brand resonance, which is higher than average on the CBBE scale. However, both brands have had troubles with especially the emotional responses from the fans. In extension hereof, the valuation of CBBE revealed that both brands primarily build brand resonance with their fans through the rational route. Furthermore, in the valuation it became evident, that the fans perception of the brands' products affects the CBBE created through Facebook. The two brands Facebook pages are highly valued by the consumers. However, in order to enhance brand resonance both brands should create posts that evoke stronger feelings in the hearts of the consumers, and furthermore focus upon content, which the fans find more personally relevant. This would additionally increase the fans' willingness to engage with the brand through their respective Facebook page. Thereby the strongest affirmation of loyalty would occur, because the fans' active engagement includes time spend with the brand beyond those associated with consuming the products.

### **6.4.3 Fan ROI through Brand Facebook Pages**

In this section it will be estimated to what extent LAKRIDS and Mikkeller have been able to create ROI for their fans through their respective Facebook strategy. This will be estimated by looking at the fans' invested time in respectively LAKRIDS' and Mikkeller's Facebook pages. Thus, their engagement through brand posts, likes, comments or shares, their recommendations of the brand both on Facebook and offline, and through interactions with the brand and other fans (Hoffmann & Fodor, 2010) will be used. The estimation of the fans' ROI will be based on the in-depth interviews with brand fans.

#### **6.4.3.1 ROI for LAKRIDS' Fans**

With inspiration from Hoffman & Fodor (2010) the investments made by LAKRIDS' fans are evaluated on metrics for brand awareness, brand engagement and WoM on Facebook. As already analysed in the foregoing analysis parts, LAKRIDS has achieved high brand awareness with its fans, however this is also evident in factual numbers from the Facebook data (Appendix 13). Hence, there has been continuous growth in the number of fans. LAKRIDS keeps attaining new fans, while only few fans decide to resign from the page; for every seven new fans that have liked, only one has un-liked LAKRIDS' Facebook page. Over the last two years LAKRIDS have shown 20 million impressions to more than 5.1 million users (Appendix 13), which also indicates high brand awareness through a high exposure (Hoffmann & Fodor, 2010). Calculations from Sprout's analytics tool revealed an engagement score for LAKRIDS over the last two years on 9.21%, and on average for their post the engagement score is 8.33%, which is the ratio of engaged users to reach (Appendix 13)<sup>3</sup>. The analytics also reveal that in the two-year period LAKRIDS achieved to have 129,662 stories<sup>4</sup> created by 98,284 users, which is an indication of how LAKRIDS' fans have been engaging with its page, and also been part of creating WoM on Facebook. Thus, fans of LAKRIDS have invested both time and energy in the brand, through their activities on Facebook.

Several of the interviewed LAKRIDS' fans expressed how they in return of their investments were given inspiration to everyday life. This is provided to them in the form of recipes, gifts suggestions or inspiration in general (Appendix 16). Generally, the feeling of being up-to-date with LAKRIDS is a great return, which the interviewees expressed. The feeling of being "the first to know", and also being able to go out and inspire others, is an evident ROI for the fans (Appendix 15-16). This return allows them to draw extraordinarily on the meaning in the brand. For instance, when one interviewee was asked if

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<sup>3</sup> From Sprout: *E.g. A post with 4 engaged users and 173 reach should yield 2.31% engagement.*

she would be able to do without LAKRIDS on Facebook she replied: *"No. Because then I can't be the first to know when something new and exciting is happening, and won't be able to come out and say "hey have you heard about this"..."* (Maria SH, LAKRIDS fan, 00:19:08-7).

Additionally, the fans express that the ROI they experience is to be able to follow the development of LAKRIDS behind the scenes, and to get their personal curiosity and fascination of Johan Bülow satisfied (Appendix 16). Through a repeatedly presentation of the brand identity myth the fans feel that they have been able to follow the brand from the very beginning. For several of the interviewees it is a way of feeling they are a part of LAKRIDS' success. By liking the page they feel that they have invested their support to LAKRIDS. One of the fans therefore expresses how he is missing a form of acknowledgement from the brand for his engagement (Tino, LAKRIDS fan, 00:31:12-4). Thus, his personal ROI is not completely fulfilled by LAKRIDS.

The meaning transfer from LAKRIDS to the individual fans is also an experienced ROI. Some fans expressed how they through Facebook wish to be associated with LAKRIDS, because of the symbolic resonance the brand gives to the fans' individual identity (Appendix 16). Thereby, LAKRIDS' identity myth is also part of constructing the fans' individual identity projects, as they feel a higher consumer consciousness when purchasing LAKRIDS, which is perceived as a local, high-quality product. Thus, the focus of LAKRIDS' identity myth, as a local quality brand, additionally helps the fans to build their identity project as supporters of local product, and conscious consumers (Katrine, LAKRIDS fan, 00:24:00-0). Being able to follow the process from soil to table via Facebook further adds to the return of being a conscious consumer (Maria S.H., LAKRIDS fan, 00:27:26-3). This ROI would not have existed if LAKRIDS had communicated in English, as this would create a distance in the relationship the fans feel with the brand (Appendix 16).

Some feel closer to LAKRIDS after having liked the brand on Facebook, which gives them a feeling of being friends with the brand. Further, the interviewees felt that in return of the investments in LAKRIDS' Facebook page they got to be involved and some interviewees felt that they could contribute with their creative skills, and as such become part of the brand (Tino, LAKRIDS fan, 00:20:49-3). Another interviewee express how, *"You kind of feel that you get to have a saying in what the next is going to be, if they for instance ask what taste would you like to have. Then you might get to have a saying in that. So it becomes very Danish and homey, and we are all a part of Johan Bülow."* (Maria M.A., LAKRIDS fan, 00:30:18-1).

From the in-depth interviews it was also clear that the more the interviewee had been involved or engaged with LAKRIDS, the more they got in return. Hence, Maria S.H. would be an example of someone who had become a brand advocate for LAKRIDS, as she answered other fans' questions on Facebook (Maria S.H., LAKRIDS fan, 00:09:45-0), and defended LAKRIDS if someone talked negatively about it. In return of her high level of engagement she felt recognised and respected from both the brand and the other fans: *"On some level it gives some sort of recognition, from the others, that one knows what they are doing or that one have familiarize oneself with it or can help in some way"* (Maria S.H., LAKRIDS fan, 00:28:31-0). Furthermore, the interviewees expressed a stronger sense of loyalty when liking LAKRIDS on Facebook, which indicates a fundamental correlation between engaging in a brand, and obtaining it as part of ones identity.

#### **6.4.3.1.1 Sub-conclusion**

LAKRIDS' Facebook fans have invested both time and energy in LAKRIDS' page. This was shown through the increasing number of fans joining the page, the fans' engagement in the page and the WoM that this created. In return of these investments the fans expressed how they have achieved a better connection with LAKRIDS. Additionally, they expressed getting a feeling of ownership in LAKRIDS, and that LAKRIDS provide symbolic resonance to their identity project. A few fans however expressed partly how they were not given the returns that they expected for their investments. Generally, the fans seemed satisfied with the ROI obtainable from LAKRIDS' page, but as this is a continuously relationship, it requires LAKRIDS' on-going focus to ensure that the fans stays on the page, engage with it and do not resign.

#### **6.4.3.2 ROI for Mikkeller's Fans**

Hoffman & Fodor (2010) suggest that the investments Mikkeller's fans have made on its page is evaluated on metrics for brand awareness, brand engagement and WoM on Facebook. As scrutinized in the foregoing analysis parts, Mikkeller is a quite salient brand, which has achieved high brand awareness with its fans. The factual numbers from the Facebook data supports this, as there has been steady growth in the number of fans on the page, and the degree to which fans withdraw is very low (Appendix 14). For every 19 new fan that has liked the page, one fan is un-liking the page. Thus, Mikkeller is good at retaining its fans once they first have liked the page. In the two-year period Mikkeller has shown 21.5 million impressions to 5 million users (Appendix 14), which indicates high brand awareness through a high exposure (Hoffmann & Fodor, 2010). Sprout's analytics tool calculated Mikkeller's engagement score over the last two years to be on 8.58%, being the ratio of engaged users to reach. Further, the analytics reveal how Mikkeller in the two-year period had



138,561 stories created by 92,849 users (Appendix 14). This indicates that Mikkeller's fans both engages and is part of creating WoM on Facebook, and thereby invest both time and energy in the brand through their activities on Facebook.

Mikkeller's fans expressed how the primary return, of liking and engaging with the brand on Facebook, is the level of information that they receive (Appendix 18). Generally, the interviewees described how they in return get an updated mind. Some feel that the return is not only news on Mikkeller, but on beers in general (Christian, Mikkeller fan, 00:17:39-3), while others expressed how Mikkeller's Facebook page is giving them inspiration to their beer passion and to cultural experiences in general (Appendix 18).

*"I think it is because I can get some sort of experience, or keep myself updated with what events or concerts or experiences I can be part of, so therefore I follow them (brand pages on Facebook, red.)... (...) I think maybe that (Mikkeller, red.) has a bit of a cultural thing over it, Mikkeller too, and makes such different events that I would like to keep myself updated on"* (Line, Mikkeller fan, 00:11:05-0)

Mikkeller's challenging approach to brewing and the beer market, which is expressed through the identity myth via Facebook, is a part of the return, some of the fans experience. Several interviewees expressed their admiration of and respect for what Mikkeller has done for the beer market, which for them is a return too, as they perceive Mikkeller to be a luminary in the beer revolution. The Danish beer market needed a renewal, which Mikkeller has brought, and as such it becomes part of the return of the fans' investment in Mikkeller's Facebook page (Appendix 18). In addition hereof, some interviewees expressed an implicit return in being able to follow Mikkel Borg Bjergsø personally, as he has become an icon within the beer society.

Additionally, the fans feel that they become part of the brand when being invited behind the scenes, and receiving information that others do not have about Mikkeller. Hence, part of the ROI that Mikkeller's fans achieve is the extraordinary, insider-knowledge that others do not have, and the entailed respect from others by having this knowledge. The return of getting information goes beyond the feeling of being updated, as one interviewee expressed it, when asked what this knowledge gave him, *"It is somewhat show-off liners which one can deliver, and after all it is wicked enough to be able to sound slightly wise"* (Danny, Mikkeller fan, 00:38:06-2). Further, the interviewees expressed how the feeling of being both first to know and not missing out on news or events is a part of the return (Danny, Mikkeller fan, 01:08:13-7).

Another interviewee explained how the return is that he feels more connected with the products as he has followed them from the humble beginning through Facebook (Asger, Mikkeller fan, 00:15:13-9). This return is part of establishing a connection to Mikkeller, as the fans feel closer to the brand by being able to engage in the development of the products. The connection that the fans achieve in return goes beyond the one with the brand to also encompassing Mikkeller's employees, and other likeminded fans as well (Anne, Mikkeller fan, 00:17:42-2). As such a sense of community is the benefit of engaging on Mikkeller's Facebook page, because the fans get a feeling of being "part of something bigger with compatibles" (Anne, Mikkeller fan, 00:20:25-0). Furthermore, some of Mikkeller's fans expressed a ROI by having Mikkeller as a part of their identity, and thus feel that they possess the same values as Mikkeller. Hence, the benefit that fans feel they get in return is the use of the symbolic resonance that Mikkeller provides, *"It is kind of humoristic and youthful, and with a sense of quality. That's what I associate with it, I think. I it also values which I possess, and therefore I want to like it"* (Line, Mikkeller fan, 00:15:44-5). On the other hand, some fans expressed that they were missing post regarding on how to serve Mikkeller beer together with food, which indicates that Mikkeller has not accomplished to provide a ROI for the fans in this regard (Asger, Mikkeller fan, 00:33:16-9).

The use of English communication is seen as a natural part of Mikkeller, as it is perceived as a great part of the meaning of being successful. Therefore, several interviewees expressed that the Danish language would have restricted Mikkeller in its approach, being a brand engaging with breweries around the world. However, other interviewees expressed that they would feel a more personal connection to the brand if it had communicated in Danish (Appendix 18). Furthermore, Danish would for some of the fans had meant that they would be more active and engaged, and hence invest more time in the brand.

#### **6.4.3.2.1 Sub-conclusion**

The fans have invested time and energy in Mikkeller's Facebook page. Through growth in the number of fans, and a low degree of resigning fans, Mikkeller has achieved brand awareness on Facebook. Furthermore, the fans' engagement was measured to be on-going, which has created WoM on Facebook. As return of their investments the fans stated that the primary return is the information available to them, and the feeling of being involved and being able the follow Mikkeller in its development. A couple of fans also expressed a return in being able to connect the brand to their own individual identity project, and use the symbolic resonance, which Mikkeller represent. However, to some this was limited by the brand using English as primary language. The fans require continuous updates and involvement, which Mikkeller needs to deliver in order to retain the fans' engagement and raise their ROI.

## CHAPTER 7 – DISCUSSION

On the basis of the analysis, it will now be discussed which learnings there can be drawn from LAKRIDS and Mikkeller's Facebook strategies for new Danish brands. It will be discussed how Mikkeller and LAKRIDS have created CBBE through Facebook, and how new Danish brands can benefit from these implications.

The analysis clearly affirmed that the cultural context in Denmark was changed by a shift in the national ideology when the financial crisis came, which created cultural contradictions. LAKRIDS and Mikkeller both responded to this shift by creating identity myths that drew upon emerging populist worlds, and thereby, both brands address the consumers' anxieties and desires. As such, this suggests how new Danish brands first and formerly should be aware of the context they enter and find suitable populist worlds to draw upon in order to be perceived authentic by the consumers. In this way a brand ensures that the meaning creation will be based on a cultural context, which the consumers can relate to and thus, easier use in their individual identity projects as symbolic resonance. The cultural understanding is an on-going process, and it is not to say when future contradictions will arise and what they will be caused by. This thesis would therefore argue for new Danish brands to stay dynamic and current by keeping up with arising tensions in society and by being adaptable in order to respond to the changes that occur.

The analysis further revealed how LAKRIDS and Mikkeller used Facebook as an instrument to transfer meaning to their brands from the culturally constituted world, and thereby filling them with extrinsic properties for the fans to learn and accept. This was done both via the brands' own Facebook page and through other sources being opinion leaders, magazines, newspapers and individual fans. The meaning, which was transferred, focused to a high degree on the values from the brands' identity myth. The valuation of the CBBE-model revealed that both LAKRIDS and Mikkeller had a high brand salience due to a very high top-of-mind awareness. Therefore, it can be argued that an outset in the culturally constituted world can help increase brand awareness, as actors from here also are actors on Facebook and as such increases the brand's likelihood for exposure. An important learning for new Danish brands are therefore to acknowledge that Facebook is influenced by the culturally constituted world as well as being part of this world while also influencing it. Hence, there exists a reciprocity that new Danish brands must comprehend, as well as they must comprehend that what happens outside Facebook also find the way to Facebook. Furthermore, in relation to brand salience LAKRIDS' Facebook page had lower valuation than the overall brand salience, which was caused by the fact that

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the fans only once in a while visited the brand's Facebook page. However, Mikkeller's Facebook page generated more visits, and thus had a positive affect on the brand's salience. As both brands had a high salience valuation it can be argued that visits to the Facebook not are as relevant, as most of the fans also stated that they primarily follow brands via their newsfeed. Thus, this thesis recommend new Danish brand to post on a regular basis in order to keep high brand awareness in the mind of the fans, and thus high brand salience.

In the transfer of meaning from the culturally constituted world, the two brands made use of Facebook posts that was aligned with their brand myth; LAKRIDS reinforced how it is a local gourmet brand, which modernises traditions, and Mikkeller reinforced its revolutionary approach towards both the beer market and the Danish system. In relation to brand performance LAKRIDS was valuated higher than Mikkeller. This indicates that LAKRIDS has been better in transferring meaning about product qualities than Mikkeller. It can be argued that LAKRIDS' cookbook has affected this valuation as it focuses upon LAKRIDS' products and their utility, whereas Mikkeller do not provide utility suggestions of their products. This fact was also mentioned by the interviewees, as they would like Mikkeller to provide recommendation for the beers in combination with food. Thus, this thesis recommends new Danish brands to focus upon product qualities in relation to another aspect of the culturally constituted world as this has proven to affect brand performance positively. Hence, product involvement is a way for new Danish brands to generate new knowledge, utility, and meaning for their products, and thereby for their brand. This is furthermore a way for new Danish brands to keep their brand current and their products alive by relating both to the cultural context.

In relation to brand imagery both Mikkeller and LAKRIDS had high valuations. Mikkeller's brand imagery was higher than its brand performance, which reveals that Mikkeller's approach is able to generate higher brand imagery. Thereby, Mikkeller has to higher extent made use of the emotional route to create brand meaning. On the contrary, Mikkeller's experimental product approach may be perceived as lower performance, because the experimenting takes over the performance, while it can be said that this approach feed to the fans' imagery. This approach has therefore primarily created strong extrinsic properties and clear point of differences for Mikkeller. Additionally, LAKRIDS has to a higher extent used the rational route, as its brand performance is higher than its brand imagery. LAKRIDS was the first gourmet liquorice on the Danish market producing traditional liquorice with modern tastes, which has resulted in a solid brand performance and created points of differences for the brand. In this regard, both brands achieved a high valuation of the brand meaning revealing that the brands have substantial points of differences in comparison with their competitors. However, the way the two brands have established brand meaning differs. Mikkeller's brand meaning is established

more through the emotional route with higher valuated brand imagery than brand performance and the opposite is the case with LAKRIDS, who therefore uses the rational route more. From this it can be learned that new Danish brands must acknowledge the fact that a Facebook strategy alone cannot create a high CBBE. The product as well must be of high value for the fans, with clear PODs, as the fans' perceptions of the product will affect the brand's CBBE, as the product is the core of the brand. It can therefore be argued that this level of the CBBE represents the fans' initial selection between brands that they wish to like on Facebook. New Danish brands must therefore acknowledge that consumers to a high extent wish to like brands on Facebook, which have product qualities that either meet or exceed the consumers' functional and psychological expectations offline. As mentioned, both LAKRIDS and Mikkeller's brand imagery were high valuated. This fact was due to high valuation of the brands' personality traits, which indicates that the brands have managed to come across with their values told via the brand myths. New Danish brand can therefore benefit from myth creation via Facebook as it affects the CBBE positively.

In regards to brand responses, LAKRIDS is consistently exceeding Mikkeller in the valuation of both brand judgements and brand feelings. In relation to brand judgements LAKRIDS was valuated higher than Mikkeller. This difference is primarily due to the fact that LAKRIDS is perceived more credible than Mikkeller on Facebook. Thus, LAKRIDS' Facebook approach is more considerate towards the fans, whereas Mikkeller's experimental and uncompromising approach entails less concern for the fans' responses. LAKRIDS uses a more traditional approach and pleases its fans to a higher extent, resulting in a more positive brand judgement. Nevertheless, Mikkeller's fans further elaborated, in the in-depth interviews, that the brand would not be the same if it started to please people. The jargon and indifference-attitude is perceived to be part of the myth, and the fans acknowledge this. From this new Danish brand can learn that depending on which myth they choose to create, and the respective populist world this will draw upon, a certain tone of voice have to be developed, and that this will affect the brands' CBBE.

Based on the conducted surveys LAKRIDS and Mikkeller both received a mediocre valuation of brand feelings on the CBBE scale. During the in-depth interviews it was easier for the fans to express feelings related to the two brands, perhaps because it happened face-to-face or because it allowed the fans to clarify the feelings more specifically, than the survey allowed. Nevertheless, the strong feelings were still not easy to extract from the interviewees. This may indicate that brand feelings in general are harder to build through Facebook or that feelings are harder to express for the fans, as feelings tend to happen unconsciously. The mediocre valuations of brand feelings suggest that Mikkeller and LAKRIDS have difficulties in evoking the fans' feelings. As this reflects the brands ability to evoke emotional

responses through their Facebook pages, it indicates that this is an area where new Danish brands must pay special attention. Their focus should be upon identifying the specific feelings they wish to evoke, and implement these in their communication. Especially through the use of pictures as these tend to capture the fans and have the ability to visualise a message. However, some fans expressed an attitude towards Facebook as a superficial social media, which therefore can affect their ability to be evoked by feelings when on Facebook. On the other hand, some fans found Facebook to be a highly personal media as they acknowledged having an online life. This dualism towards Facebook affects the extent to which brands are able to evoke feelings in the heart of the fans. Thus, new Danish brands and brands in general must recognize the limits of Facebook when trying to evoke their fans' feelings.

Finally, LAKRIDS and Mikkeller's brand resonance valuation are closely adjacent values, being just above mediocre on the CBBE scale. Thus, inferring that the ultimate step in building CBBE is somewhat the same for the two brands, but with different strengths and weaknesses. LAKRIDS' behavioural loyalty is higher than Mikkeller's, which indicates that LAKRIDS has been able to provide the fans with more suggestions for repeated purchase situation, which the cookbook also is an example of. New Danish brands must therefore not neglect to express their POD via Facebook, and the importance of creating loyalty by giving the fans reasons for repeated purchases by setting their products in relation to the culturally constituted world as this affects the brand resonance positively.

LAKRIDS' attitudinal attachment is valued higher than Mikkeller's, though it is the highest valued category for both brands. A higher attitudinal attachment entails that LAKRIDS has been able to create stronger personal attachment to its fans through its Facebook page. This might be affected by the fact that LAKRIDS communicates in Danish, whereas Mikkeller communicates in English. In the in-depth interviews, the fans expressed a sense of nearness when the communication was in Danish, whereas English was perceived to cause distance between the brand and the fans. On the other hand, Mikkeller fans also perceived the English language to be as a sign of success. The choice of language does not directly affect brand resonance negatively, as attitudinal attachment was the highest valued category in brand resonance. However, it seems to affect the degree to which the fans are able to make the brand part of their identity projects, as the fans easier related to the Danish language. Thus, new Danish brands must take into account the effect the choice of language will have on their relationships with the fans.

An interesting finding from the analysis is that both Mikkeller and LAKRIDS have mediocre valuations of community. This is peculiar as Facebook is a social network consisting of many different communities. It may be due to the fact that most fans tend to experience the brands via their newsfeed.

Furthermore, the in-depth interviews revealed that the fans prefer to interact with people they know, and primarily offline, or where a natural common interest can be shared. To a small extent Mikkeller achieves higher valuation of engagement than LAKRIDS. It can be argued that Mikkeller is positioned within a product category that involves a more natural engagement, as beer is a product where fans might have greater preferences due to a larger range of products and suppliers. However, the fans valued the information from both Mikkeller and LAKRIDS to be of high importance as the knowledge gained through Facebook was used offline as show-off effect towards other peers. Therefore, it is important for new Danish brands to understand that a community cannot be forced upon the fans, and that the majority prefer to follow brands via their newsfeed in order to attain knowledge that can benefit them in their identity project outside Facebook as well as on Facebook.

In extension hereof it can be discussed to what extent LAKRIDS and Mikkeller's different Facebook strategies have affected the fans' ROI. LAKRIDS' fan experienced the biggest ROI to be the ability to use the brand in their individual identity projects, when liking them on Facebook. Additionally, LAKRIDS' fans experienced a ROI in relation to the information and inspiration that could be obtained from LAKRIDS' Facebook page. In comparison with LAKRIDS, Mikkeller's fans experienced ROI in a different matter. Mikkeller's fans' primary ROI related to the information about new beer from Mikkeller, and being able to follow an important influencer in the beer market. Thus, Mikkeller fans focused upon gaining interesting beer knowledge, which they could benefit from in order to create their identity projects.

Based on this, and an almost equal brand resonance valuation, it is clear that both brands become part of the fans' individual identity project, but in two different ways. New Danish brands should therefore acknowledge that the like of their Facebook page is part of their fans' identity projects, but that the information and communication on Facebook also adds to the fans individual identity projects. As fans primarily experience the brands on Facebook through their newsfeed, a major learning for new Danish brand is consequently the fact that the more personally relevant posts the brand communicates, the more engagement it will create, both on Facebook and offline, and the more ROI and brand equity it will generate.



## PART IV

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### CHAPTER 8 – CONCLUSION

This chapter will provide the concluding remarks on this thesis final outcome by presenting how the findings from LAKRIDS and Mikkeller's Facebook strategies can be used by new Danish brands to create CBBE through Facebook.

The two brands LAKRIDS and Mikkeller have used Facebook as their primary marketing channel, and wondering about how this could generate CBBE led to an investigation of the two brands' Facebook pages and their respective fans, to uncover the differences between the two approaches. The overall goal of the investigation was to find learnings, which could benefit new Danish brands in the creation of CBBE through Facebook.

Qualitative research, such as in-depth interviews and social media observations, provided this thesis with in-sights and understandings about the fans perceptions of respectively LAKRIDS and Mikkeller's brand and Facebook page, and the use of these in the fans' construction of their individual identity project. The social media observations were conducted to comprehend the environment of the two brands' Facebook pages, and the meaning transfer the two brands tried to accomplish via Facebook. Quantitative research (survey) was conducted to investigate the extent to which the two brands had been able to create CBBE through Facebook. The findings from the qualitative research were then used to explain/understand the findings of the quantitative research.

The findings from LAKRIDS and Mikkeller's Facebook strategies provide new Danish brands with valuable learnings, which they can benefit from in order to create CBBE through Facebook. First of all new Danish brands must acknowledge the fact that Facebook is part of the culturally constituted world, and understand the reciprocity, which exist between them. Therefore, new Danish brands must not neglect the importance of the cultural context in which they enter. They must stay current and dynamic, and respond to the contradictions that occur in the society. By creating an identity myth that draws upon populist worlds new Danish brands can address the desires and anxieties caused by the contradictions, and at the same time be perceived as authentic by consumers. New Danish brands

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must through Facebook transfer meaning from the culturally constituted world to their brand via posts that express their identity myth, and which draw upon the culturally constituted world. On Facebook consumers become fans of brands, which they wish to be associated with. Thus, new Danish brands must understand how the like function on Facebook act as a possession rituals for fans, and that the share function act as an exchange ritual, which the fans use to extract meaning from the brand to their identity projects. Thus, via Facebook new Danish brands must create symbolic resonance for their fans through the brands' identity myth to become part of the fans identity project, and hence create brand resonance.

An important learning for new Danish brands is the fact that fans primarily follow brands via their newsfeed. Thus, new Danish brands must post on a regular basis in order to stay salient in the mind of the fans. Furthermore, a brand's performance is positively affected when its product qualities are set in relation to other aspects of the culturally constituted world, why new Danish brand must consider this fact in their Facebook strategy. Additionally, this will keep the new Danish brands current and the products alive by relating both to the cultural context. New Danish brand must also acknowledge the fact that a Facebook strategy alone cannot create a high CBBE, and that consumers to a high extent wish to like brands on Facebook, which have product qualities that meet or exceed the consumers' functional and psychological expectations offline. Thus, the product it self must be of high value to the fans, and have a clear POD, as the fans' perceptions of the product will affect the brand's CBBE created through Facebook. Another aspect in creating CBBE through Facebook concerns the effect that a brand's tone of voice has on brand resonance. Thus, new Danish brand must develop a tone of voice, which corresponds with the brand identity myth in order to generate high resonance. Additionally, by identifying specific feelings and implementing them in their communication on Facebook new Danish brand will be able to attain brand equity. However, as brand feelings are the most difficult to evoke via Facebook, new Danish brands must pay special attention to this fact in order to create brand equity. New Danish brands must further consider the effect choice of language will have on their relationships with the fans, as national language creates stronger relations to the brand. Moreover, new Danish brands must understand that a community cannot be forced upon the fans, and that the fans prefer to follow the brand via newsfeed. Thus, new Danish brands must create posts that are of personal relevance for the fans, as this will lead to greater fan engagement and loyalty, thus creating more ROI for the fans, and thus high brand equity.

All in all, by following the above learnings new Danish brands will be able to create customer-based brand equity through Facebook.

## CHAPTER 9 – FURTHER RESEARCH

If this thesis was not limited by time and resources research related to the following issues could have been interesting to conduct.

The next step of this thesis' research would be to make a financial measurement of the ROI the brands achieve through Facebook and relate this to the CBBE. This would bring about knowledge for the brand to determine whether or not the efforts regarding their Facebook strategies are profitable. Furthermore, it would provide the brands with a numeric estimation of their brand equity, which could be of interest for the brand's stakeholders.

Moreover, little research, if any, has previously been made within the field of creating CBBE through Facebook, and as such this is a concept, which demands further research. In addition to this thesis research it could therefore be of interest to investigate deeper into the engagement of the different brand posts. Furthermore, to explore the level of engagement generated from different types of posts in order to find out which kind of post that created the most engagement. This would also bring about knowledge for which kind of posts that have the greatest influence on the fans' ROI.

Finally, it could have brought a more accurate result of the CBBE created, had it been possible within the scope of this thesis, to investigate which CBBE the two brands LAKRIDS and Mikkeller have achieved by including the non-Danes following the brands. This would bring about valuable knowledge to whether the differences between the nationalities and cultures influence the CBBE.

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## Appendix 1 – Conceptual Framework

This conceptual framework will briefly introduce the most employed terms and concepts used throughout this thesis, along with an explanation and/or interpretation of each.

**Consumers;** Since this thesis is focused on branding towards consumers (being both *fans* and friends of fans) through Facebook, *consumer* will be the primary term used throughout the paper as a merged definition covering both the purchaser and the actual user of a brand. It is acknowledged that there is difference between a *consumer* and a *customer*, but to ease the reading experience, the term *consumer* will be the one of primary use. Seldom there will be situations in the thesis where it is not applicable to use the term, for instance when the *customer-based brand equity* (CBBE) model is used, for which reason the term customer will be used instead.

**Brand;** The term *brand* will be used consistently throughout the paper, and will therefore also refer to a company, a business, an organisation or the product label. The differences between brands, companies, businesses, organizations and product labels are acknowledged by the thesis. However, in order to reduce any misunderstandings, if all four terms had been used alongside, it was decided to use *brand* as the primary term to establish coherent reading-flow in the paper.

**Consumer Goods;** Throughout this thesis the term *consumer good* is used frequently, as it is a part of one of the central theories in the thesis. The term covers all sorts of products or brands in both high-involvement and low-involvement categories. When used it refers to *brands*, but to stay true to the theory, the original term will be of primary use when using the theory. Thus, a brand and a consumer good shall be understood as the same in this thesis.

**Facebook;** As this thesis focuses on the creation of brand equity through the social media Facebook, one of the main terms in this paper is naturally *Facebook*. When used throughout the thesis it will solely be referring to the social networking site, and not to the 'company' Facebook or the organisation behind Facebook. As Facebook consists of several 'parts' the most employed terms for these, will be elaborated in the remaining of this section.

**Profiles;** This term is covering individuals' personal *profiles* on Facebook, and will be used throughout the thesis, when discussing the impact of building an identity on Facebook. The users personal profile is also called a '*Timeline*' and includes some basic information, a profile picture and a '*Wall*' where their connections are able to write or share content with them (Facebook, 2013). The users can choose to keep their profile private by sharing very little about themselves and only sharing content and information with the ones they are connected with, or they can choose to keep it more unrestricted and open by sharing a lot about themselves or even share their information and content publicly, so that it is available to anyone.

**News Feed;** When consumers log in to the personal profiles, they are met with their *News Feed* where a list of relatively new posts is shown. This is individually assembled and is where the users experience most of the stories and shared content including statuses, pictures, videos or the like, from their connections; friends, pages, groups and others whom they have connected (Carter, 2012) Over the recent years it has also become possible for both private *profiles* and *pages* to buy their way into

being exposed on individuals' news feeds – whom they are not connected with – through sponsored stories.

**Page;** Throughout this thesis the definition *page* or *brand page* will be used, which refers to a *public profile* or *page* on Facebook. A *page* makes it possible for businesses, places, institutions, products, bands etc. to create an existence on Facebook, which can be connected with the rest of the Facebook community (Carter, 2012; Facebook, 2013). In this thesis the term is however used primarily in terms of *brands* having a *page* on Facebook. A *brand page* works similar to a website, as it is the brand itself that is in control of the design of the page and the *posts*, which it wishes to post on its wall. Individual consumers can *like* a page, and thereby become *fans* of the page. Furthermore, individual profiles have the ability to write on the *brand page's wall*, *comment*, *like* or *share* brand posts.

**Posts;** When referring to the term *posts* in this thesis, it will primarily be in the sense of the brand having posted content on their page. This is also called an update, but for the ease of the reading experience, this thesis will solely be using the expression *post*. These can contain content in the form of pictures, text, video etc. and will be shown on the brand *Wall* and in their fans' *News Feed*. If someone engages with a page post by *liking*, *commenting* or *sharing* the post, the activity may be shared with this person's friends, which increases the exposure and reach of the given page (Bigum, 2013).

**Fans;** The term *fans* refer to the individual consumers who have pressed 'like' to a Facebook page (Carter, 2012) and as a result receive updates from the respective page in their *News Feed*.

**Likes;** In the context of Facebook there are some action buttons, which it is important for the reader to be conscious of. The most used one, being *like*, refers to the act of liking a *brand page* (and thereby following the particular brand on Facebook) or having liked pages referring to particular movies, musicians or actors. It is however easy to confuse the term with the act of liking a brand page post, a comment or a wall post from another fan. When this is the case it will explicitly be clarified throughout the thesis. Any other time the term is used alone it is referring to the *likes* of brand pages a personal profile has made.

**Share;** When using the term *share* throughout the thesis it is referring to the act of an individual profile *sharing* or *reposting* a page post from brands on Facebook. A repost can be shared on the individual profiles' own respective wall or on the wall of their respective friends with a personal comment attached to it.

**Word of Mouth (WoM);** the term *Word of Mouth* is referring to consumers sharing opinions or commercialised messages with one another. Throughout this thesis the expression is used with the acronym *WoM*, and if nothing else is stated it will be referring to the act of sharing offline. In cases where it is referring to *WoM online* or at Facebook it will clearly be stated.

**Gourmet;** As this thesis concerns two brands, which both have been categorised within the gourmet category, this term will be defined as: "...a cultural ideal associated with the culinary arts of fine food and drink or haute cuisine, which is characterised by refined, even elaborate preparations and

*presentations of aesthetically balanced meals of several contrasting, often quite rich courses."* (Wikipedia, 2013).

**Facebook Strategies;** Throughout this thesis a reference to the two case brands' *Facebook strategies* will be made. However, it is important to emphasise that these strategies are not explicit nor have they been provided to this thesis by the brands. The term is covering the two brands' different approaches and usage of Facebook, and therefore it was found most applicable to use this term.



## Appendix 2 – Interview guide, Johan Bülow

### Interviewguide til Johan Bülow, Founder, LAKRIDS

#### TRENDS/SAMFUND?

1. Hvordan fik du ideen til at lave gourmet lakrids?
  - a. Var du inspireret af en trend/tendens?
2. Hvordan opfatter du forholdet mellem lakrids og danskerne?

#### PRODUKT:

3. Hvilke overvejelser havde du i forhold til brandet's navn?
4. Hvilken betydning tror du det har, at dit eget navn indgår i brand navnet?
5. Hvilke værdier står LAKRIDS for?
6. Hvilken historie forsøger du at fortælle med LAKRIDS?
7. Er det vigtigt for dig at forbrugerne kender til historien bag LAKRIDS? Hvorfor?
8. Er der en sammenhæng mellem brandets historie og din egen personlige historie?
9. Hvad er vigtigt at forbrugerne ved og husker om brandet?
10. Hvilket segment forsøger LAKRIDS at ramme?

#### PROMOTION:

11. Hvilke former for markedsføring benytter LAKRIDS sig af?
  - a. Er der en strategi, hvilken?
12. Hvilken identitet ønsker I at skabe for LAKRIDS?
  - a. Hvordan forsøger I at opbygge denne?
13. Hvor er det vigtigst for LAKRIDS at være til stede for at nå forbrugerne?
14. Differentiere I jer i forhold til de markeder I er tilstede på? Hvordan og hvorfor?

#### SOCIALE MEDIER:

15. Hvilke sociale medier benytter LAKRIDS? Hvordan?
  - a. Strategi?
16. Hvilke overvejelser gjorde I jer inden i begav jer ud på de sociale medier?
  - a. Fordele/ulemper
  - b. Hvad gjorde udfaldet?
17. Hvilken betydning har de sociale medier for brandet LAKRIDS?
  - a. Hvilke fordele og ulemper har der været/er der?
18. Hvilken betydning har forbrugernes tilstedeværelse på de sociale medier for jeres brand?
  - a. Fordele/ulemper?
19. Oplever I forbrugerne som en del af brandet på de sociale medier?
  - a. Hvordan?
20. Hvordan bruger LAKRIDS sociale medier internationalt?
  - a. Fordele/ulemper?
  - b. Kulturelle udfordringer?
21. Hvad er planen for at internationalisere LAKRIDS via de sociale medier?
  - a. Strategi?

#### NU & FREMTIDEN:

22. Hvordan følger LAKRIDS med tiden?
  - a. Hvordan reagerer I på de trends og ændringer der sker i samfundet i dag?
23. Hvor ser du brandet om 10 år?
  - a. Hvordan vil I nå derhen?
24. Vil brandets identitet /historie ændre sig? Hvordan?
25. Hvilken betydning forestiller du dig at sociale medier kommer til at have for brandet i fremtiden?

#### PLACE:

26. Hvilke overvejelser gør I jer når I udvælger distributører? Hvorfor?
  - a. Tror du dette spiller ind på forbrugernes opfattelse af brandet? Hvorfor/hvorfor ikke?
27. Hvorfor har I valgt at åbne egne butikker?

## Appendix 3 – Interview guide, Mikkel Borg Bjergsø

### Interviewguide til Mikkel Borg Bjergsø, Founder, Mikkeller

#### TRENDS/SAMFUND

1. Hvordan fik du ideen at lave gourmet øl?
  - a. Var du inspireret af en tendens/trend?
2. Hvordan opfatter du forhold mellem øl og danskerne?

#### PRODUKT

3. Hvilke overvejelser havde du/I i forhold til brandets navn?
4. Hvilken betydning tror du det har, at dit eget navn indgår i brand navnet?
5. Hvilke værdier står Mikkeller for?
6. Hvilken historie forsøger du at fortælle med Mikkeller?
  - a. ...og hvordan fortæller du historien?
7. Er det vigtigt for dig at forbrugerne kender til historien bag Mikkeller? Hvorfor?
8. Er der en sammenhæng mellem brandets historie og din egen personlige historie?
9. Hvad er vigtigt for dig at forbrugerne ved og husker om brandet?
10. Hvilket segment forsøger Mikkeller at ramme? (beskrivelse)

#### PROMOTION

11. Hvilke former for markedsføring benytter Mikkeller sig af?
  - a. Er der en strategi, hvilken?
12. Hvilken identitet ønsker I at skabe for Mikkeller?
  - a. Hvordan forsøger I at opbygge denne?
13. Hvor er det vigtigst for Mikkeller at være tilstede for at nå forbrugerne?
14. Differentiere I jer i forhold til de markeder I er tilstede på? Hvordan og hvorfor?

#### SOCIALE MEDIER

15. Hvilke sociale medier benytter Mikkeller? Hvordan?
  - a. Strategi?
16. Hvilke overvejelser gjorde I jer før I begav jer ud på de sociale medier?
  - a. Fordele/ulemper?
  - b. Hvad gjorde udfaldet?
17. Hvilken betydning har de sociale medier for brandet Mikkeller?
  - a. Hvilke fordele og ulemper har der været/er der?
18. Hvilken betydning har forbrugernes tilstedeværelse på de sociale medier for jeres brand?
  - a. Fordele/ulemper?
19. Oplever I forbrugerne som en del af brandet på de sociale medier?
  - a. Hvordan?
20. Hvordan bruger I de sociale medier internationalt?
  - a. Fordele/ulemper?
  - b. Er der nogle kulturelle udfordringer?

#### NU & FREMTIDEN

21. Hvordan følger brandet Mikkeller med tiden?
  - a. Hvordan reagerer I på de trends og ændringer der sker i samfundet i dag?
22. Hvor ser du brandet om 10 år?
  - a. Hvordan vil I nå dertil?
23. Vil brandets identitet/historie ændre sig? Hvordan?
24. Hvilken betydning forestiller du dig at sociale medier kommer til at have for brandet i fremtiden?

#### PLACE

25. Hvilke overvejelser gør I jer når I udvælger distributører? Hvorfor?
  - a. Tror du dette spiller ind på forbrugernes opfattelse? Hvorfor/hvorfor ikke?
26. Hvorfor har du valgt at åbne egne barer?

## **Appendix 4 – Interview guide, LAKRIDS Online Manager**

### **Interviewguide til Rie Vasehus, Online Manager, LAKRIDS**

#### **HVEM ER DU?**

1. Hvad er din baggrund?
2. Hvad laver du i dag?
3. Hvad består dit job i?

#### **SOCIALE MEDIER**

4. Hvad er jeres social media strategi?
5. Hvordan har brandets udvikling været på de sociale medier?
  - a. Hvilke udfordringer/muligheder har I mødt?
6. Hvordan kommunikerer I med forbrugerne via sociale medier?
7. Hvad er brandets relation til forbrugerne på de sociale medier?
8. Hvilke fordele/ulemper er der ved forbrugernes indblanding og engagement?
  - a. Hvordan håndteres dette?
9. Hvordan forsøger I at genere I nye forbrugere til brandets sociale medie sider?
  - a. Og hvordan sørger I for at holde på dem?
10. Hvad er det brandet gerne vil formidle via de sociale medier?
  - a. Hvordan formidles dette?
11. Hvordan kommunikerer I brandets budskab og værdier?
12. Hvad ligger til grund for at I har valgt at køre det med en national/international profil på sociale medier?
13. Har I mødt/oplevet nogle kulturelle forskelle? Hvilke?
  - a. Hvordan har I håndteret disse?
14. Hvordan vil brandets tilstedeværelse på de sociale medier udvikle sig i fremtiden?
15. Hvordan måler I effekten af de sociale medier?
  - a. (Er det muligt at få disse resultater?)

## Appendix 5 – Interview guide, Social Media Expert

### Interviewguide til Martin Rubæk, Social Media Expert, Brandhouse

#### **HVEM ER DU?**

- 27. Hvad er din baggrund?
- 28. Hvad laver du i dag?
- 29. Hvad består dit job i?
- 30. Hvad er din relation til Lakrids by Johan Bülow?

#### **SOCIALE MEDIER**

- 31. Hvilken betydning har sociale medier i dag?
  - a. Hvad er de stærkeste og svageste sider ved sociale medier, set fra et brands synspunkt?
- 32. Ser du det som nødvendigt at danske brands er tilstede på sociale medier?
  - a. Hvorfor?
  - b. Hvilket socialt medie ser du som det vigtigste? (nu og tidligere)
  - c. Hvad er de strategiske overvejelser
- 33. Ser du sociale medier som en fordel for nye danske brands?
  - a. Hvorfor og hvordan?
- 34. Hvilke overvejelser bør nye danske brands gøre sig før de bevæger sig ud på de sociale medier?
- 35. Hvad er forskellen på at vælge en international profil vs. en national profil på de sociale medier?
  - a. Fordele/ulemper
- 36. Hvilke kulturelle udfordringer møder brands på de sociale medier?
  - a. Hvordan kommer de til udtryk overfor brandet?
- 37. Hvordan overkommer man kulturelle forskelle på de sociale medier?
- 38. Hvordan kan nye danske brands måle effekten af de sociale medier?
  - a. Har du oplevet at nogle måder er bedre at gøre det på end andre?
- 39. Hvilken form for kommunikation skal man benytte sig af i opstarten som nyt brand på de sociale medier?
- 40. Hvordan har udviklingen været inde for de sociale medier?
- 41. Hvordan tror du at fremtiden kommer til at se ud?
- 42. Hvordan mener du at man skal tage højde for kulturelle forskelle på de sociale medier?
- 43. Hvordan ser du forbrugerens rolle på et brand's site på de sociale medier?

## **Appendix 6 – Interview guide, Fans**

### **Interview person information**

Navn:

Alder:

Postnr.:

Stilling/uddannelse:

Civilstatus:

Ønskes anonymitet:

### **Om BRAND**

1. Hvornår og hvordan lærte du BRAND at kende?
2. Har du en yndlings lakrids/øl? Hvilken?
3. I hvilke situationer køber du BRAND?
4. Hvor køber du BRAND?
5. Kender du til historien bag BRAND?
6. Hvad forbinder du med BRAND?
  - a. Hvilke associationer giver BRAND dig?
7. Hvad synes du om BRAND?
8. Opfatter du BRAND som et dansk brand eller et internationalt brand? Hvorfor?
9. Er BRAND et vigtigt brand for dig? Hvorfor?
10. Hvilke andre brands er vigtige for dig?

### **Sociale Medier**

11. Hvilke sociale medier benytter du dig af?
12. Hvor tit er du inde på disse?
13. Hvad bruger du primært de sociale medier til?
14. Hvilke brands følger du på de sociale medier? Hvorfor?
15. Hvilke brands er du aktiv omkring på sociale medier? Hvorfor og hvordan er du aktiv?
16. Tænker du over hvordan du opbygger din profil på de sociale medier? Hvordan?
17. Er det vigtigt at andre kan se hvad du liker?
18. Hvad tænker du om brands, der ikke bruger sociale medier?
19. Synes du, at det er vigtigt at et brand er tilstede på de sociale medier? Hvorfor?
20. Føler du dig tættere knyttet til et brand når du følger dem på de sociale medier? På hvilken måde?
21. Udveksler du ofte information/erfaringer om brands med andre brugere? Hvordan?

### **BRAND på de sociale medier**

22. Hvorfor følger du BRAND?
23. Hvordan følger du BRAND?
  - a. Hvad er dit engagement og hvorfor?
24. Hvad føler du at du får ud af at følge BRAND?
25. Ville du kunne undvære at følge dem på de sociale medier? Hvorfor/hvorfor ikke?
26. Hvordan oplever du miljøet på de sociale medier omkring BRAND? (nationalt/globalt?)
27. Hvilken betydning har det for dig at BRAND har en international profil på de sociale medier?
28. Hvad synes du om de post som BRAND skriver på de sociale medier?
  - a. Hvad giver det dig?
29. Overordnet set, hvordan vil du beskrive kommunikationen (post) fra BRAND?
30. Hvor ofte læser du post fra BRAND?
31. Hvad omhandler de BRAND's post du oftest læser?
  - a. Hvad er det ved disse post som tiltaler dig?
32. Hvor ofte læser du posts andre forbrugere ligger op på BRAND?
33. Hvad tænker du når andre skriver noget om BRAND på de sociale medier?
34. Hvordan påvirker det dig når andre skriver noget om BRAND?
  - a. Er det noget som påvirker din opfattelse af BRAND? Hvordan?
35. Udveksler du ofte information/erfaringer om BRAND med andre brugere? Hvordan?
36. Hvad synes du at BRAND gør godt på de sociale medier?
37. Hvad synes du BRAND kunne gøre bedre på de sociale medier?

## **Appendix 7 – Interview guide, Non-Fans**

### **Interview person information**

Navn:

Alder:

Postnr.:

Stilling/uddannelse:

Civilstatus:

Ønskes anonymitet:

### **Om BRAND**

38. Hvornår og hvordan lærte du BRAND at kende?
39. Har du en yndlings lakrids/øl? Hvilken?
40. I hvilke situationer køber du BRAND?
41. Hvor køber du BRAND?
42. Kender du til historien bag BRAND?
43. Hvad forbinder du med BRAND?
  - a. Hvilke associationer giver BRAND dig?
44. Hvad synes du om BRAND?
45. Opfatter du BRAND som et dansk eller internationalt brand? Hvorfor?
46. Er BRAND et vigtigt brand for dig? Hvorfor?
47. Hvilke andre brands er vigtige for dig?

### **Sociale Medier**

48. Hvilke sociale medier benytter du dig af?
49. Hvor tit er du inde på disse?
50. Hvad bruger du primært de sociale medier til?
51. Hvilke brands følger du på de sociale medier? Hvorfor?
52. Hvilke brands er du aktiv omkring på sociale medier? Hvorfor og hvordan er du aktiv?
53. Tænker du over hvordan du har opbygget din profil på sociale medier? Hvordan?
54. Er det vigtigt at andre kan se hvad du liker?
55. Hvad tænker du om brands, der ikke bruger sociale medier?
56. Synes du at det er vigtigt at et brand er tilstede på de sociale medier? Hvorfor?
57. Føler du dig tættere knyttet til brand når du følger dem på de sociale medier? På hvilken måde?
58. Udveksler du ofte information/erfaringer om brands med andre brugere? Hvordan?

### **Dit forhold til BRAND**

59. Hvorfor følger du ikke BRAND?
60. Hvordan holder du dig opdateret om BRAND?
61. Udveksler du ofte information/erfaringer om BRAND med andre forbrugere? Hvordan?
62. Hvordan oplever du miljøet omkring BRAND?
63. Hvad skulle BRAND gøre for at du ville følge dem på de sociale medier?

## Appendix 8 – E-mail correspondence with Gallup

### Mail 1

sverre.riis.christensen@tns-gallup.dk

Til: rolsted.malene@gmail.com

Cc: catrinechristoffersen@gmail.com

SV: SV: Værdiansættelse af CBBE modellen

September 4, 2013 2:36 PM

[Skjul oplysninger](#)

4

1 bilag, 4 KB

Arkiver ▼

Vis

Hej,

Jeg kom lige til at checke lidt grundigere, hvordan vi værdisatte byggeklodserne i CBBE. Den metode jeg fortalte jer, er udmærket, men jeg glemte at sige, at I så også skal huske at kompensere for forskelligt antal byggeklodser ved at summere personens procenter og dividere med antallet af spørgsmål.

Faktisk lavede jeg en snedigere metode i virkeligheden:

Eks. 1 Vi har en fempunkt skala fra 1 til 5, hvor 5 er bedst. Der er 5 spørgsmål i byggeklodsen. Altså er den højeste opnåelige score 25 (5 spm. besvaret med 5). Respondentens procentopfyldelse i byggeklodsen beregnes så som summen af hans svar i klodsen:  $3-4-4-3-5=19$  og procenten som  $19/25*100=76\%$ .

Eks. 2 vi har en 5punkt skala fra 1 til 5, hvor 5 er bedst. Der er 4 spørgsmål i klodsen. Den højest opnåelige score er 20 ( $4*5$ ). Svarene er:  $1-3-2-1$ .  $7/20*100=35\%$ .

Og hvis I hellere vil have 1 som bedst, sådan at skemaet har bedst til venstre, så skal I compute variable i SPSS som 6-x, det vender datasættet, så 5 er højest i beregningen og ved ikke (hvis I har det) bliver 6. Det løser I ved at indsætte en betingelse først i computen i formen (ikke syntaks ☺): IF VAR=0, NEWVAR=0, ELSE NEWVAR=6-VAR og det bliver så helt rigtigt, jf følgende eksempel:

Eks. 3 5-punkt fra 1 til 5, hvor 1 er bedst, 6 spørgsmål i klodsen. Svarene: 5-5-3-4-2-0 bliver til  $1+1+3+2+4+0=11$ , som div. med 30 bliver 37%, og det er jo ganske rigtigt noget skidt, som svarene også viser (husk 5 er dårligst i dette eksempel).

Denne metode kræver ikke compensation for forskelligt antal spørgsmål i klodserne, den er selvjusterende, fordi vi altid sammenligner med maksimal scoren og vi inddrager ved ikke som nul (med begge skalavendinger).

Det var bare det, jeg ville gøre jer opmærksom på.

**Sverre Riis Christensen**

Associate Director

Business Solutions



## Mail 2

sverre.riis.christensen@tns-gallup.dk  
Til: catrinechristoffersen@gmail.com  
Cc: rolsted.malene@gmail.com  
SV: Værdiansættelse af CBBE modellen

September 5, 2013 10:00 AM

[Skjul oplysninger](#)

5

1 bilag, 4 KB

Arkiver ▼

Vis

Se nedenfor i rødt

**Sverre Riis Christensen**

Associate Director

Business Solutions

**Fra:** Catrine Christoffersen [mailto:catrinechristoffersen@gmail.com]

**Sendt:** 5. september 2013 09:49

**Til:** Christensen, Sverre R. (TSCOE)

**Cc:** [rolsted.malene@gmail.com](mailto:rolsted.malene@gmail.com)

**Emne:** Re: Værdiansættelse af CBBE modellen

Hej Sverre,

Tusind tak for din uddybning af metoden.

Se mere

Dette har vi meget svært ved at se hvordan vi skal opstille på en 5-punkts skala, men føler stadig det er relevant at spørge om i forhold til "Salience".

Kan man henholdsvis analysere dem på følgende måde:

1. Hvis respondenterne svarer Lakrids by Johan Bülow uhjulpet må dette vil svare til et 5 tal? **Enig**
2. Hvis de krydser af at de kender Lakrids by Johan Bülow i spørgsmål 2 må det vil også svare til et 5 tal? **Giv kun 3**  
I begge tilfælde vil det betyde at man enten får 0 eller 5.
3. Kan vi lade respondenterne krydse alle brands af til alle situationer, men nøjedes med at koncentrere os om hvilke situationer Lakrids by Johan Bülow får krydset af, og for hver situation han bliver valgt til giver det 1 så han max kan få 7? Og bør dette være 5 situationer i stedet for 7? **Hvis I bruger procentmodellen, kan det sagtens være 7. I skal så sætte antallet af situationer valgt i forhold til 7, så får I en procent for bredden i salience.**

Kan det gøres således eller skal alle spørgsmål kunne besvares på en 5-punkts skala for at det kan lade sig gøre i SPSS? **Det er enklest at måle byggeklodserne på 5-pkt skalaer (for respondenterne), men der er intet til hinder for at blande, jf ovenfor. Den samlede salience kan beregnes som max 5 på dybde i kendskab plus maks 7 på bredde i kendskab, det er 12 under divisionsstregen og fex 3 i dybde og 2 i bredde giver  $5/12 \cdot 100$ , så det fungerer fint.**

## Mail 3

**sverre.riis.christensen@tns-gallup.dk**   
Til: catrinechristoffersen@gmail.com  
Cc: rolsted.malene@gmail.com  
SV: Værdiansættelse af CBBE modellen

September 5, 2013 11:23 AM  
[Skjul oplysninger](#)

6

1 bilag, 4 KB Arkiver Vis

I har helt misforstået det ☺

Hvis uhjulpet kendskab, så 5.  
Hvis ikke uhjulpet kendskab, men hjulpet kendskab, så 3  
Hvis hverken uhjulpet eller hjulpet kendskab, så 0

Og hertil kan I så lægge de maksimale 7 points for 7 brugsanledninger som udtryk for bredde i salience.

**Sverre Riis Christensen**  
Associate Director  
Business Solutions

## Mail 4

**sverre.riis.christensen@tns-gallup.dk**   
Til: catrinechristoffersen@gmail.com  
Cc: rolsted.malene@gmail.com  
SV: Værdiansættelse af CBBE modellen

September 16, 2013 9:18 AM  
[Skjul oplysninger](#)

7

2 bilag, 51 KB Arkiver Vis

Jeres kammerat har til dels ret, men han/hun overser et simpelt faktum.

Overbegrebet hedder summerede skalaer og faktoranalyse er én måde at skabe en summeret skala.

Min måde er en anden – og enklere – måde at gøre det på.

Og jeres beskrivelse er ikke korrekt.

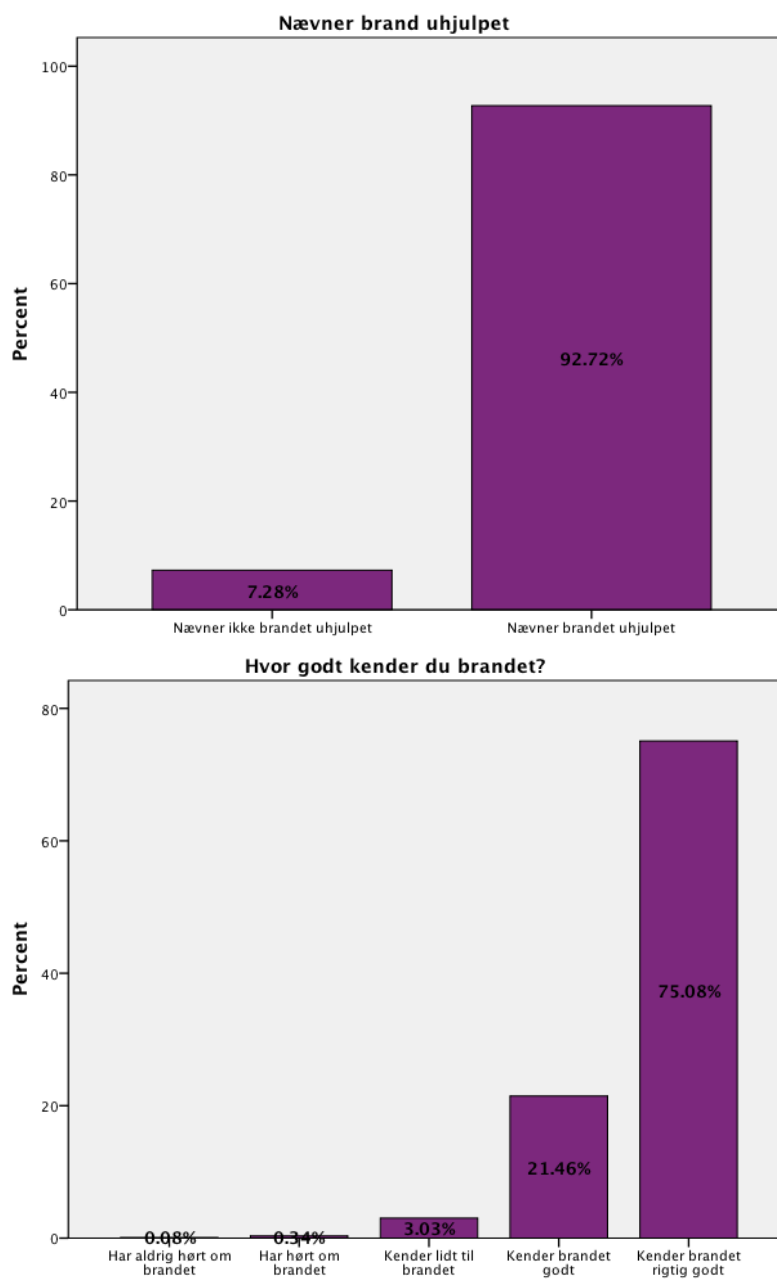
Hvis der er 6 udsagn i en blok, er maksimum for en person 30 points. Hvis han har scoret 24 points, skal han tildeles værdien  $24/30 \cdot 100 = 80\%$ . Den næste har måske 18 points –  $18/30 \cdot 100 = 60\%$  - og i gennemsnit er der således scoret  $(80\% + 60\%)/2 = 70\%$ . Tallet 100 har intet med antal respondenter at gøre, det er det, man skal gange med for at få en brøk til at blive til procent (ellers ville I have talværdierne 0,8 og 0,6).

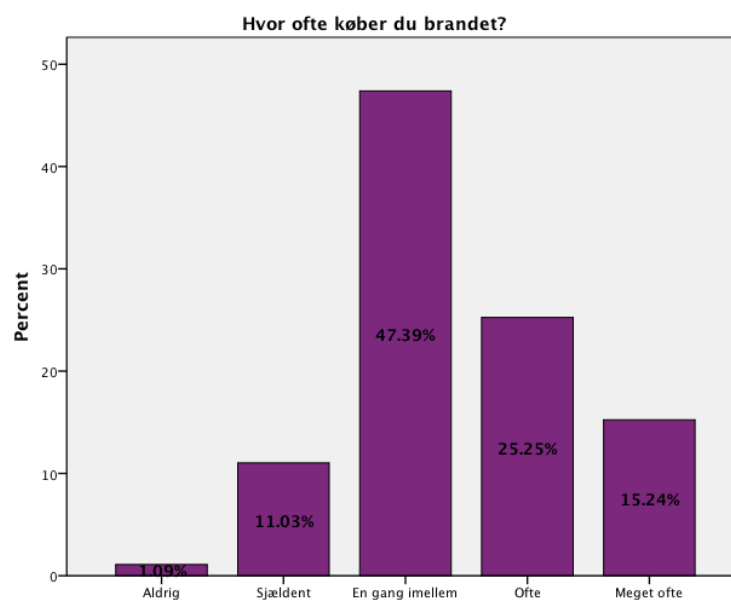
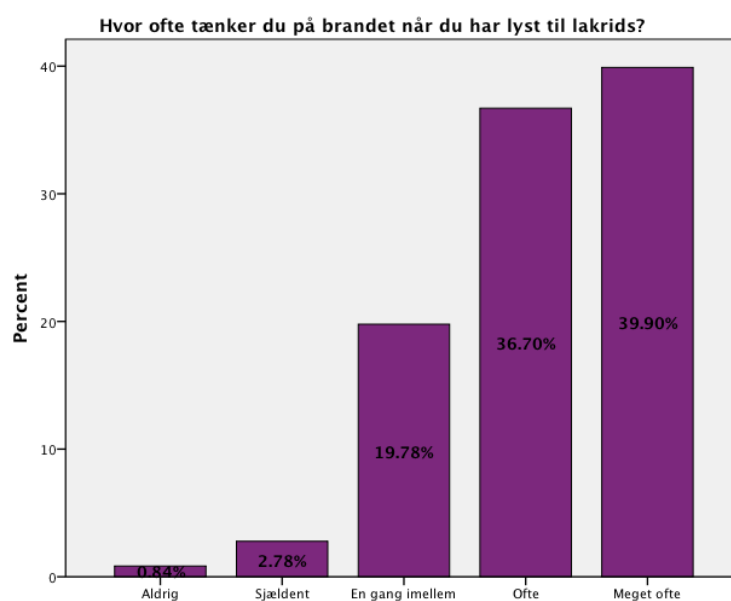
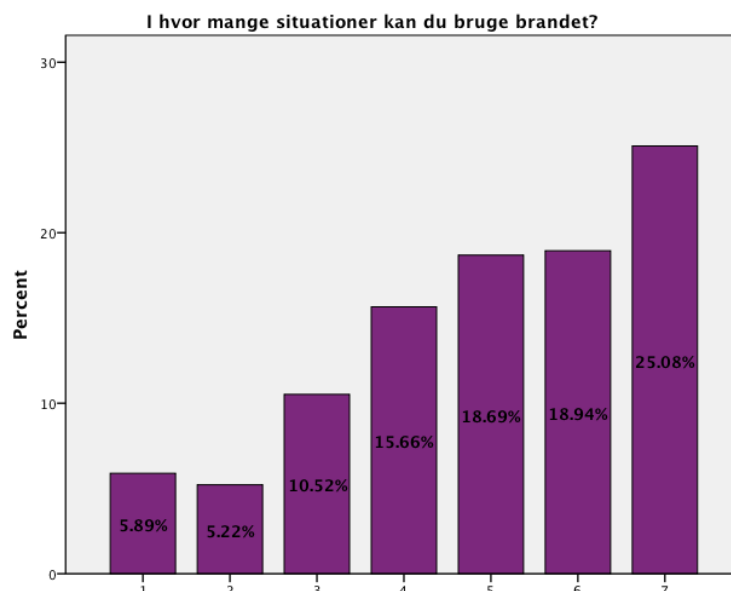
I SPSS beregner I den nye variabel ved hjælp af compute-statements for hver byggekods og behandler derefter de nye variable som kontinuerte variable (ikke kategoriske), hvor talværdien altså skal tages bogstaveligt. Rapportering i gennemsnit.

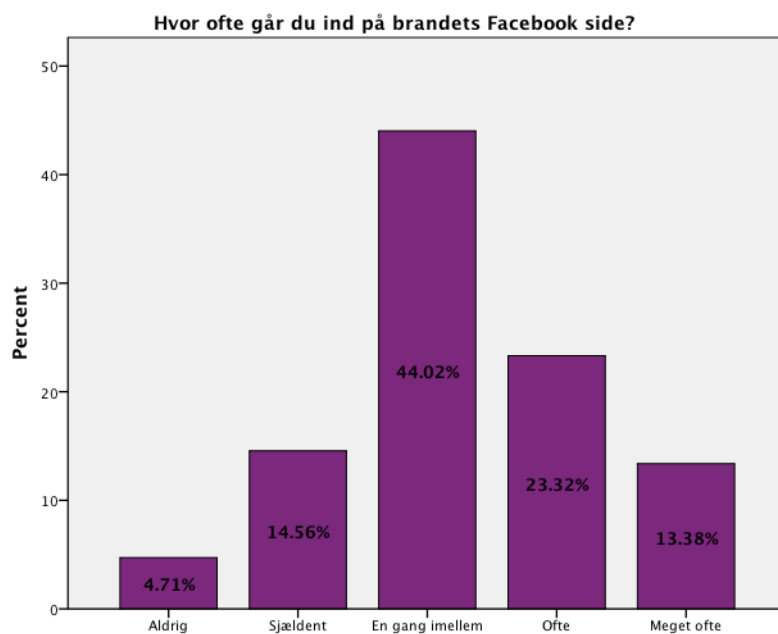
**Sverre Riis Christensen**  
Associate Director  
Business Solutions

## Appendix 9 – Survey Results, LAKRIDS

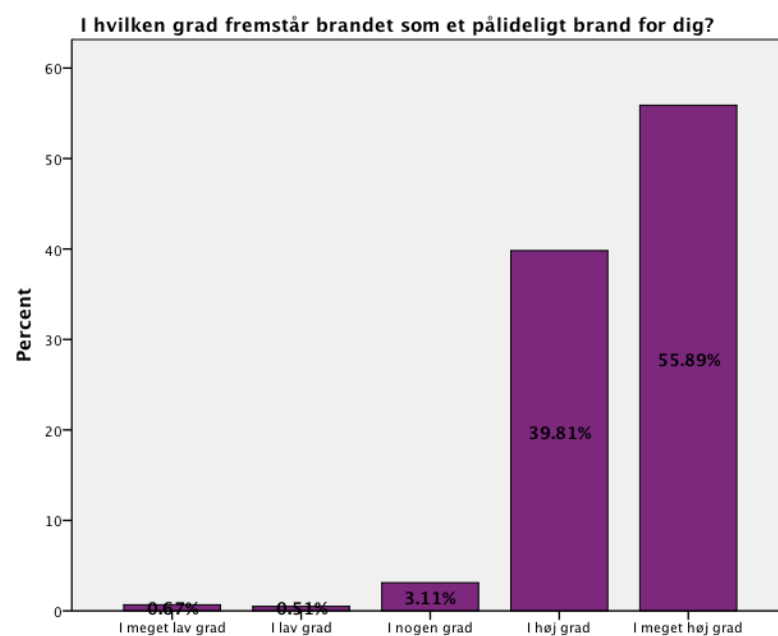
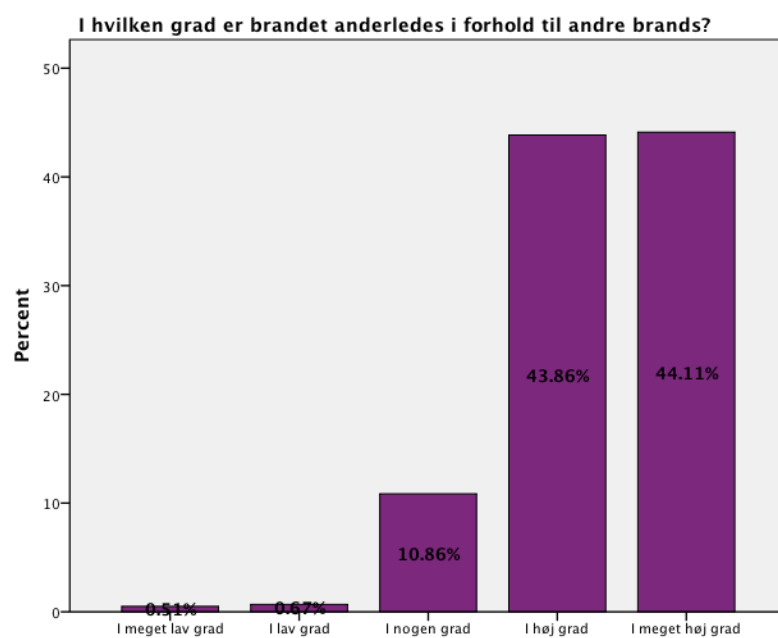
### BRAND SALIENCE



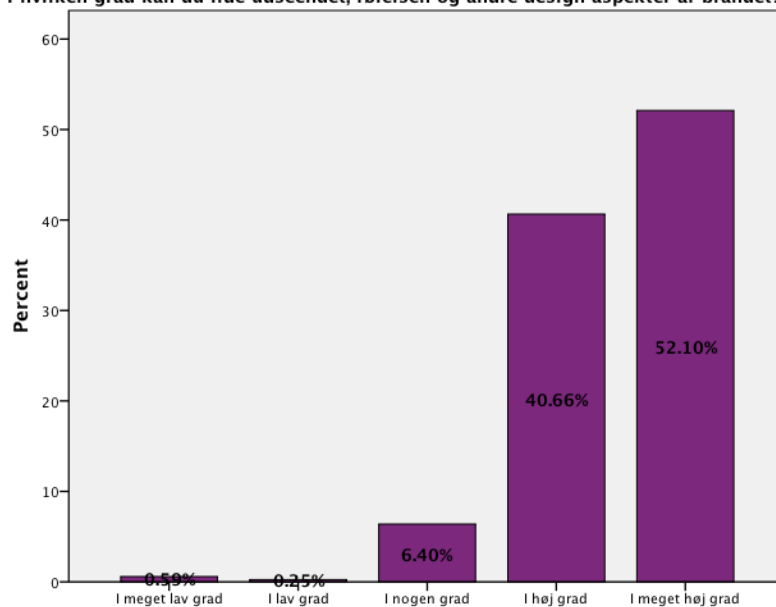




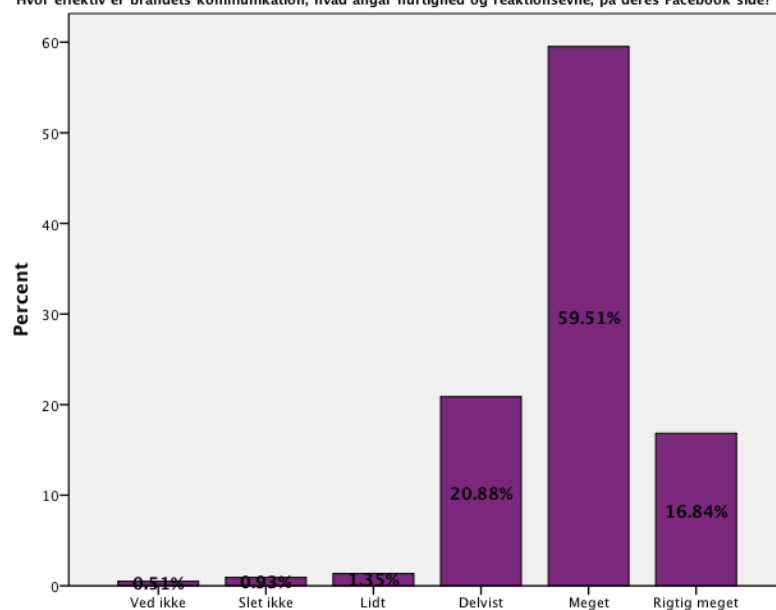
## BRAND PERFORMANCE



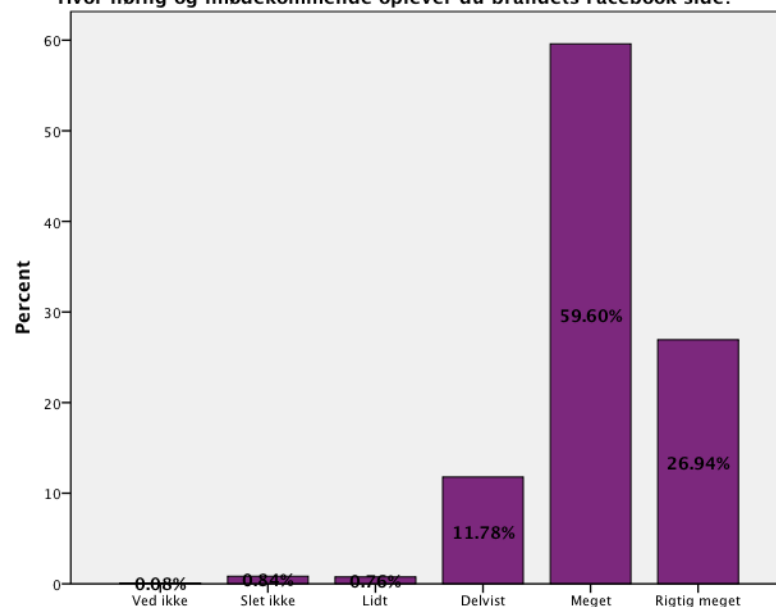
I hvilken grad kan du lide udseendet, følelsen og andre design aspekter af brandet?



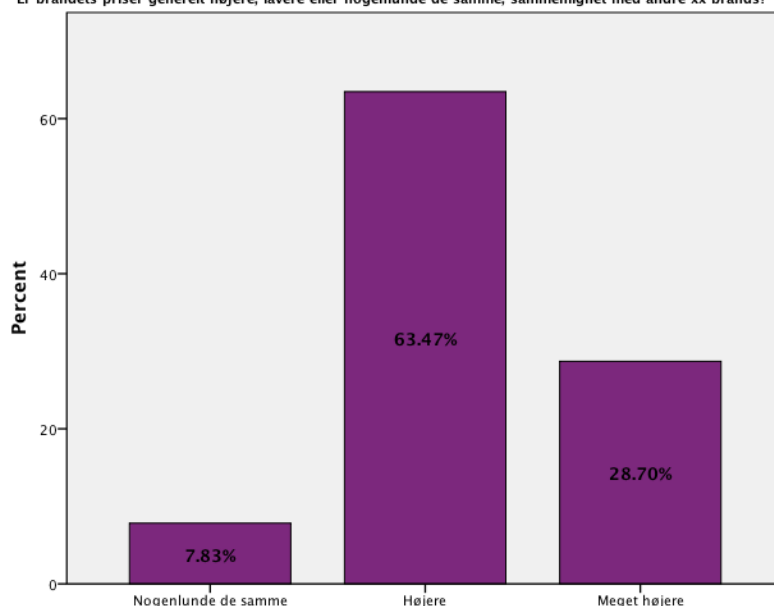
Hvor effektiv er brandets kommunikation, hvad angår hurtighed og reaktionsevne, på deres Facebook side?



Hvor høflig og imødekommende oplever du brandets Facebook side?

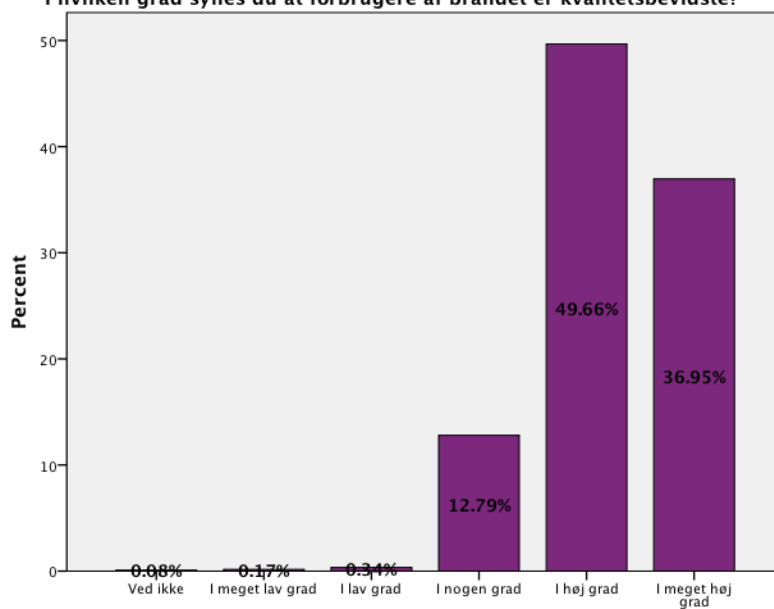


Er brandets priser generelt højere, lavere eller nogenlunde de samme, sammenlignet med andre xx brands?

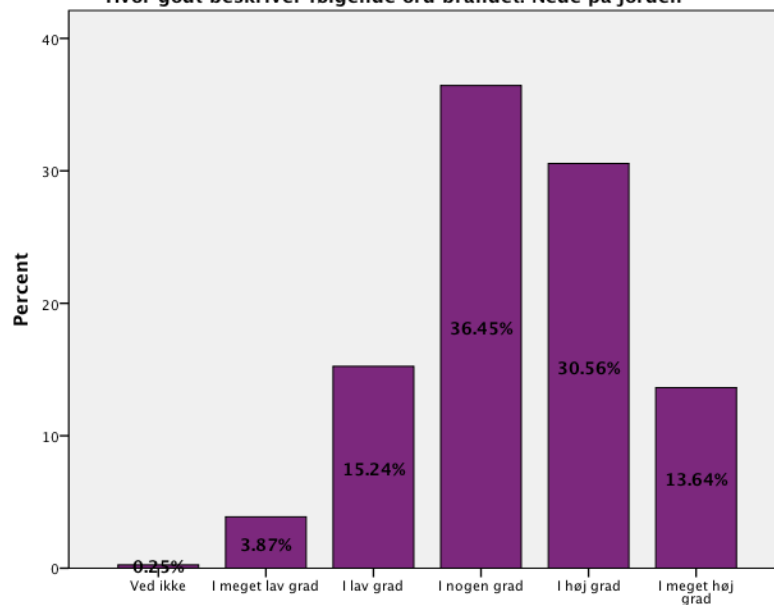


## BRAND IMAGERY

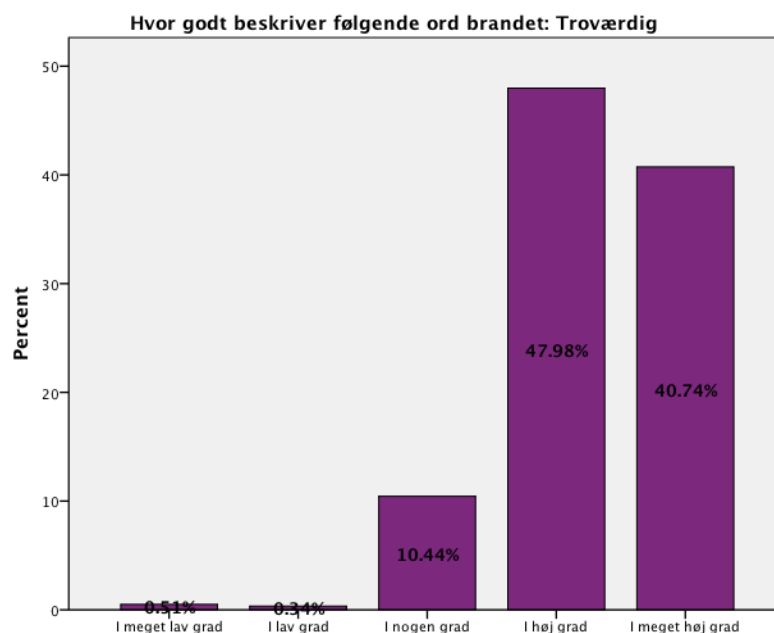
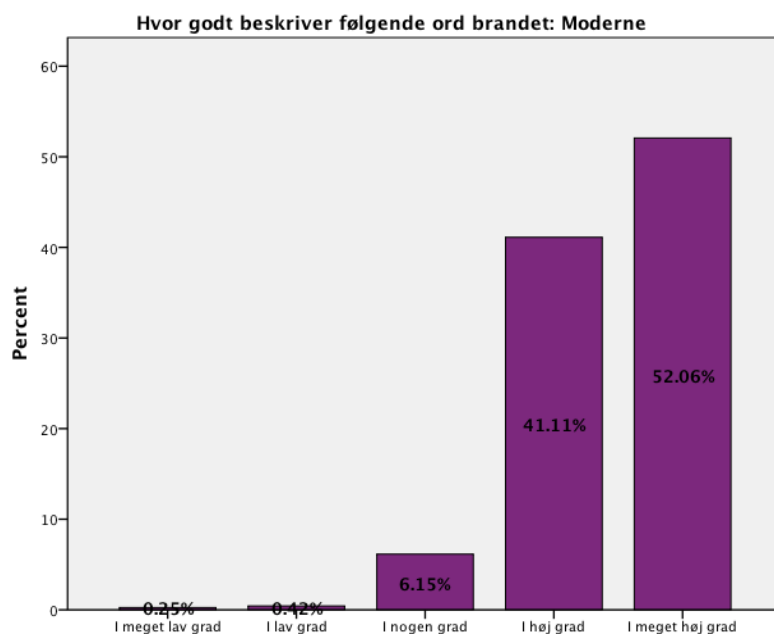
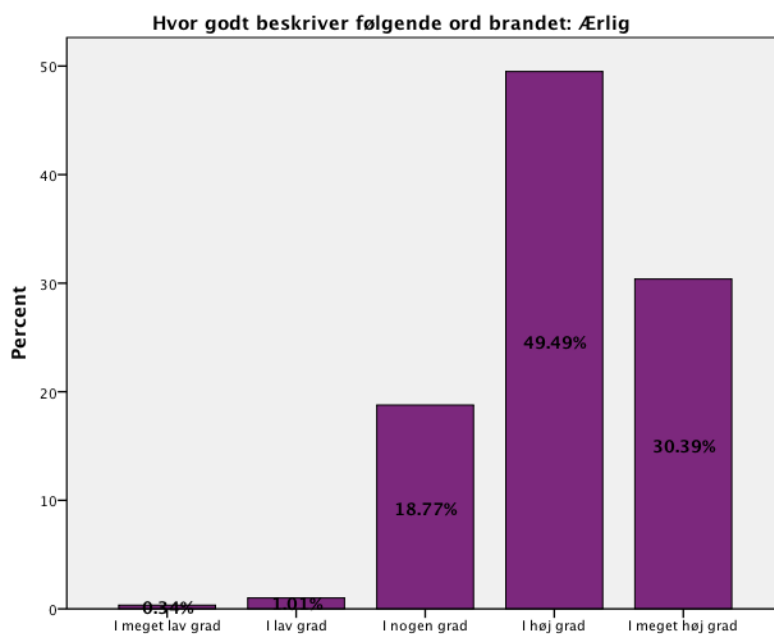
I hvilken grad synes du at forbrugere af brandet er kvalitetsbevidste?

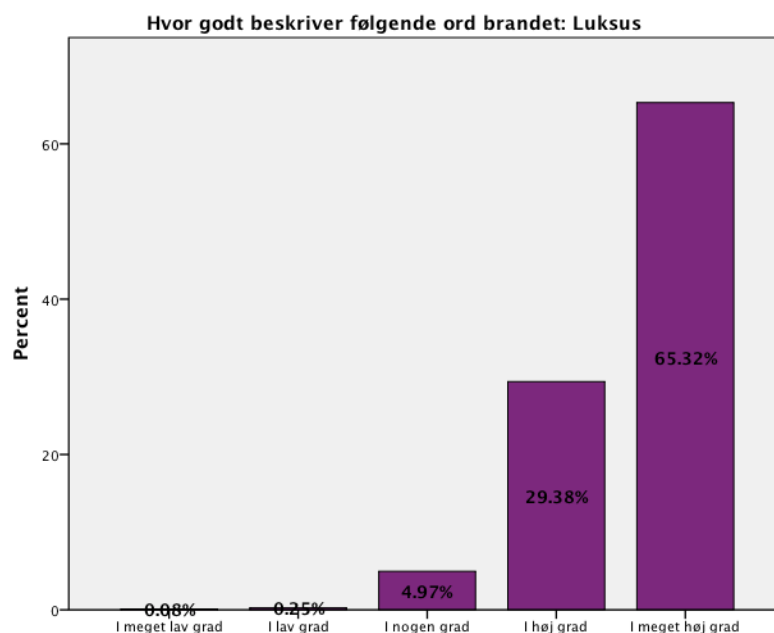
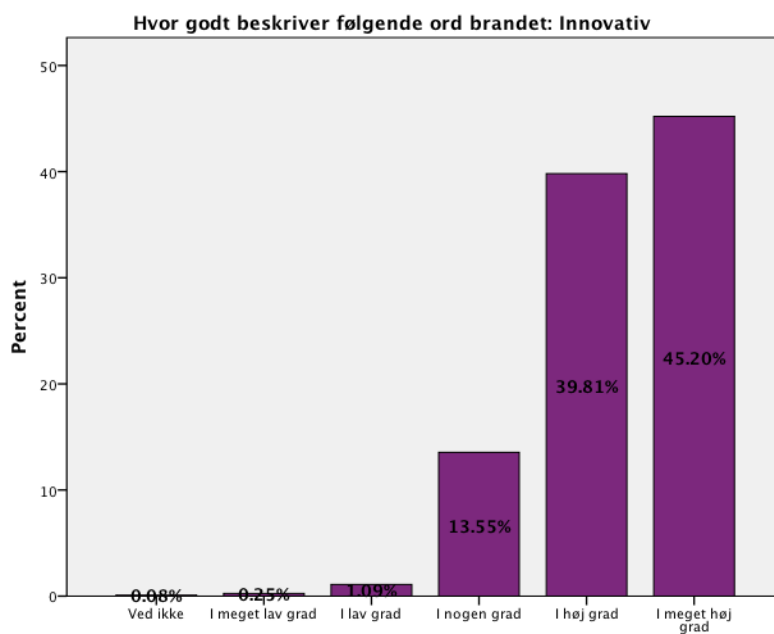
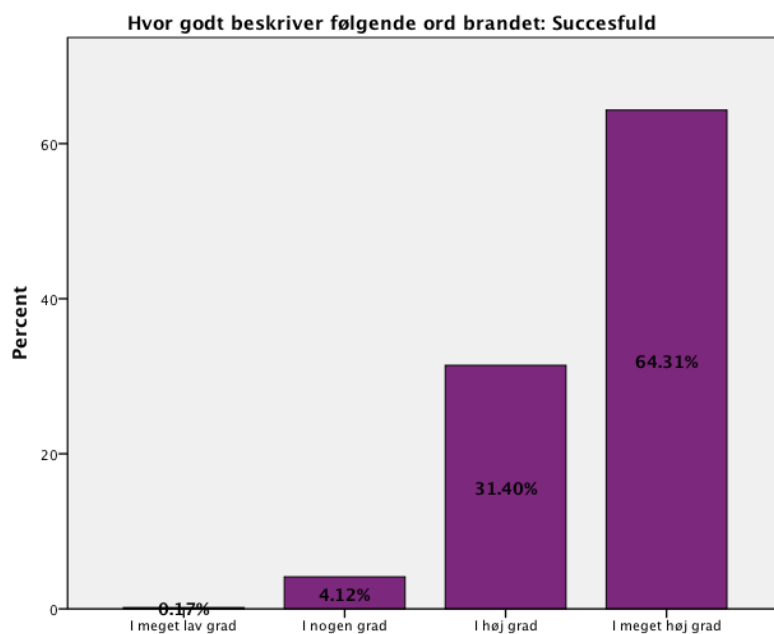


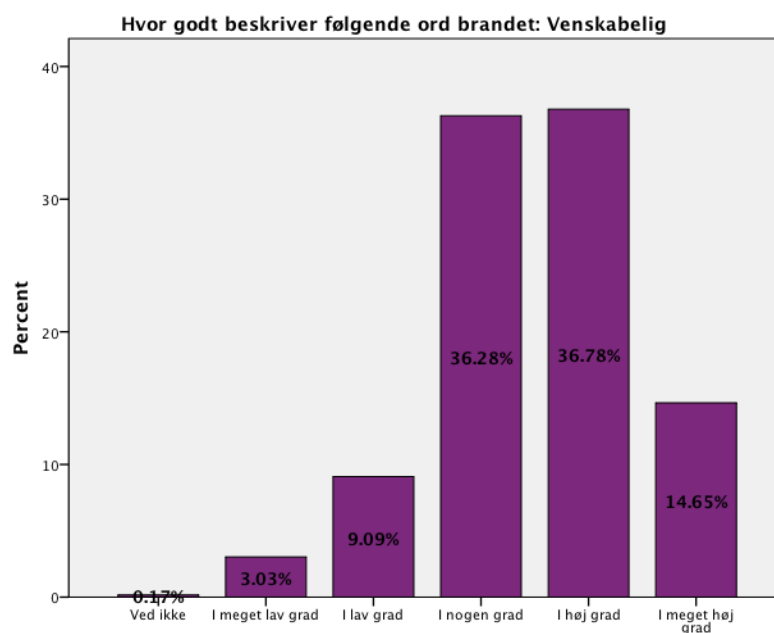
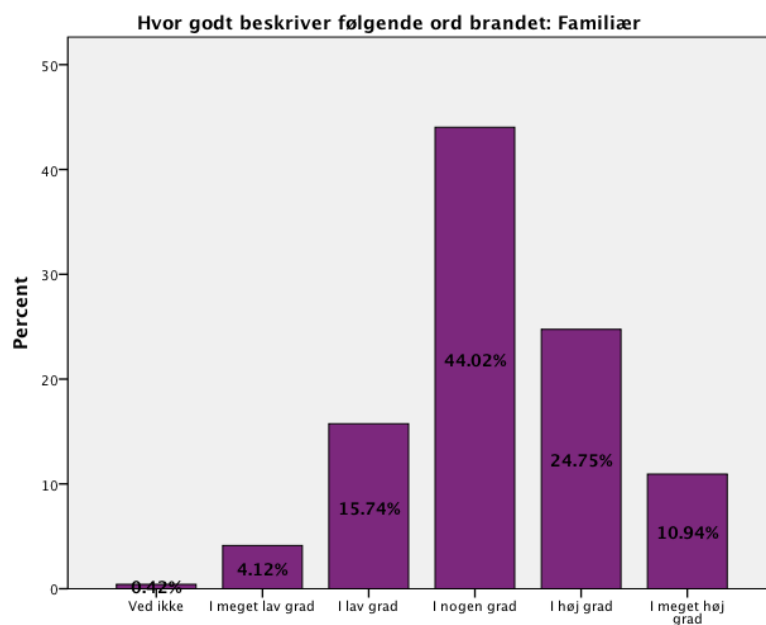
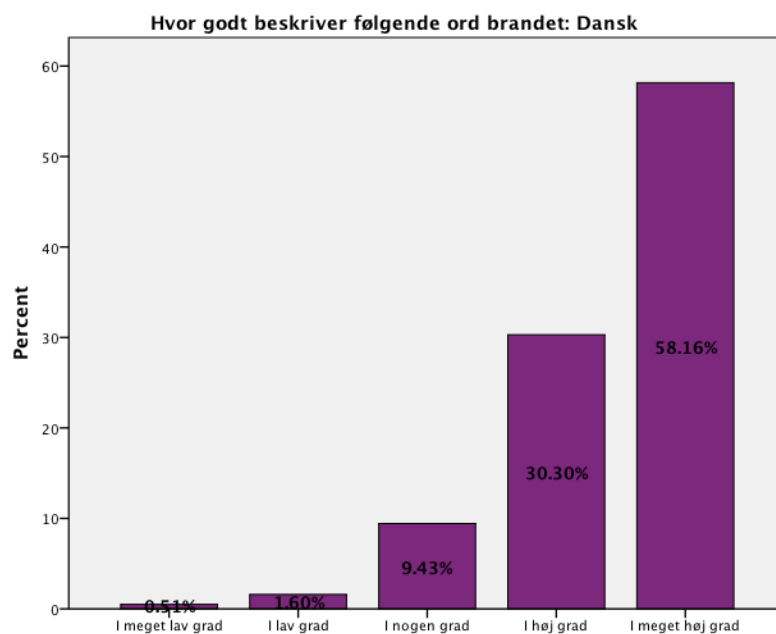
Hvor godt beskriver følgende ord brandet: Nede på jorden

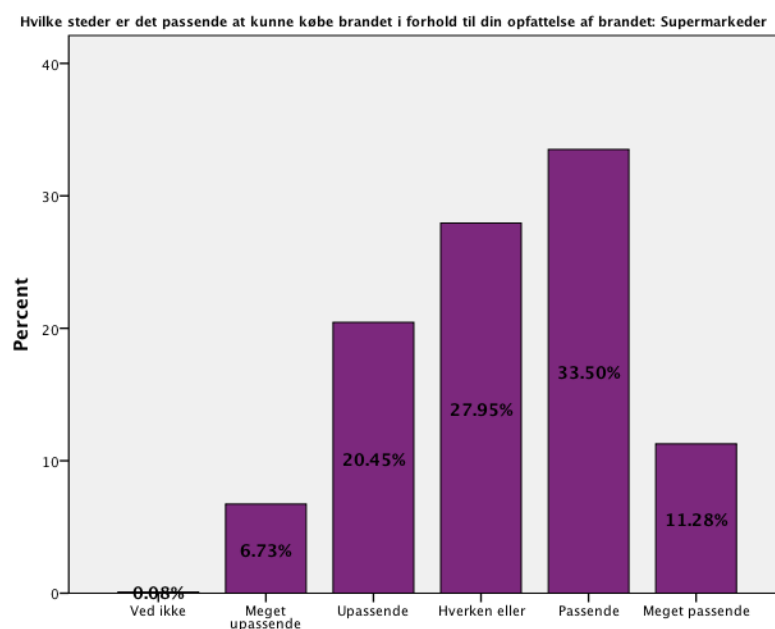
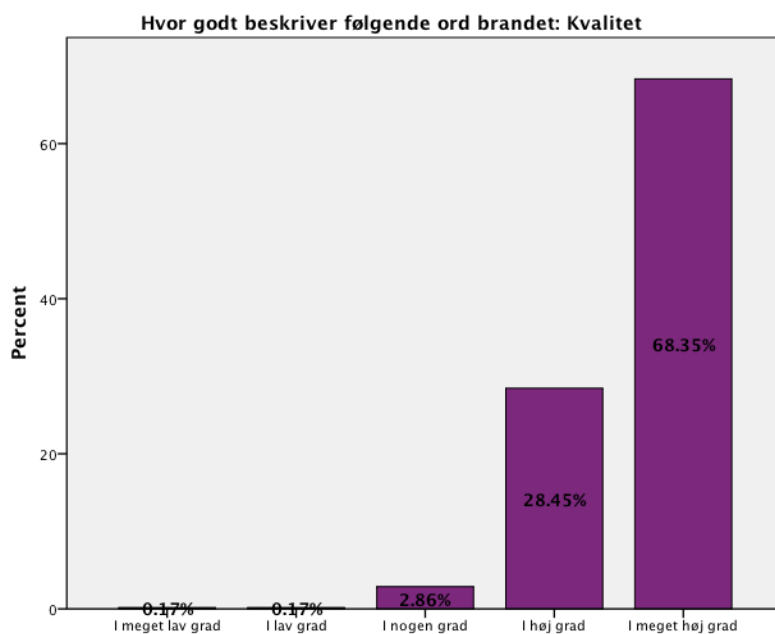
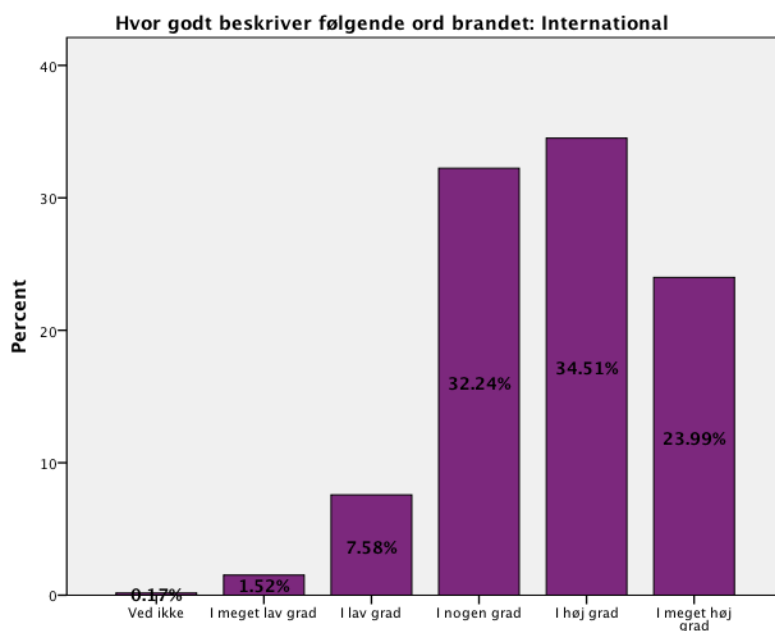




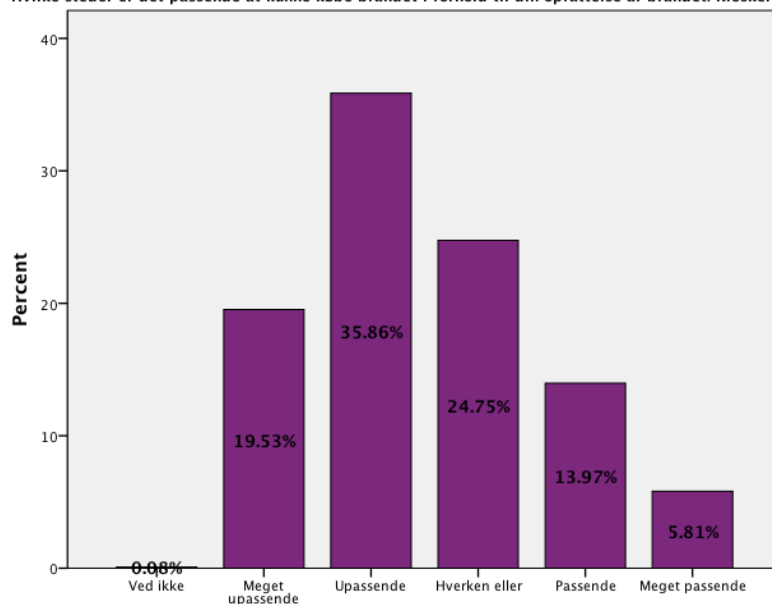




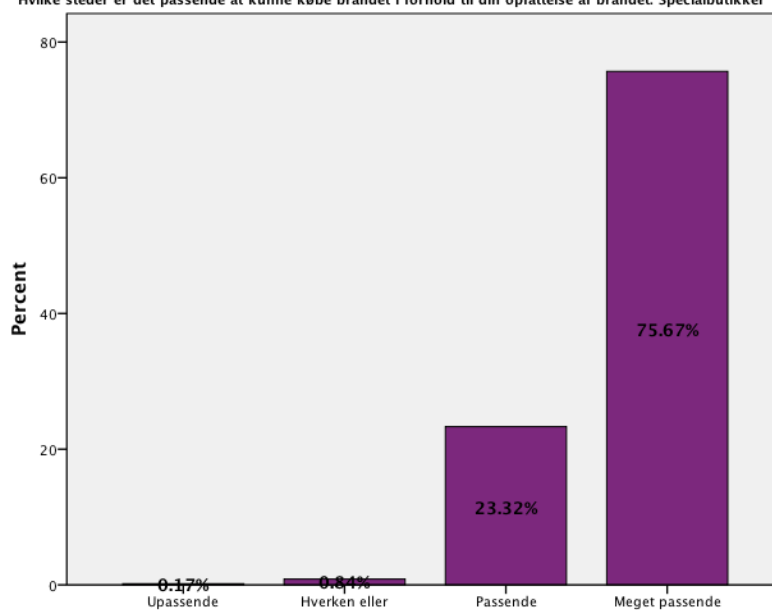




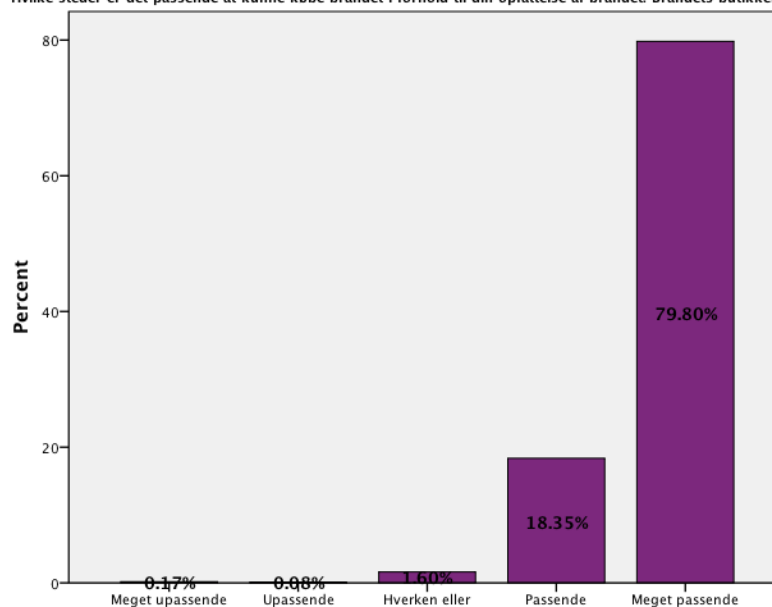
Hvilke steder er det passende at kunne købe brandet i forhold til din opfattelse af brandet: Kiosker

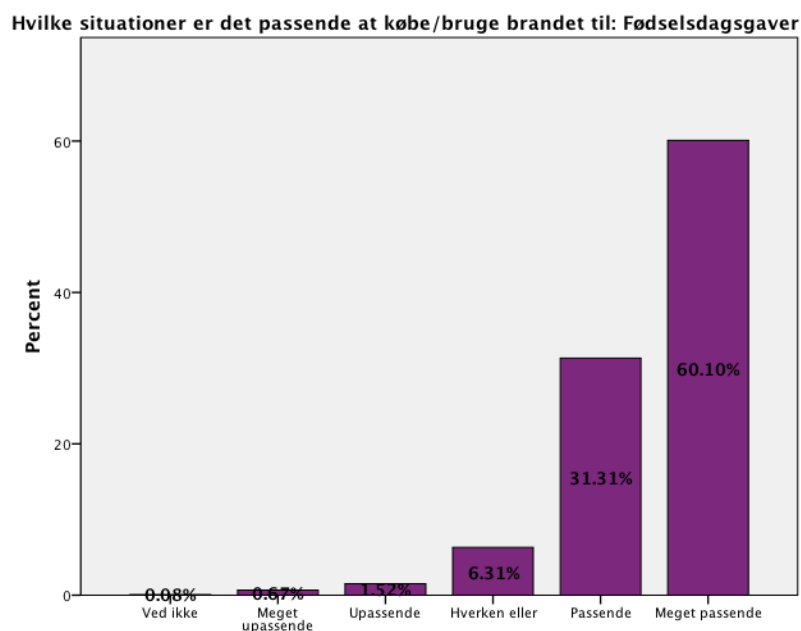
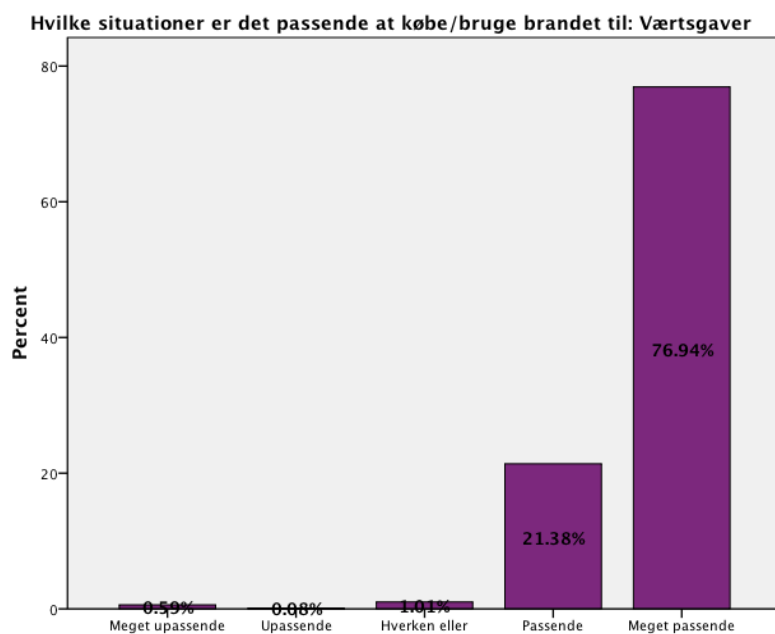
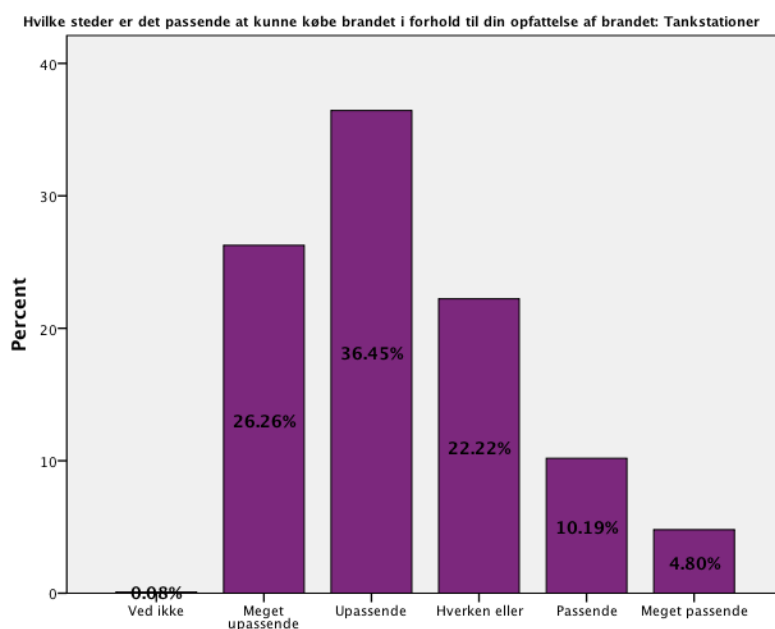


Hvilke steder er det passende at kunne købe brandet i forhold til din opfattelse af brandet: Specialbutikker

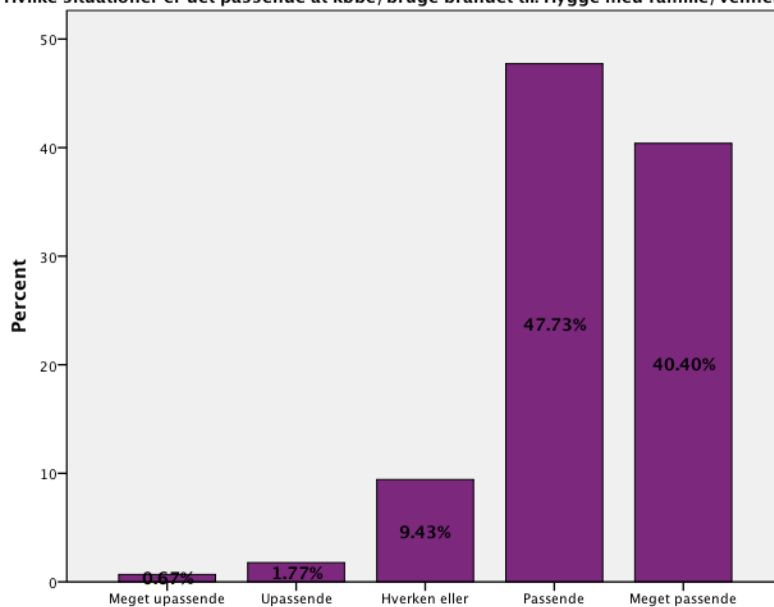


Hvilke steder er det passende at kunne købe brandet i forhold til din opfattelse af brandet: Brandets butikker

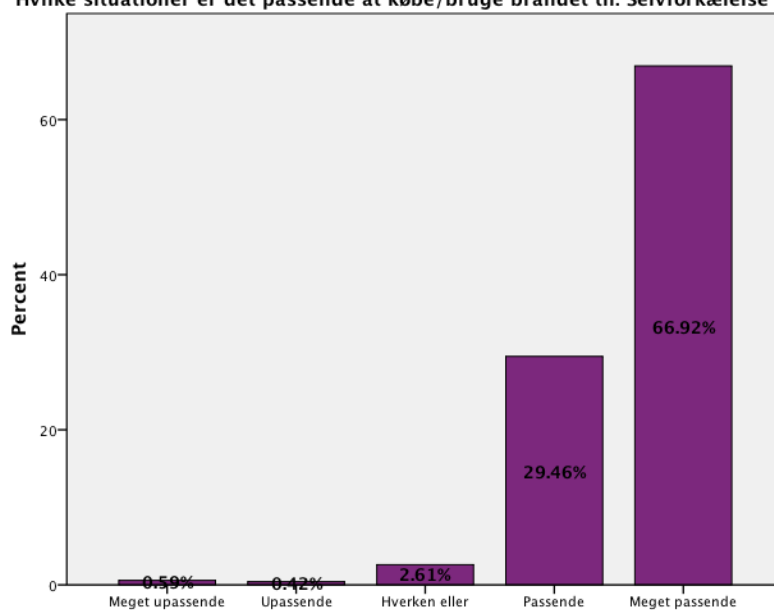




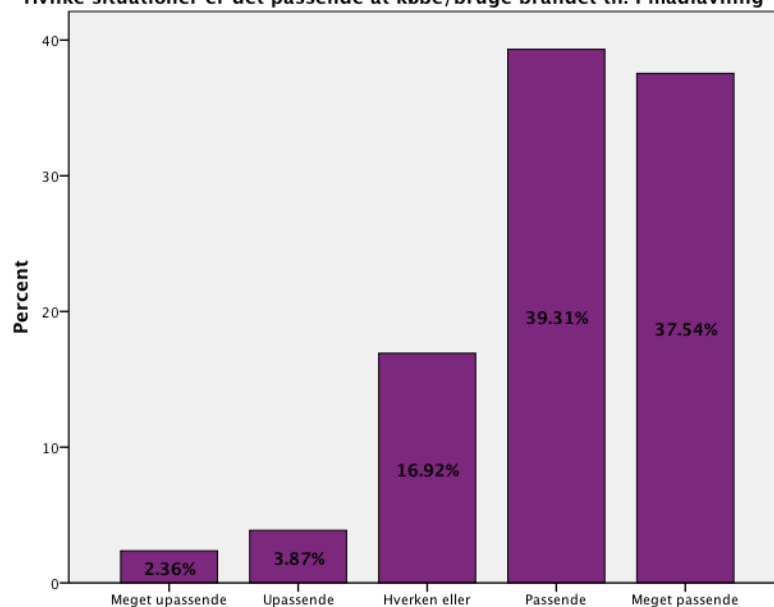
Hvilke situationer er det passende at købe/bruge brandet til: Hygge med familie/venner



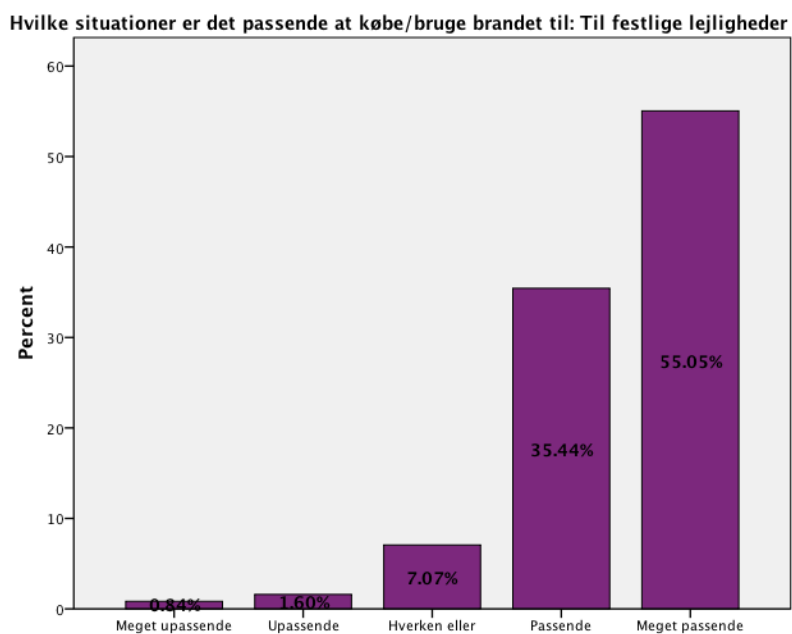
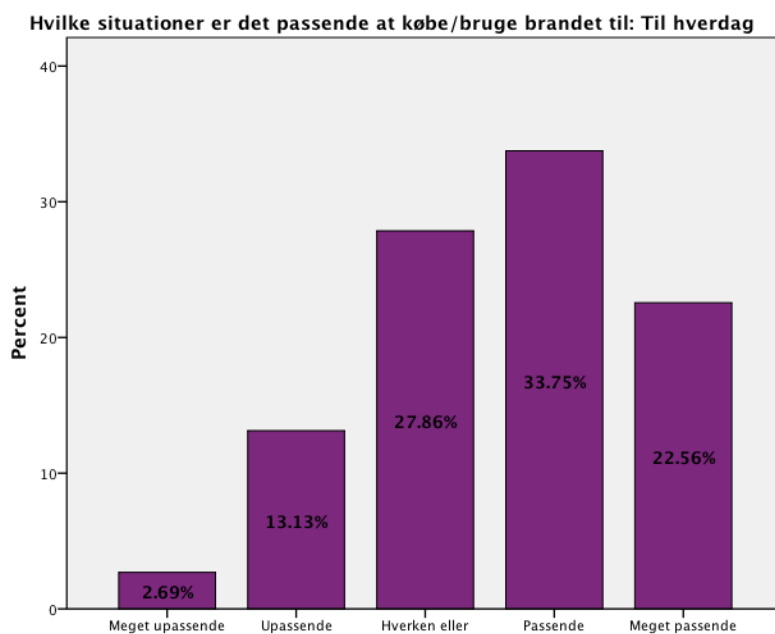
Hvilke situationer er det passende at købe/bruge brandet til: Selvforkælelse



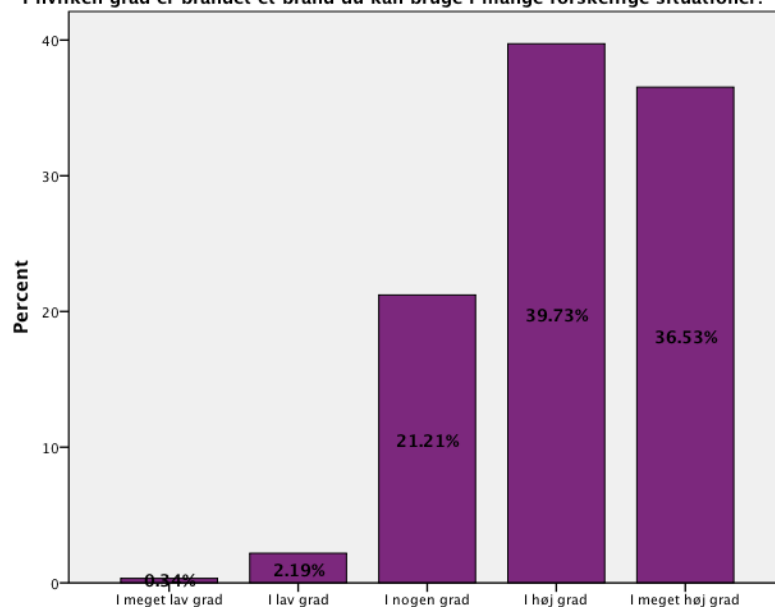
Hvilke situationer er det passende at købe/bruge brandet til: I madlavning

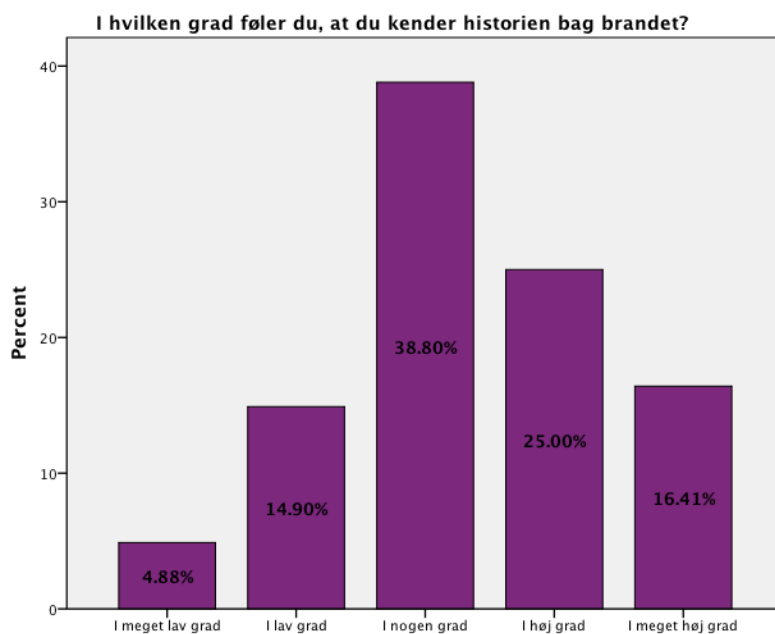
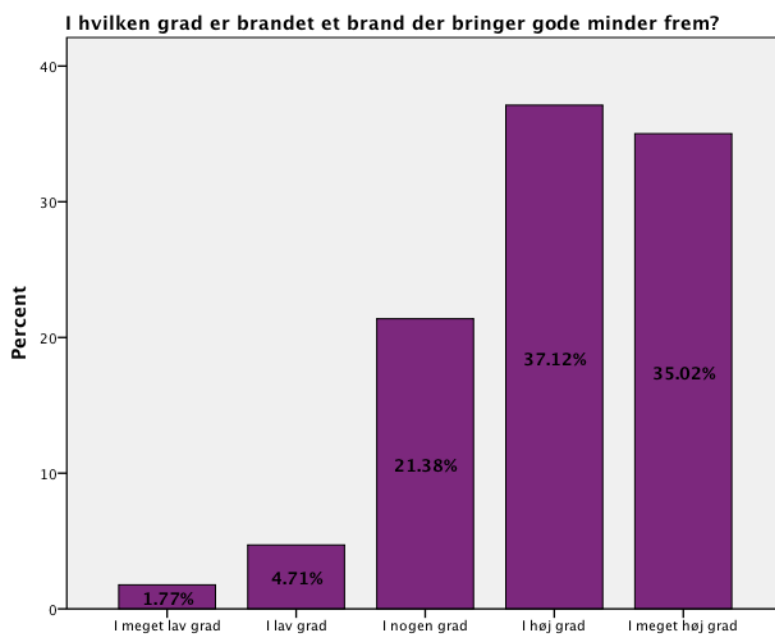




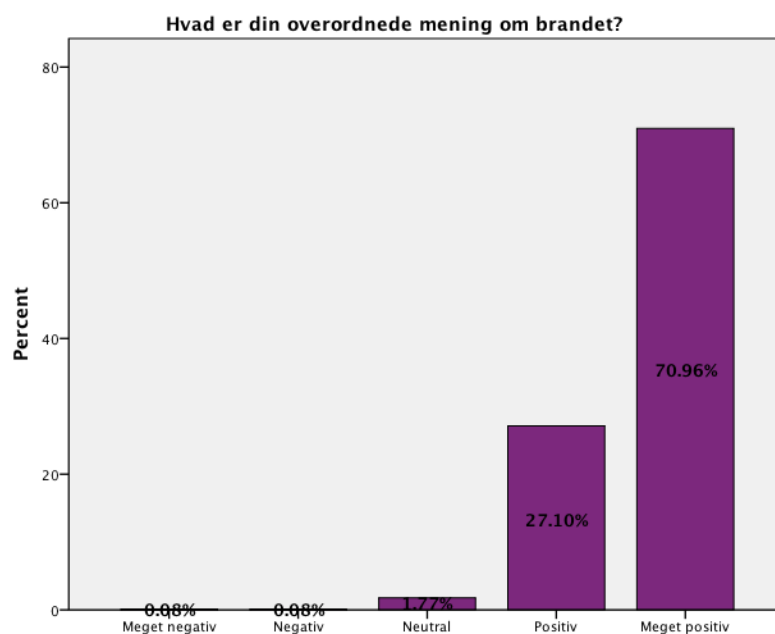


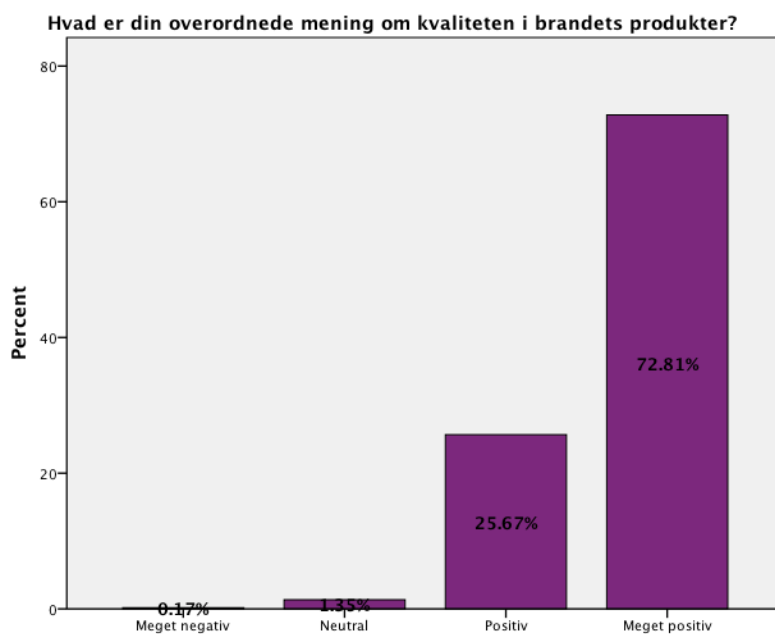
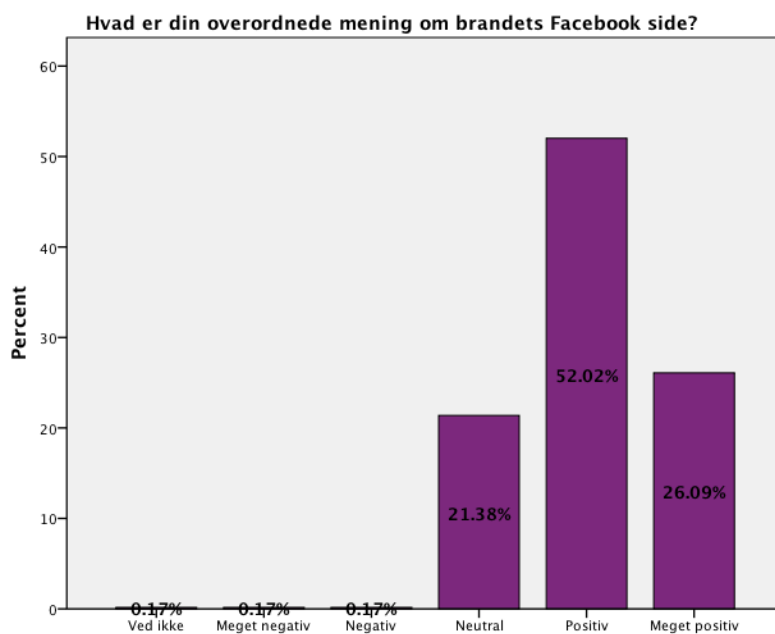
**I hvilken grad er brandet et brand du kan bruge i mange forskellige situationer?**



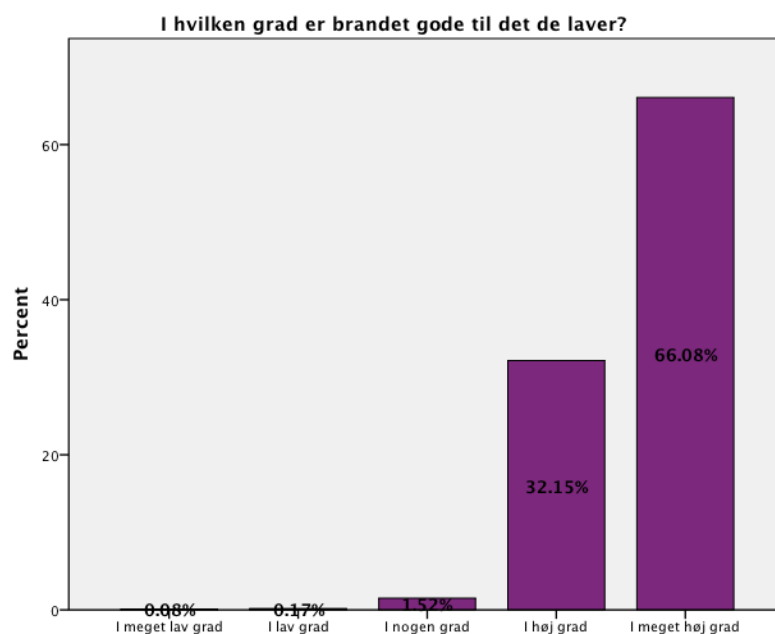


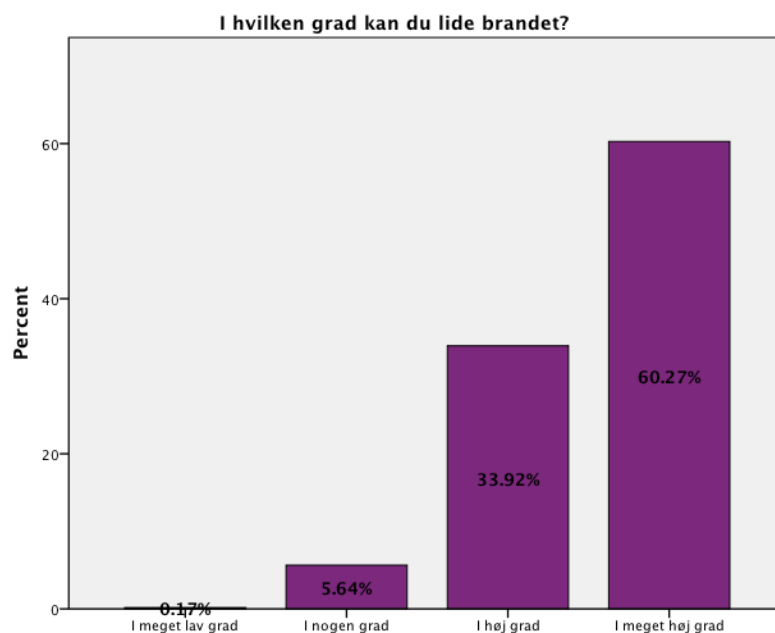
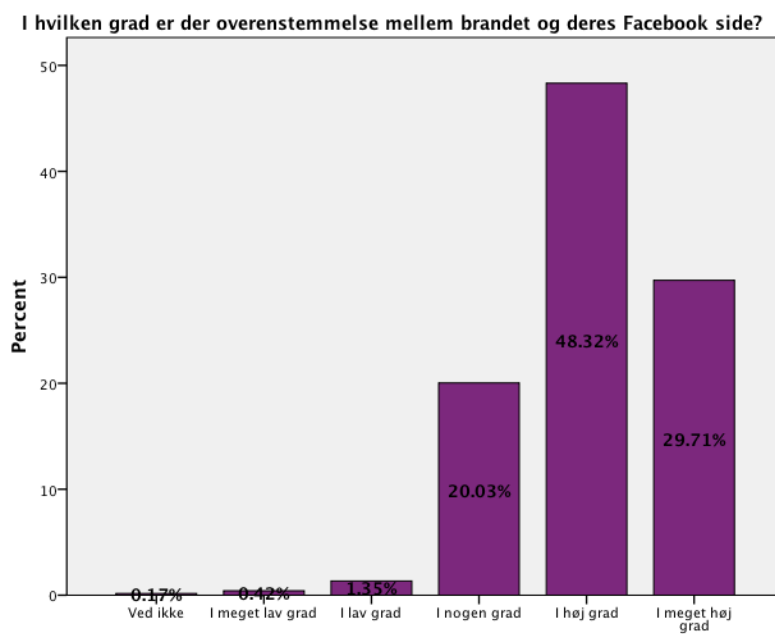
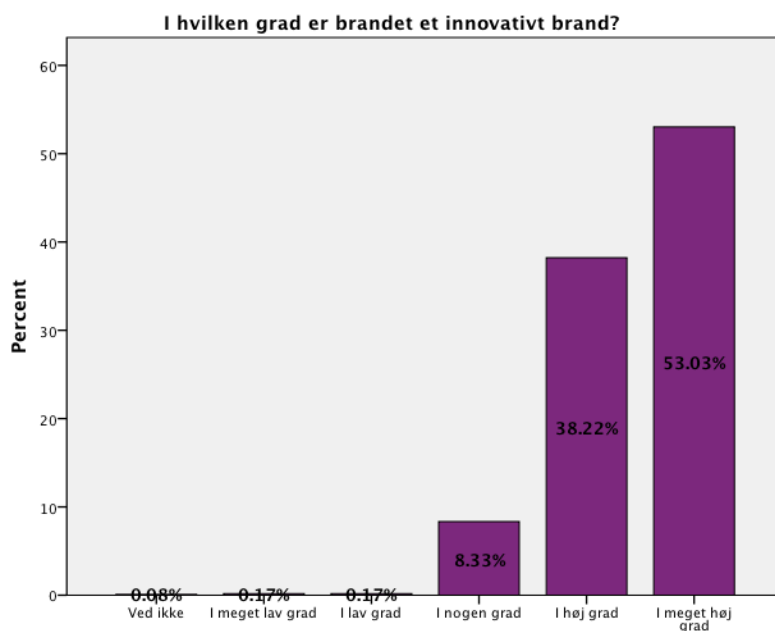
## BRAND JUDGEMENTS - QUALITY

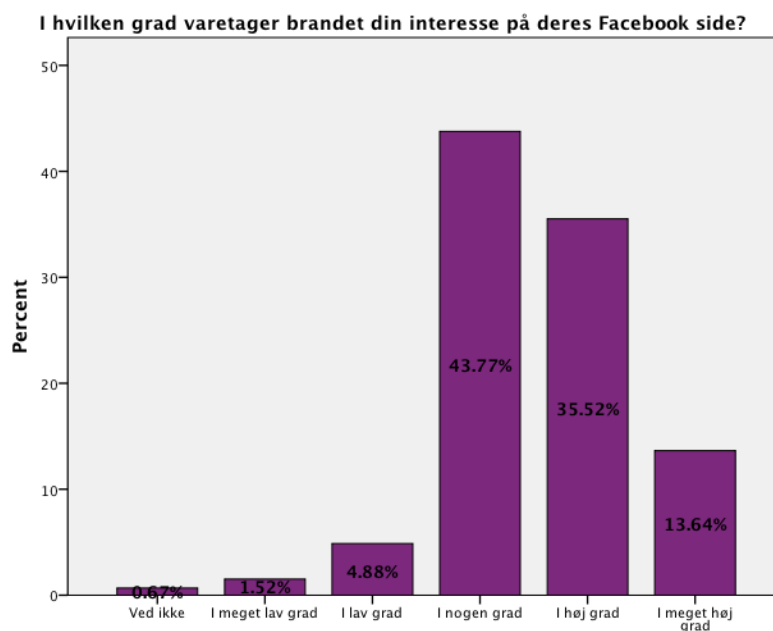
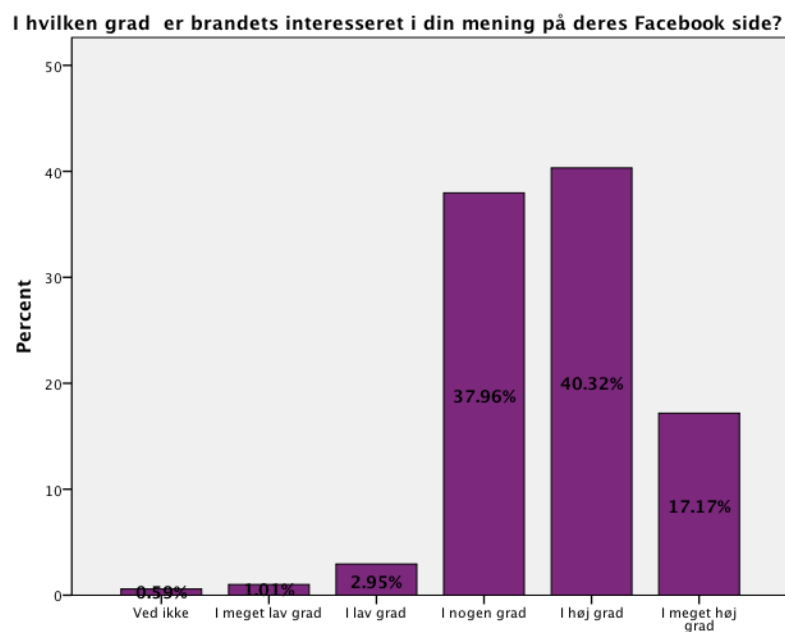
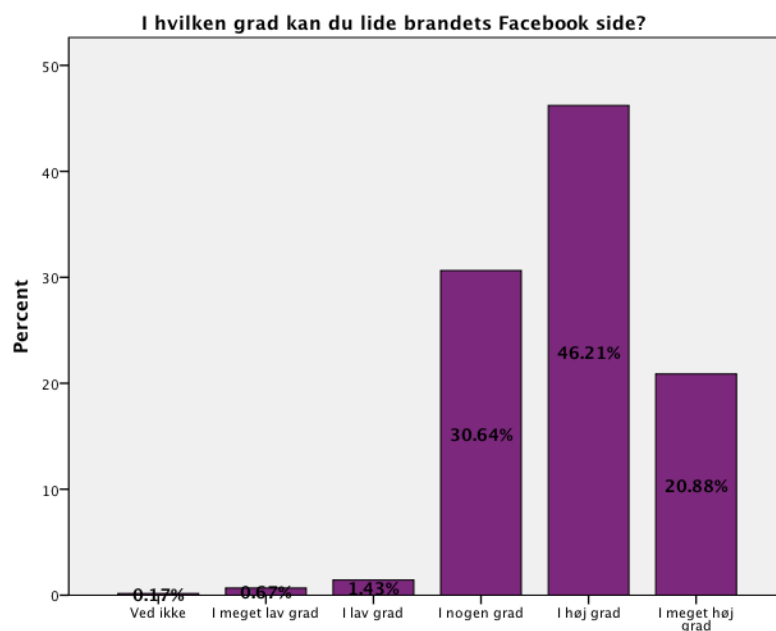


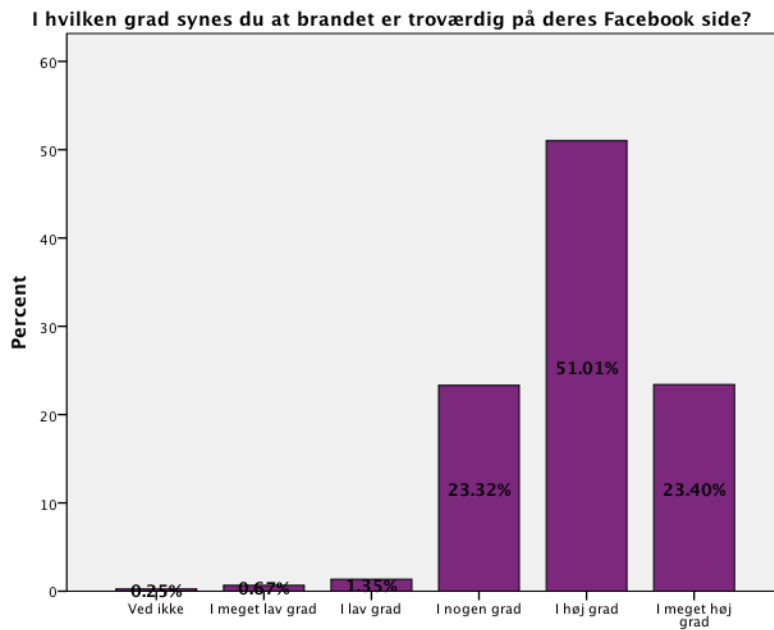


## BRAND JUDGEMENTS - CREDIBILITY

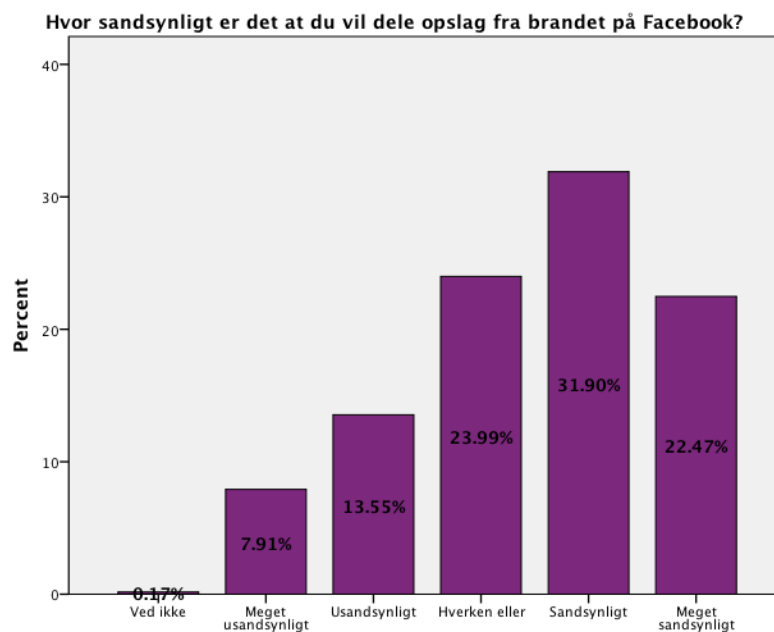
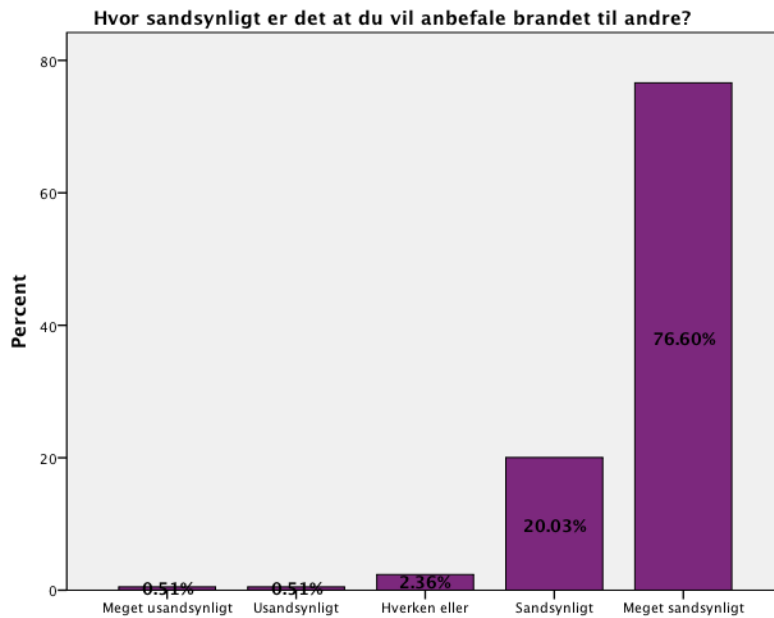


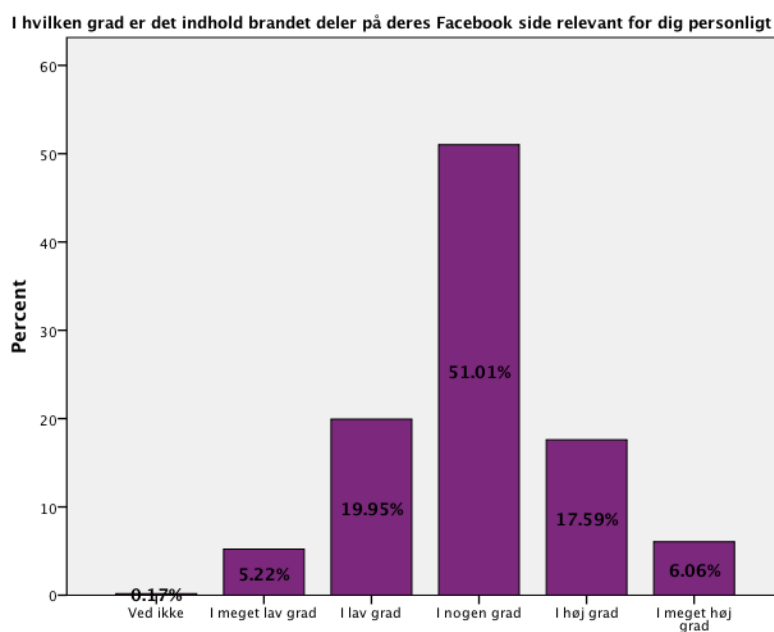
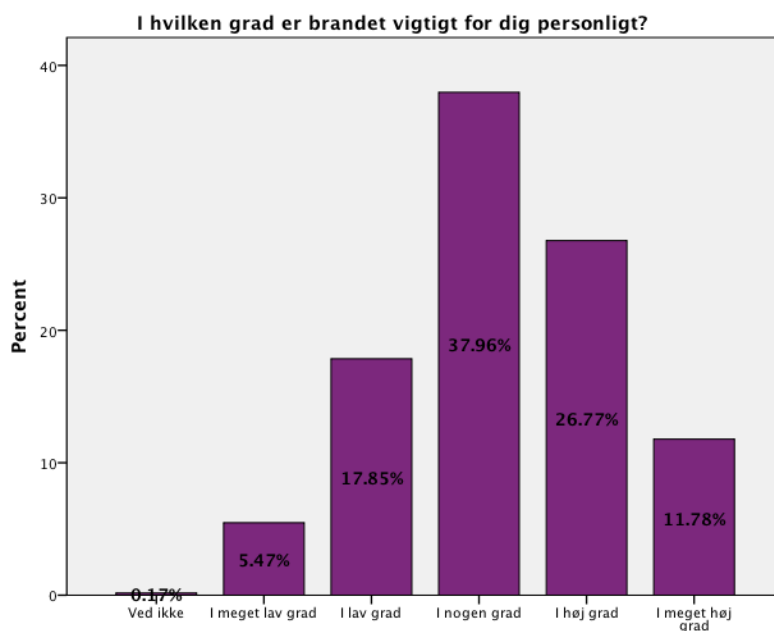




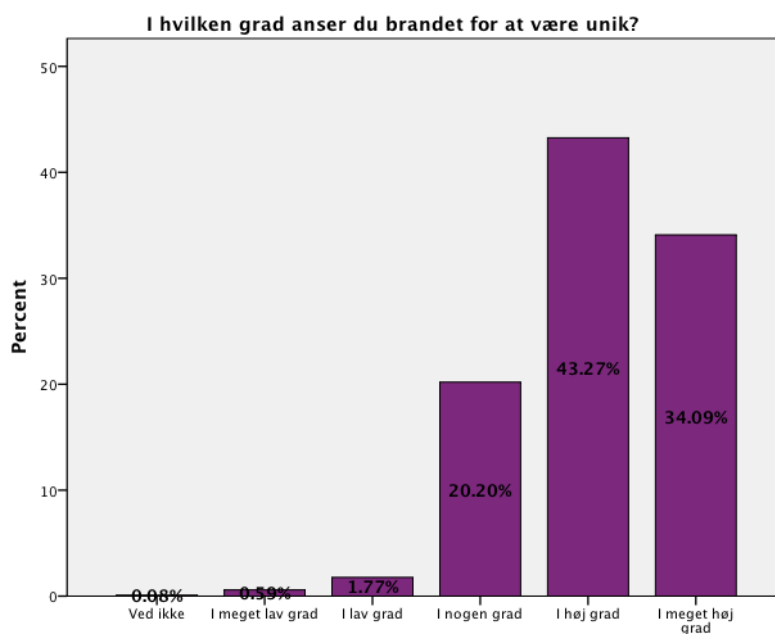


## BRAND JUDGEMENTS - CONSIDERATION

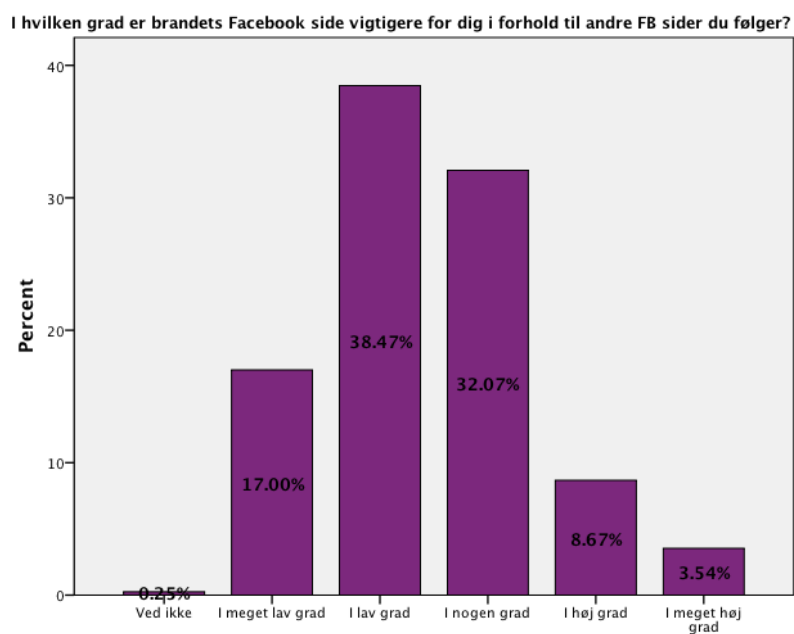
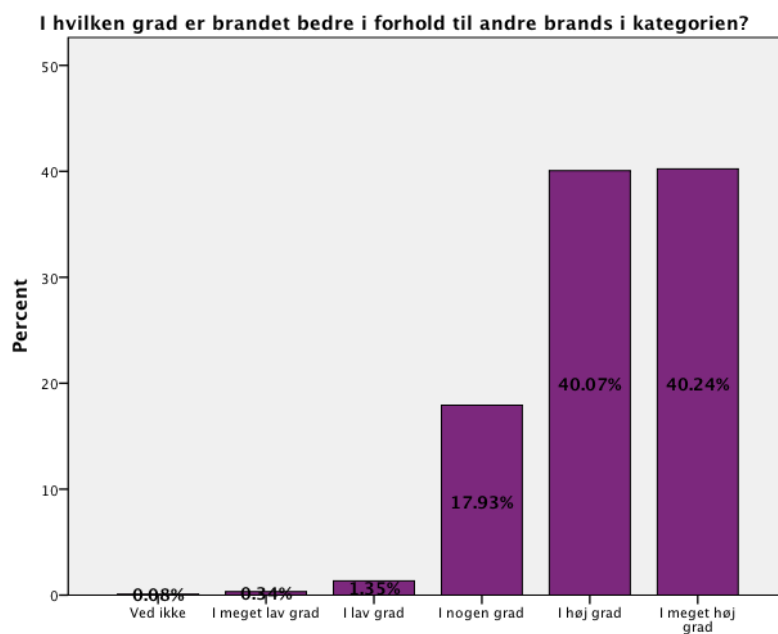




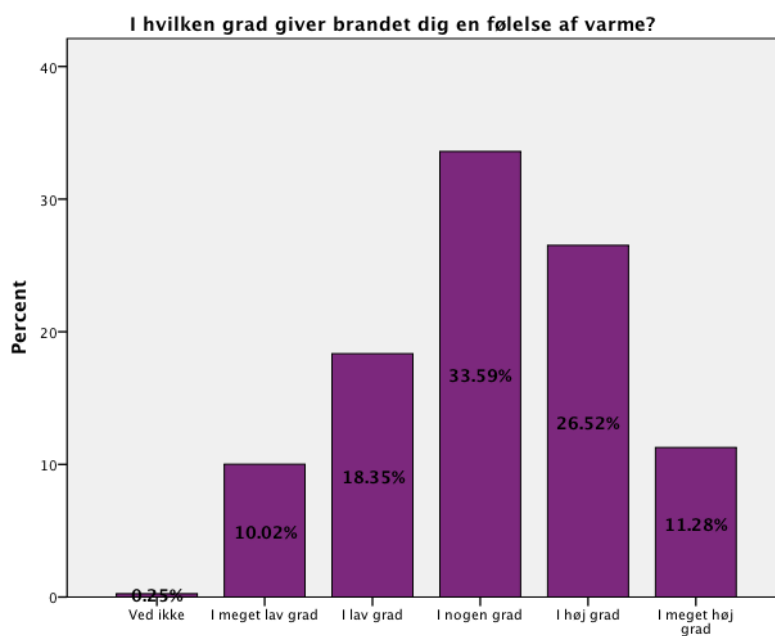
## BRAND JUDGEMENTS - SUPERIORITY

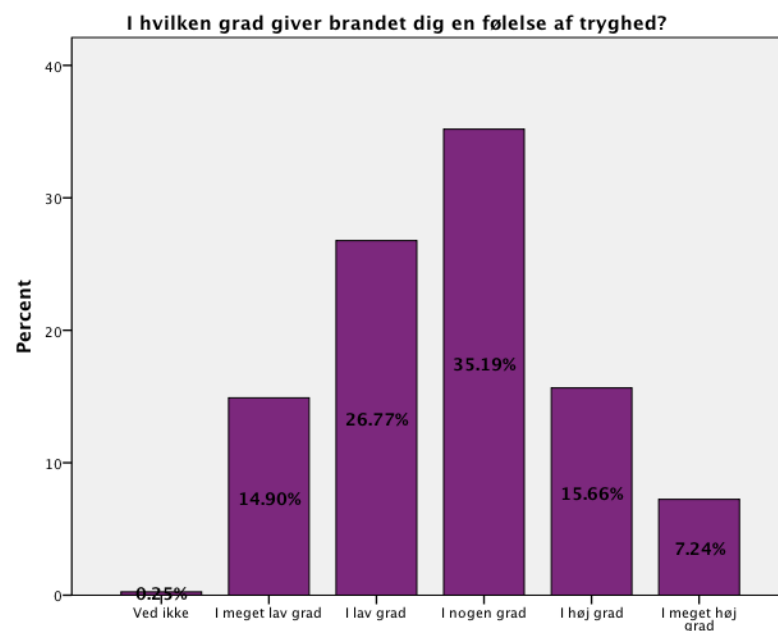
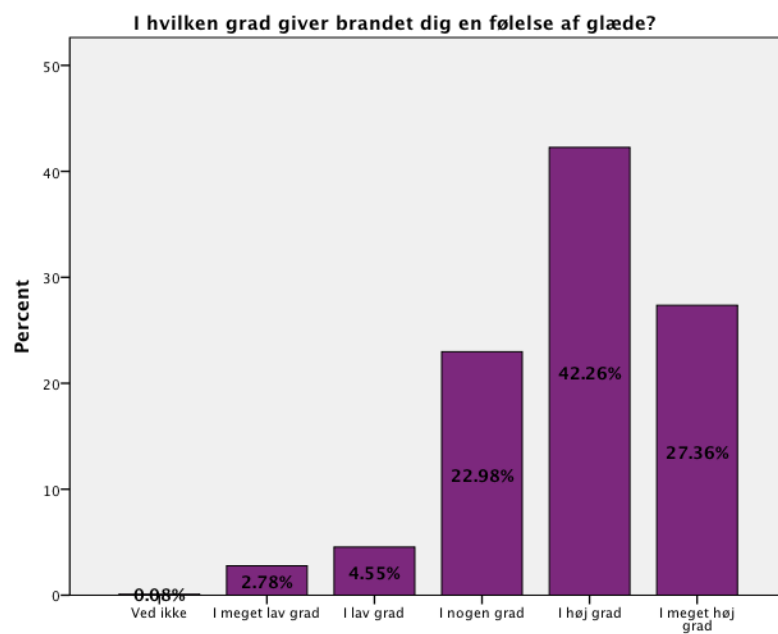
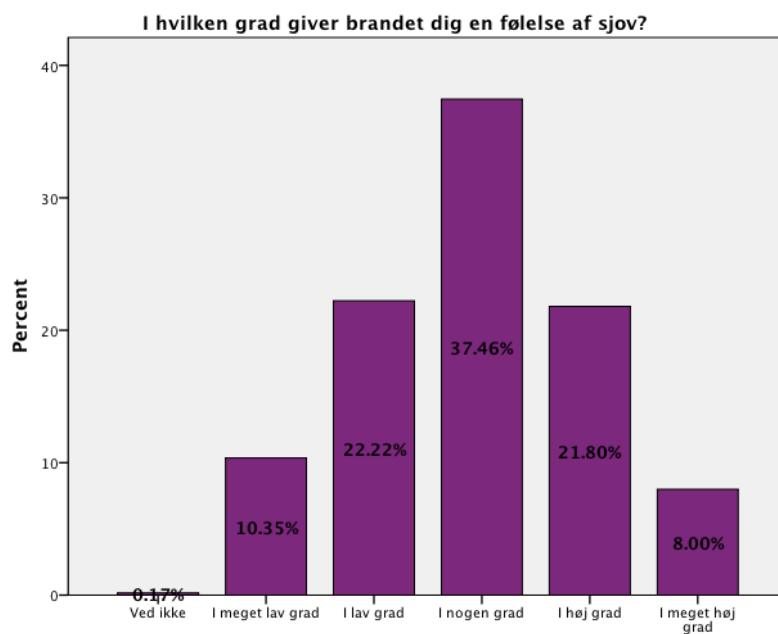


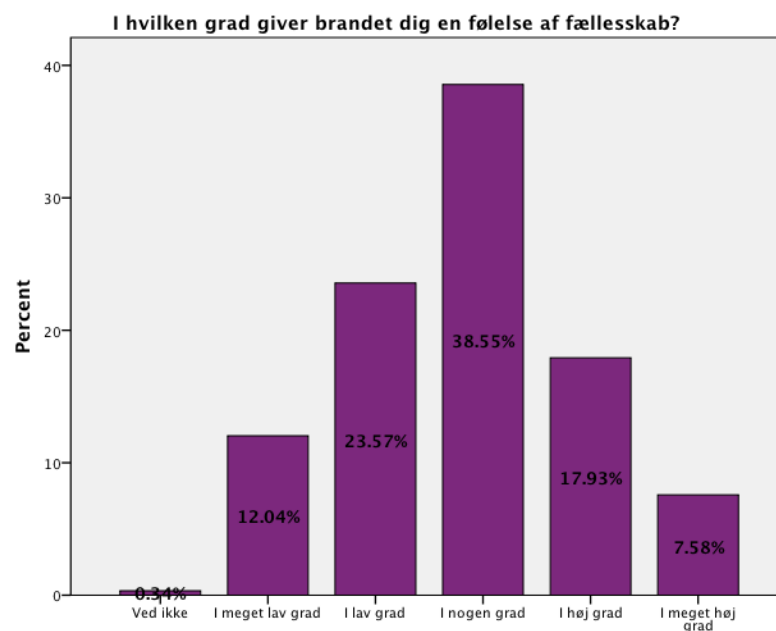
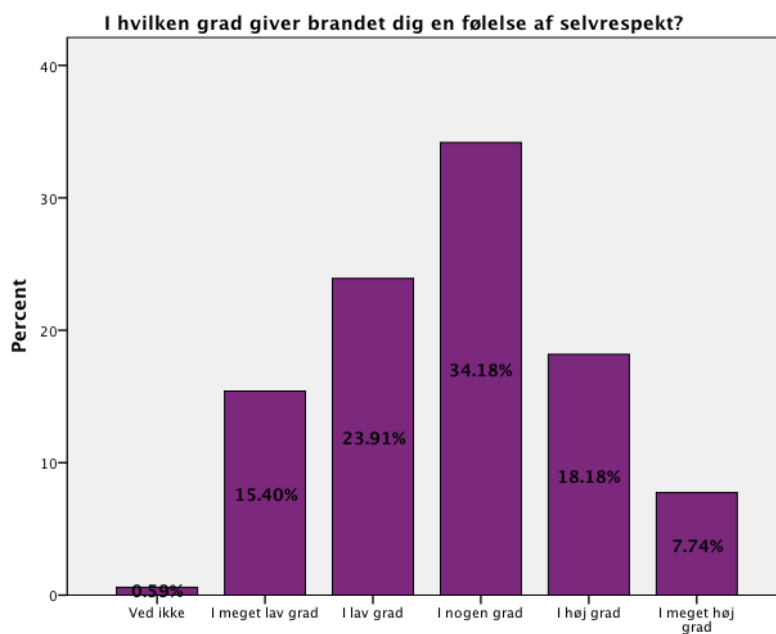
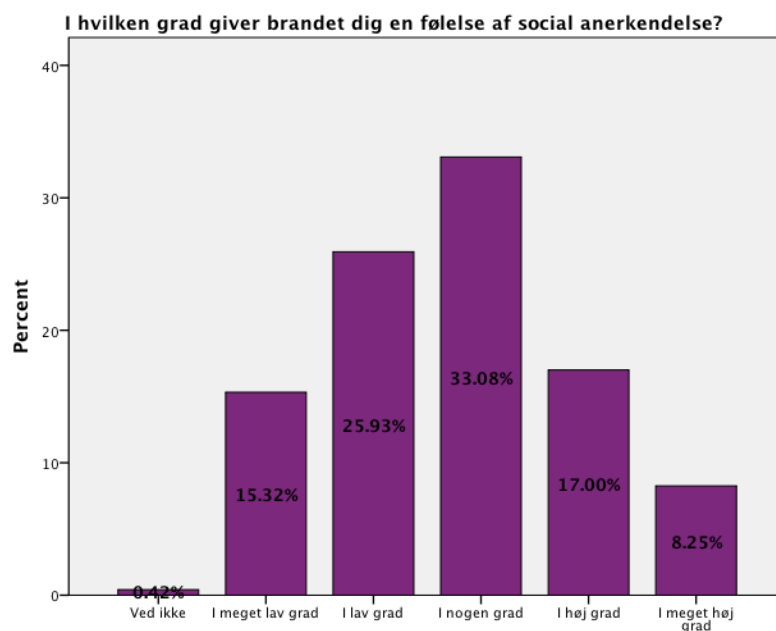


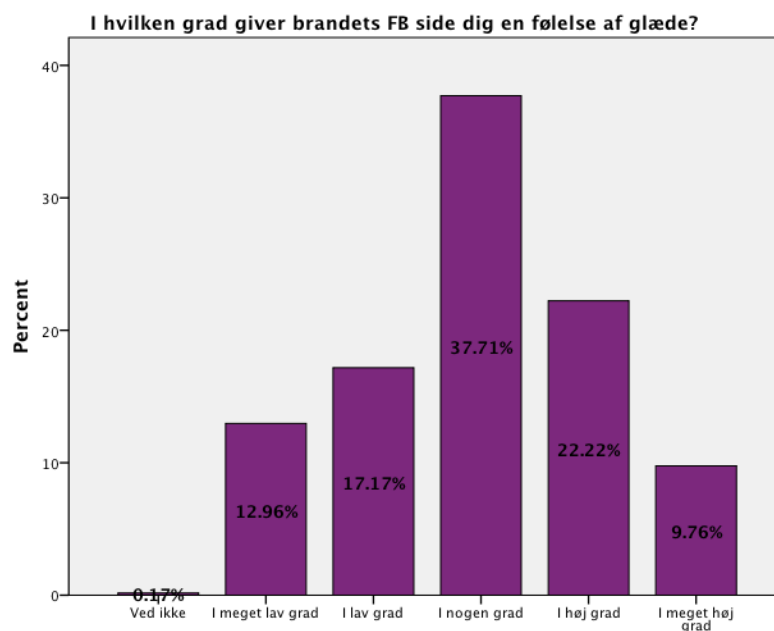
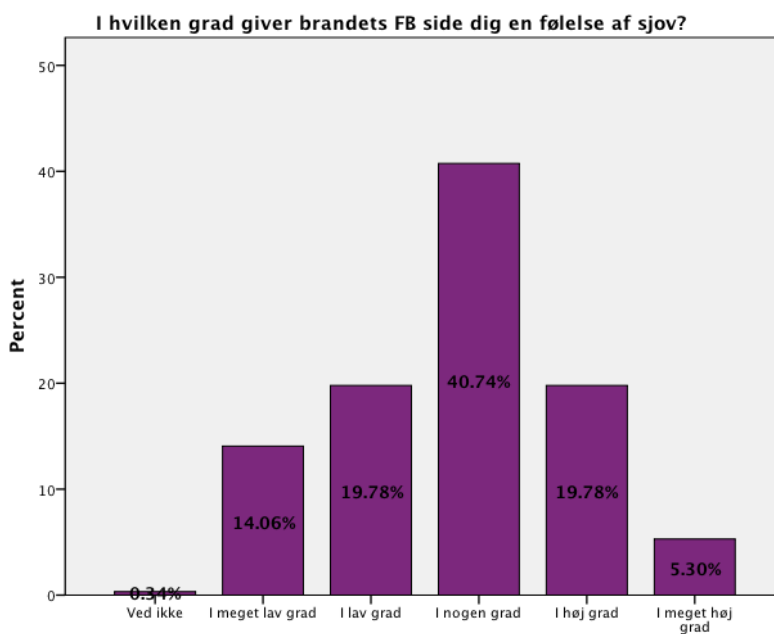
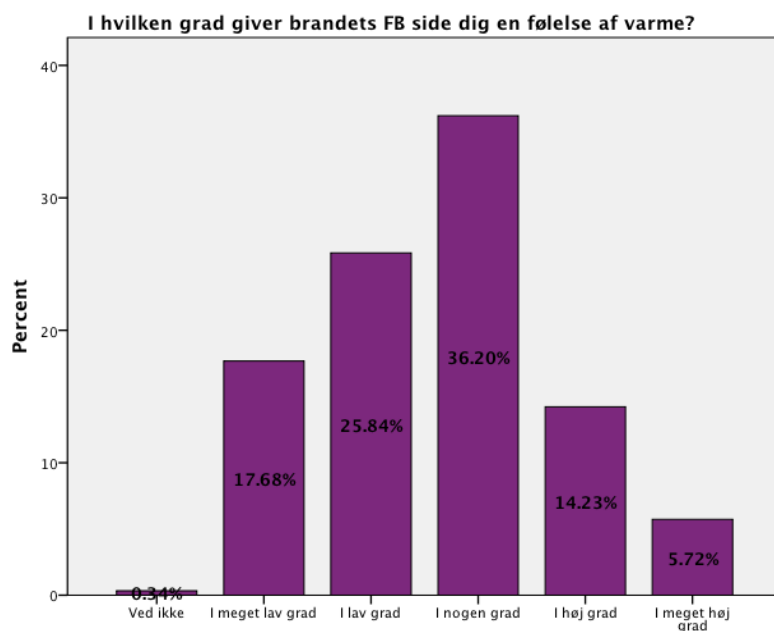


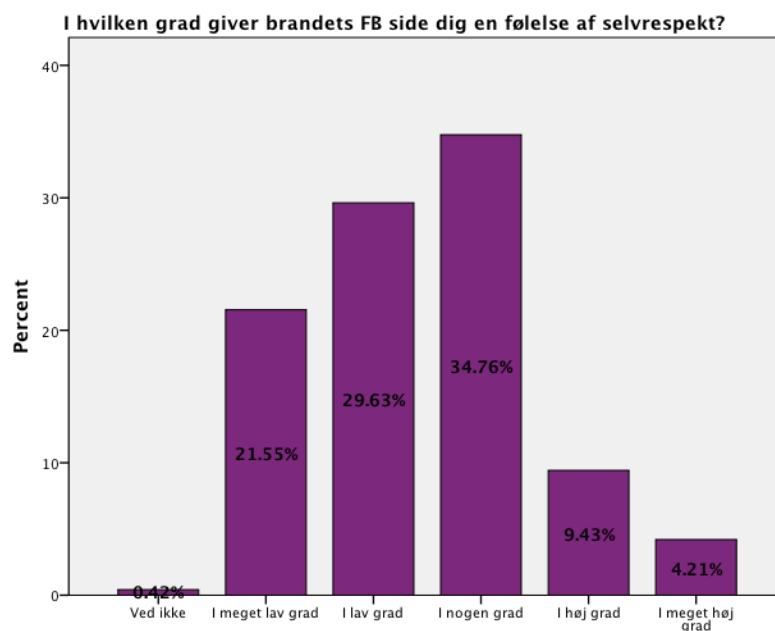
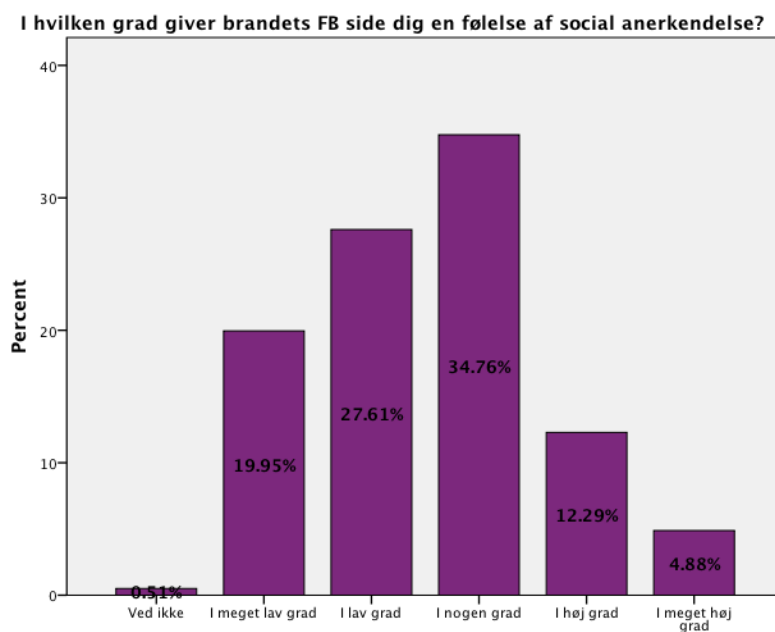
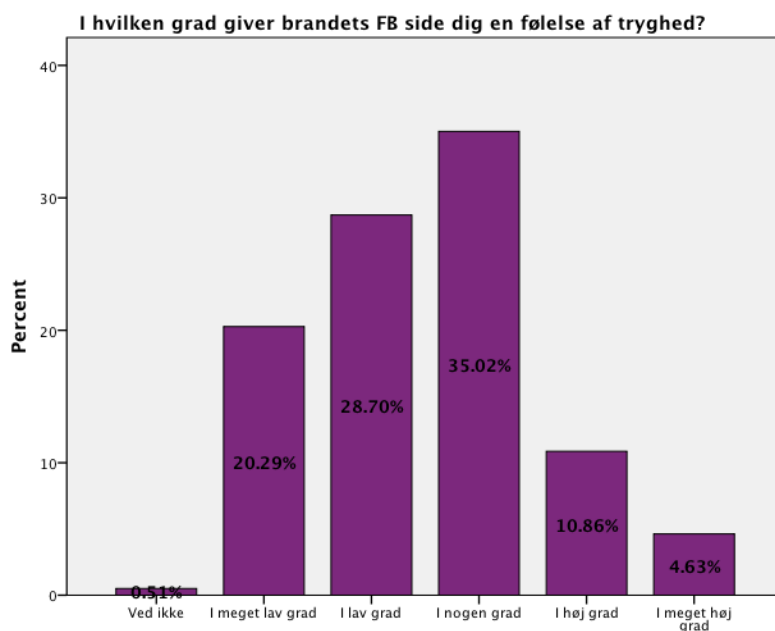
## BRAND FEELINGS

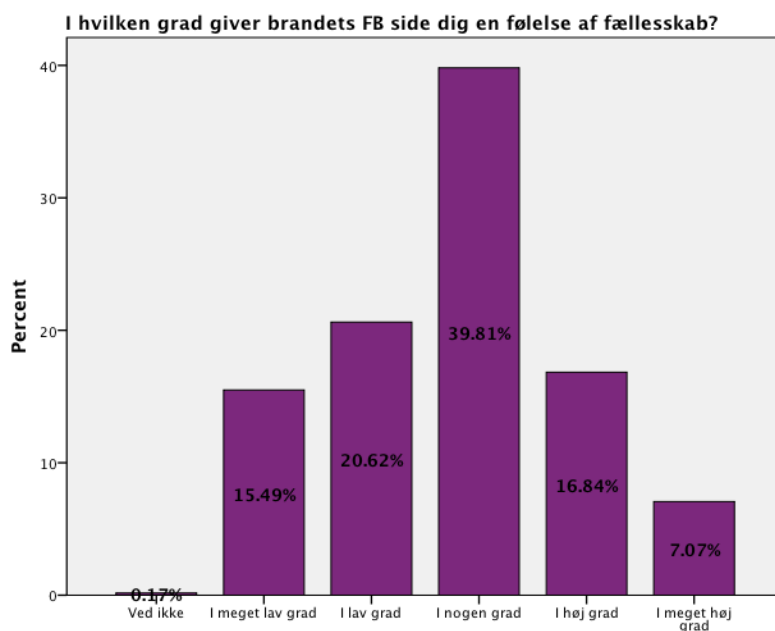




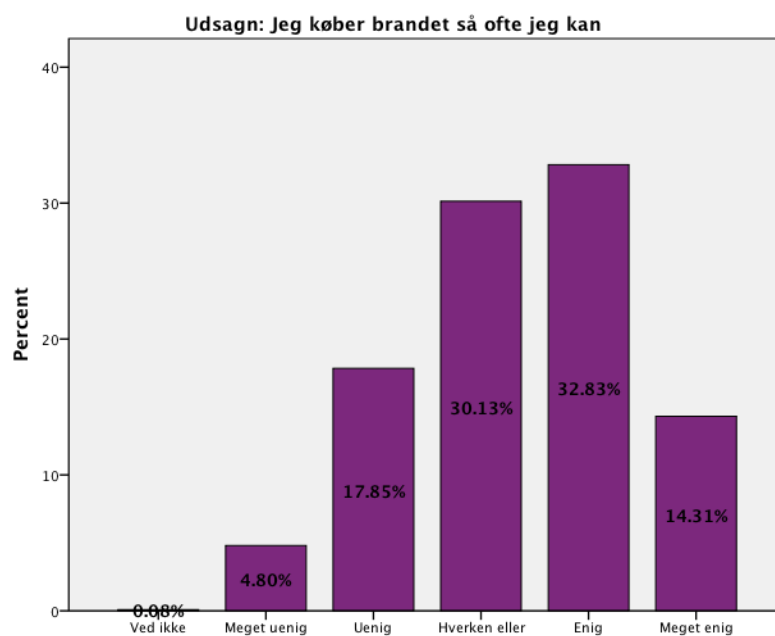
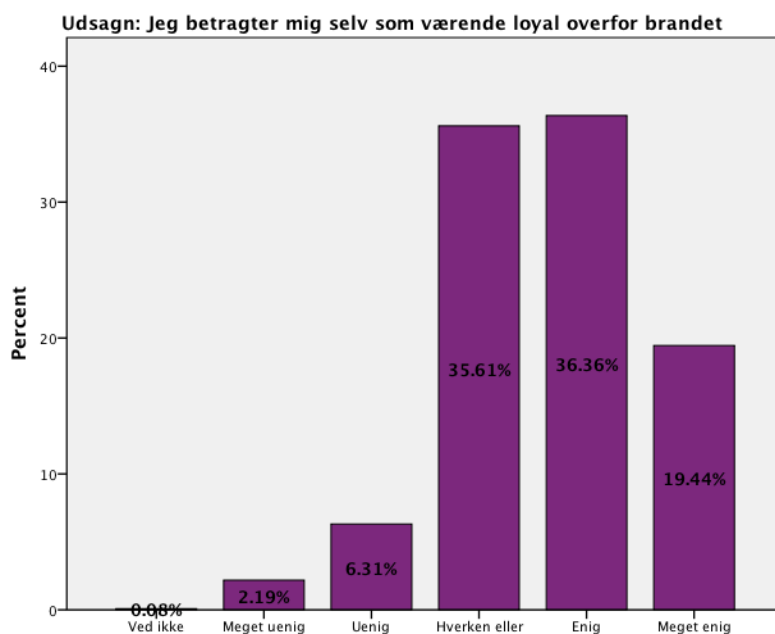


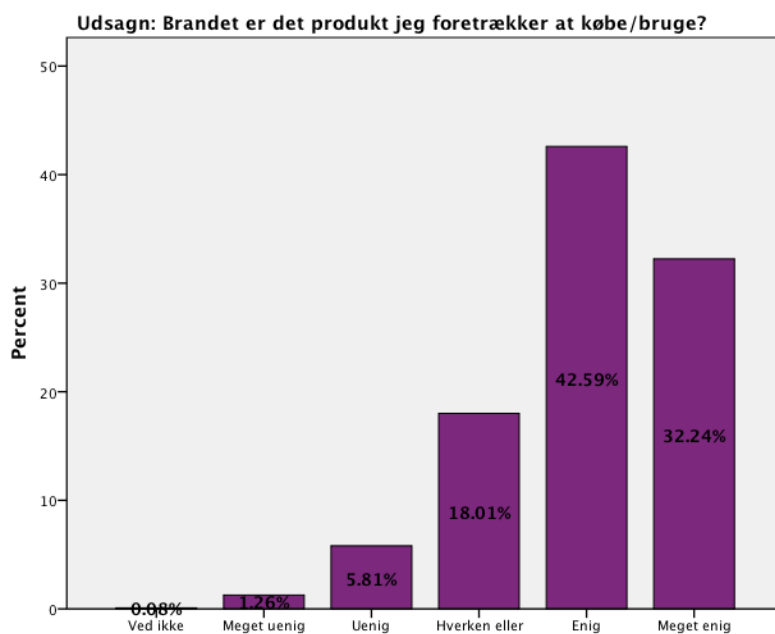




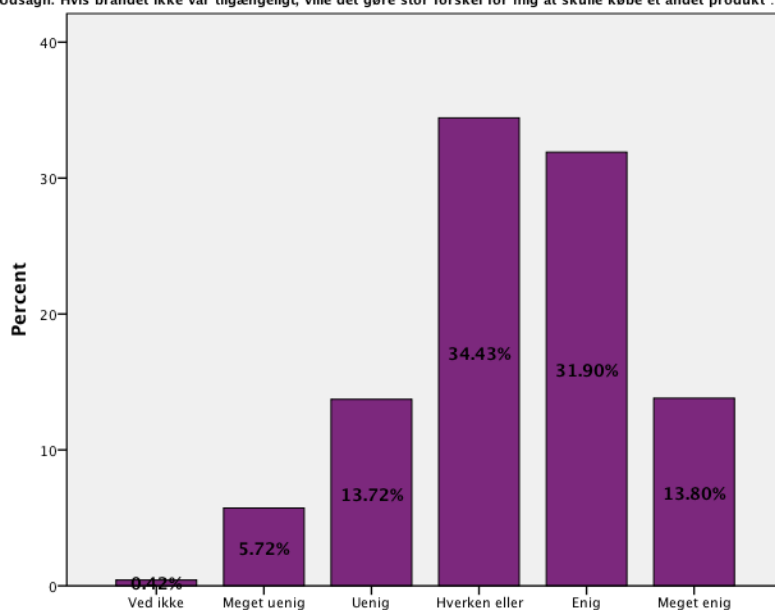


## BRAND RESONANCE - LOYALTY

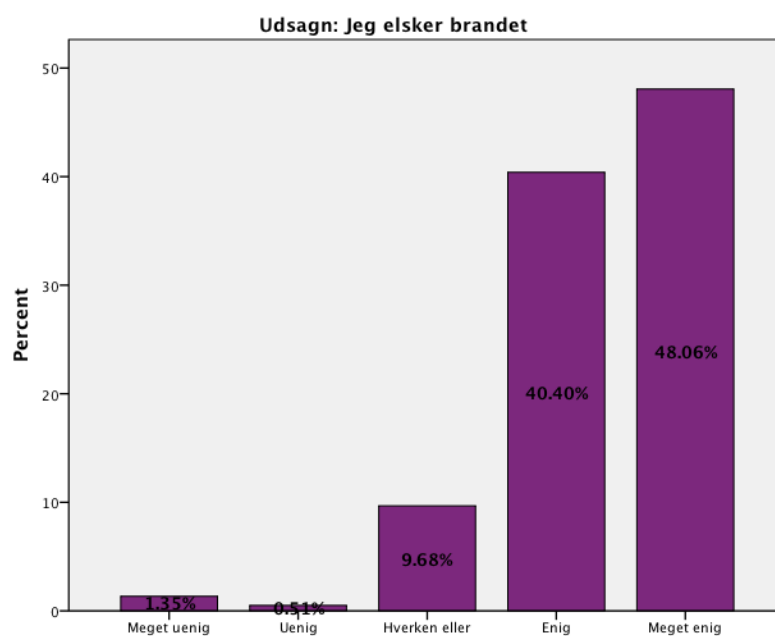


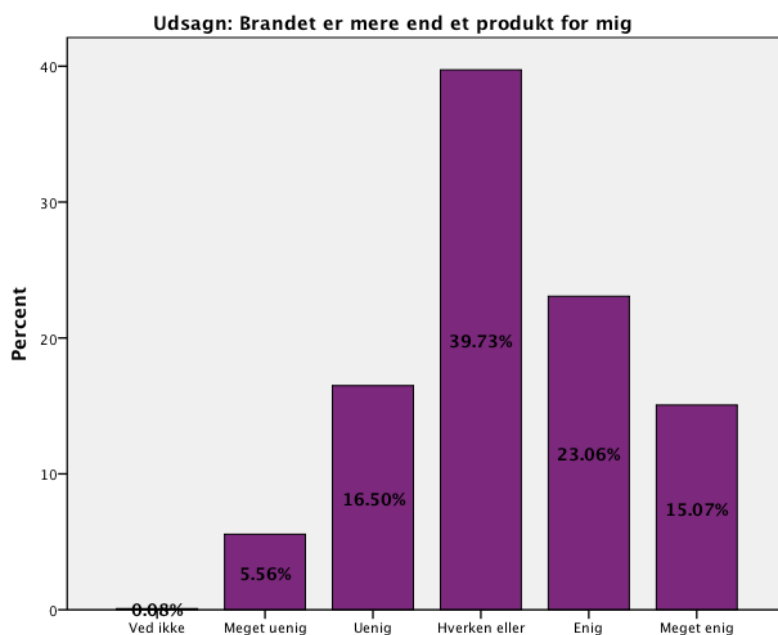
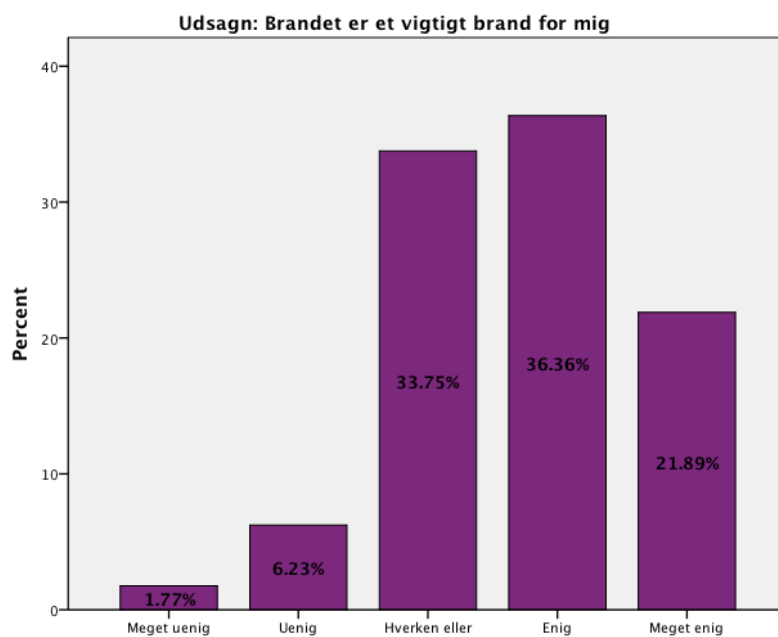
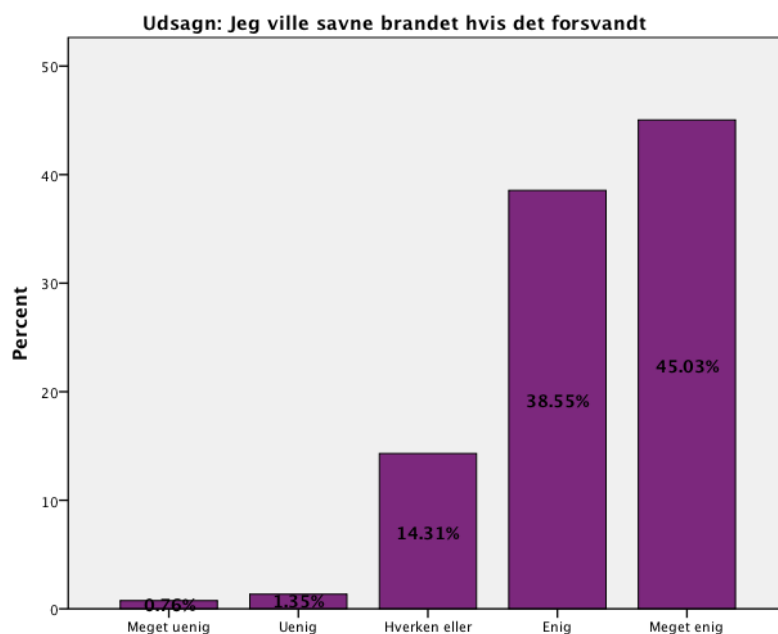


Udsagn: Hvis brandet ikke var tilgængeligt, ville det gøre stor forskel for mig at skulle købe et andet produkt ...

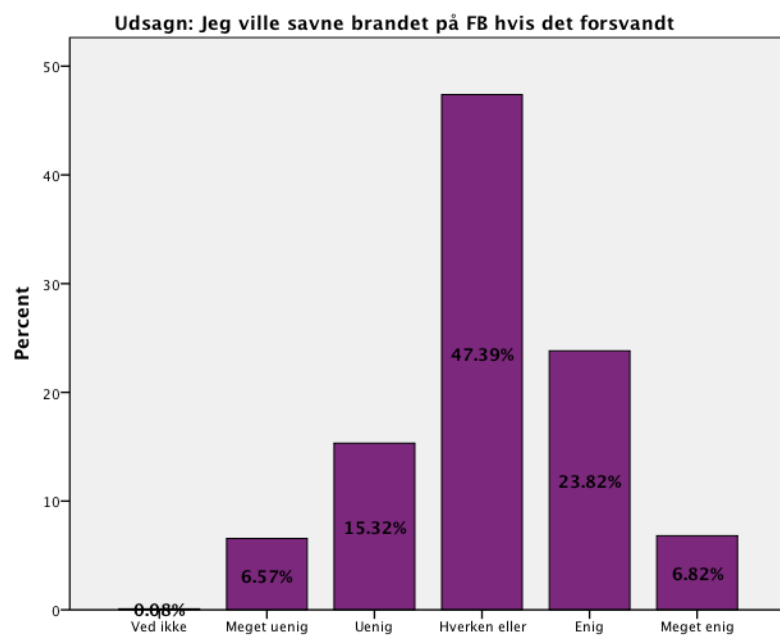
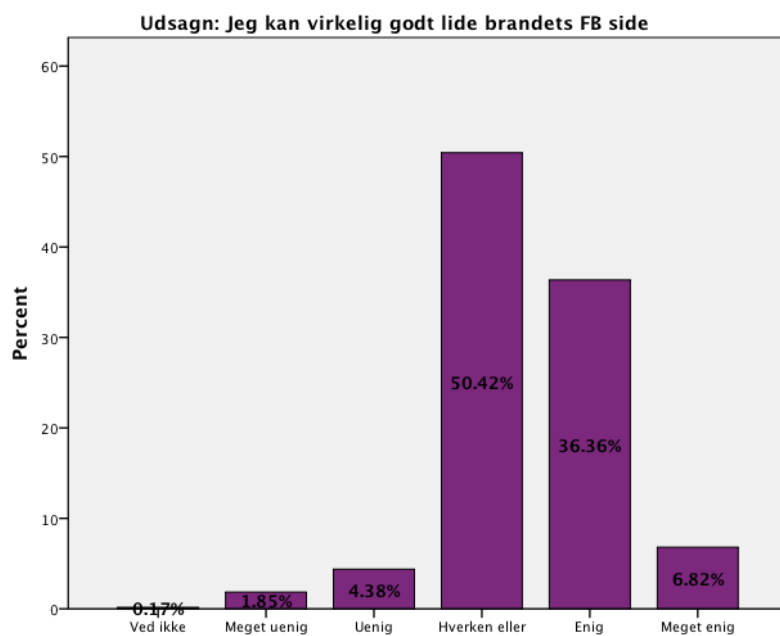


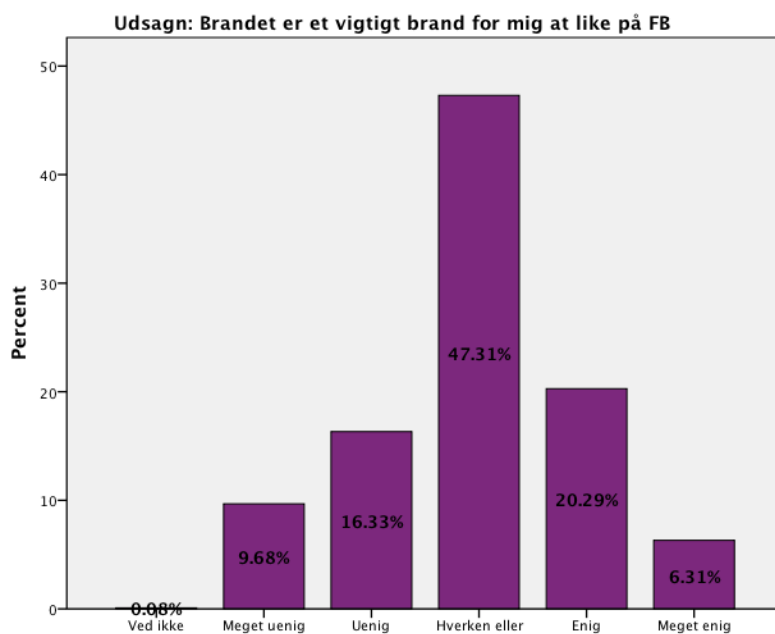
## BRAND RESONANCE - ATTACHMENT



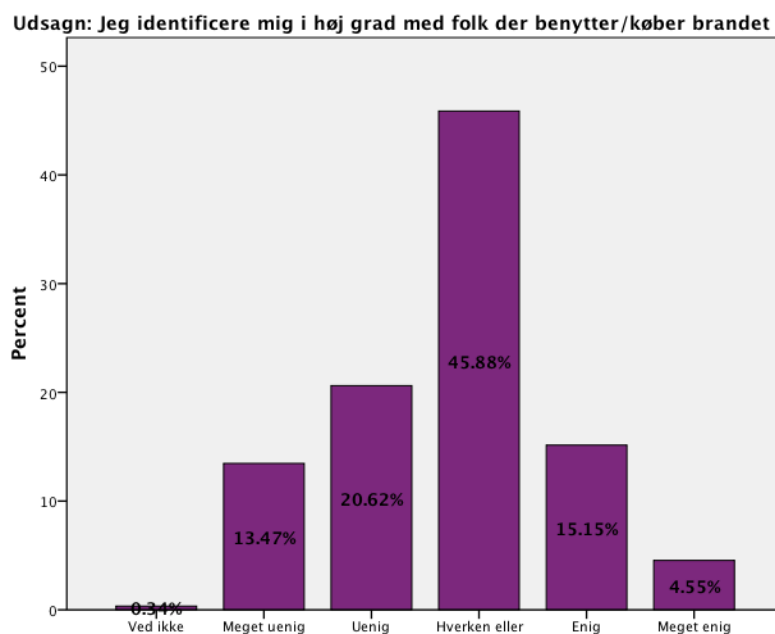




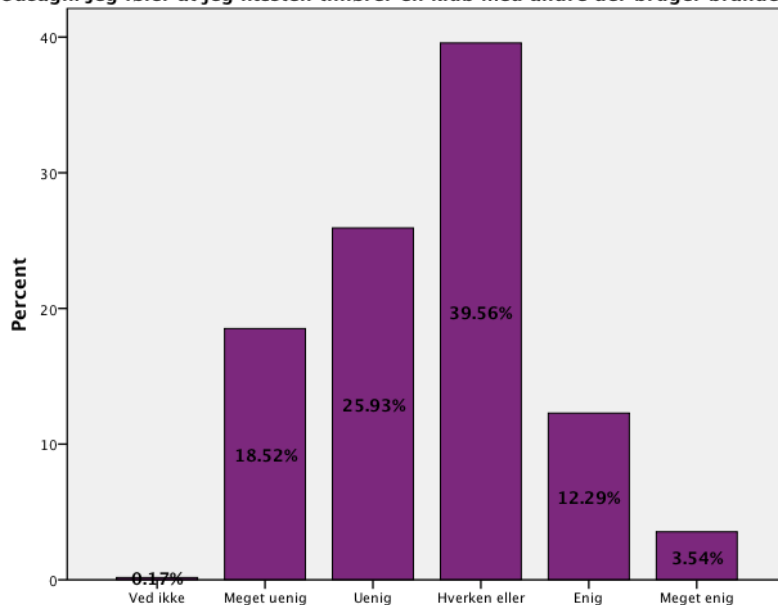


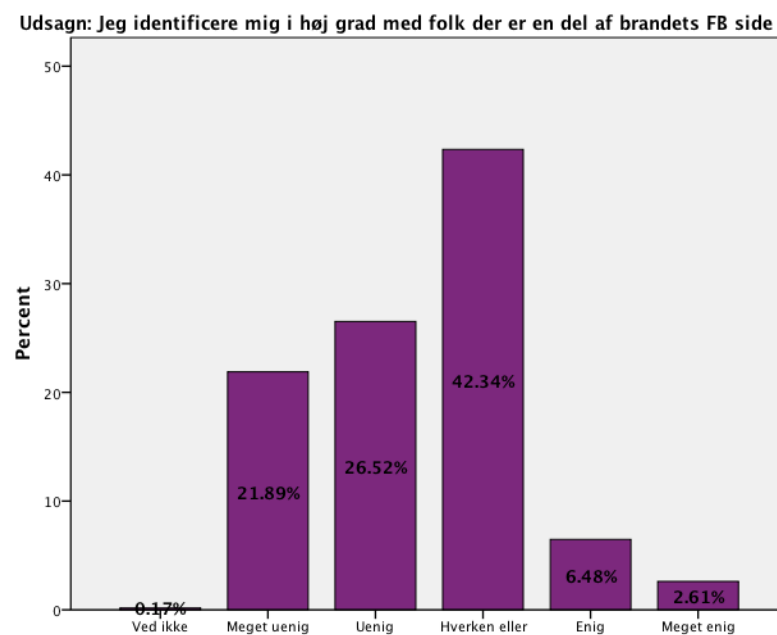
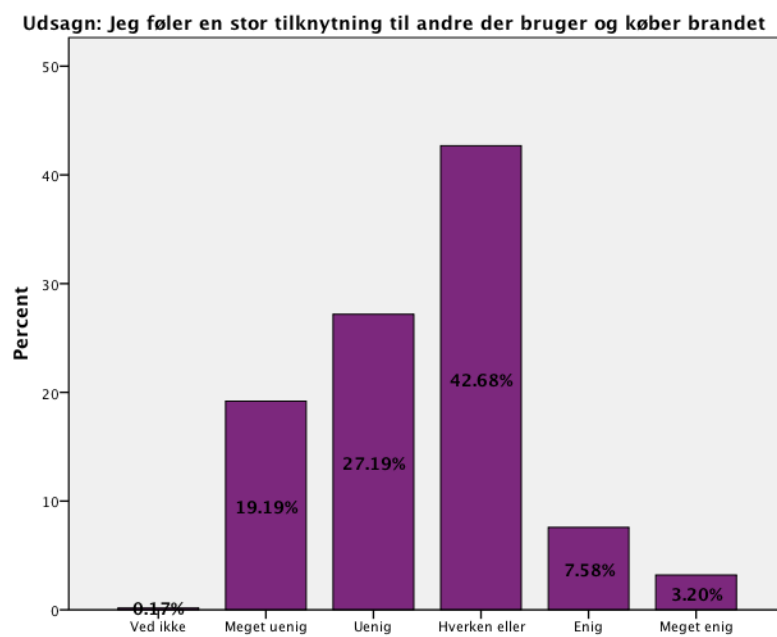
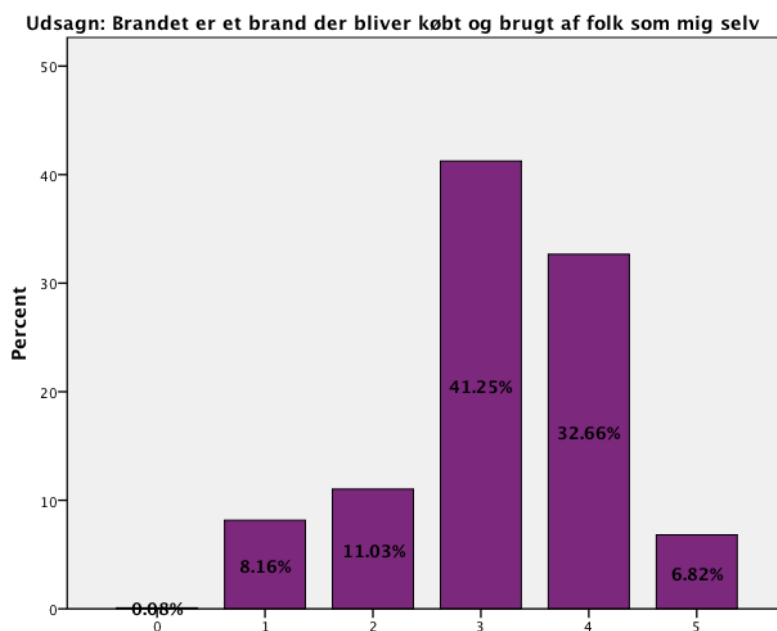


## BRAND RESONANCE - COMMUNITY

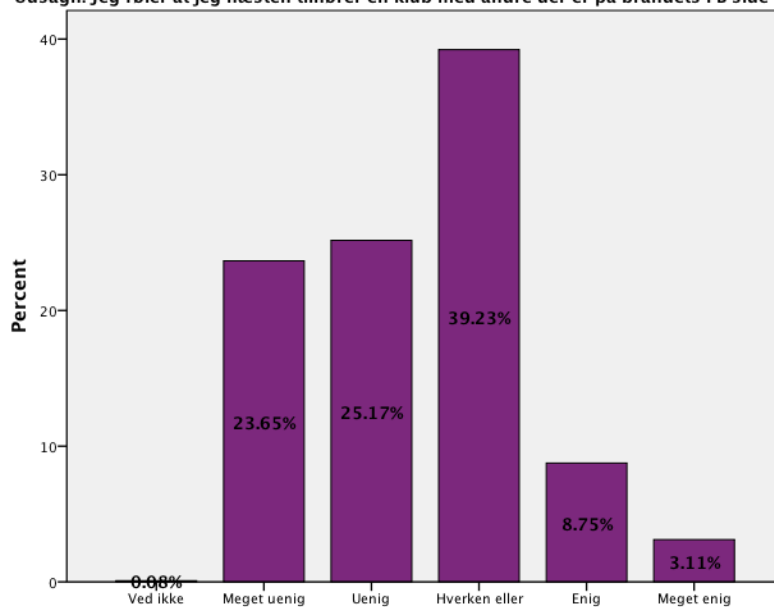


**Udsagn: Jeg føler at jeg næsten tilhører en klub med andre der bruger brandet**

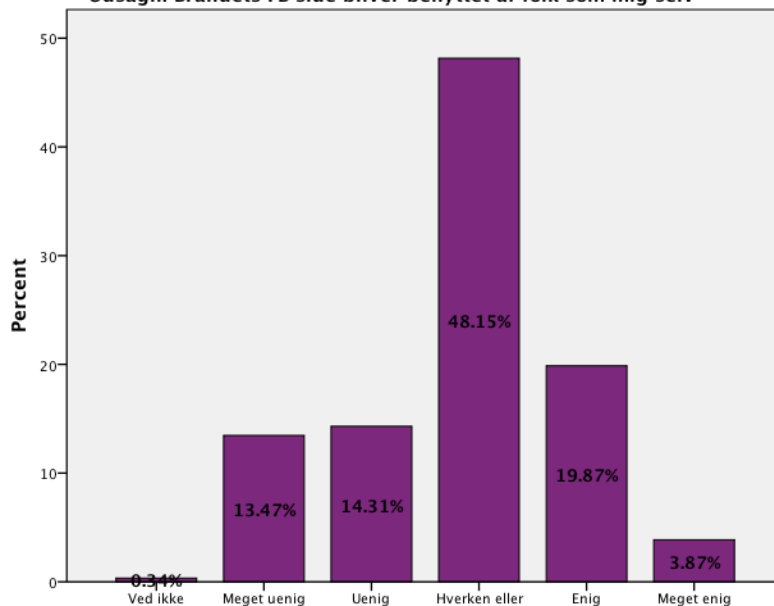




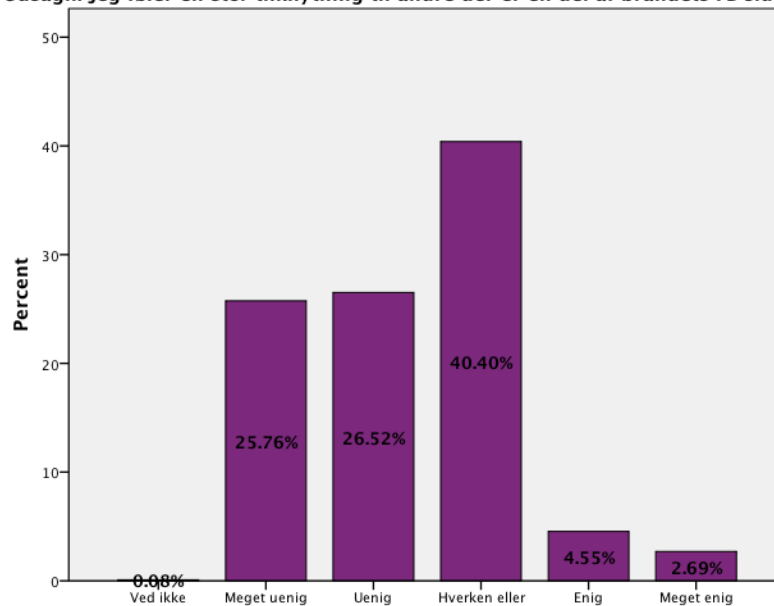
Udsagn: Jeg føler at jeg næsten tilhører en klub med andre der er på brandets FB side



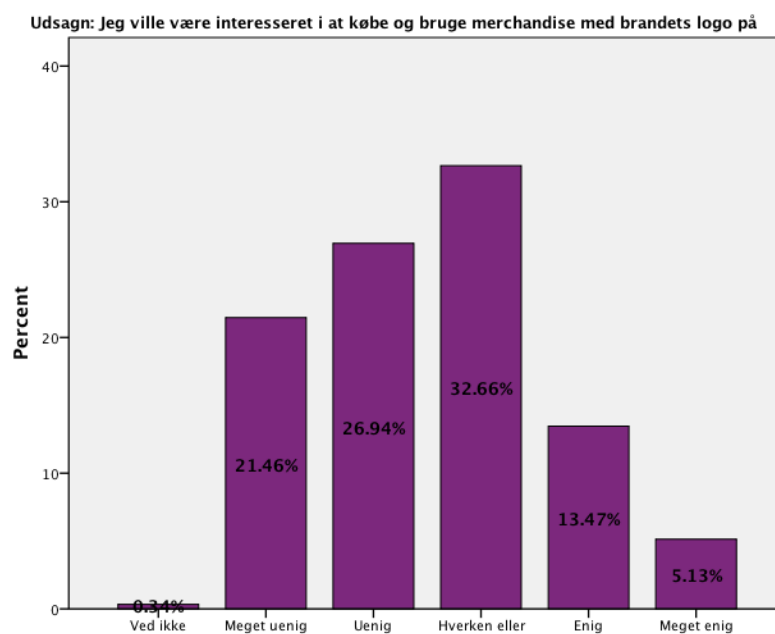
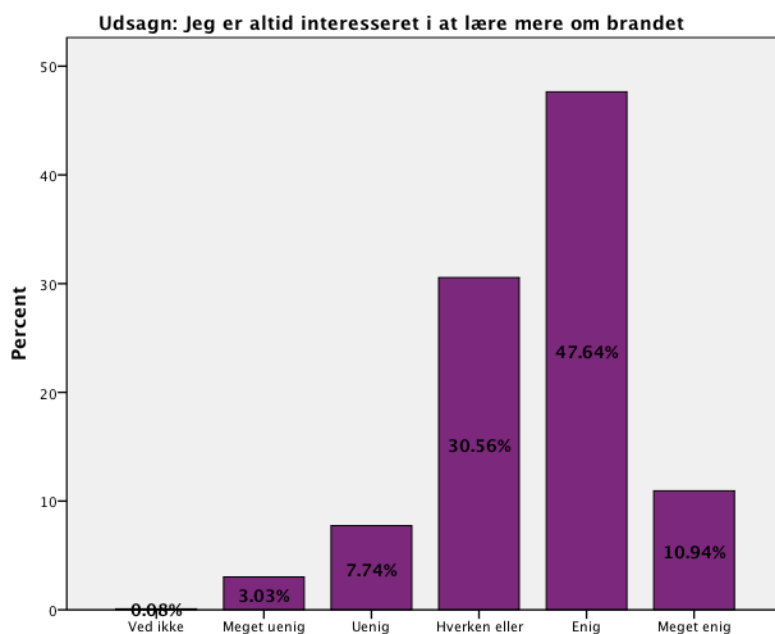
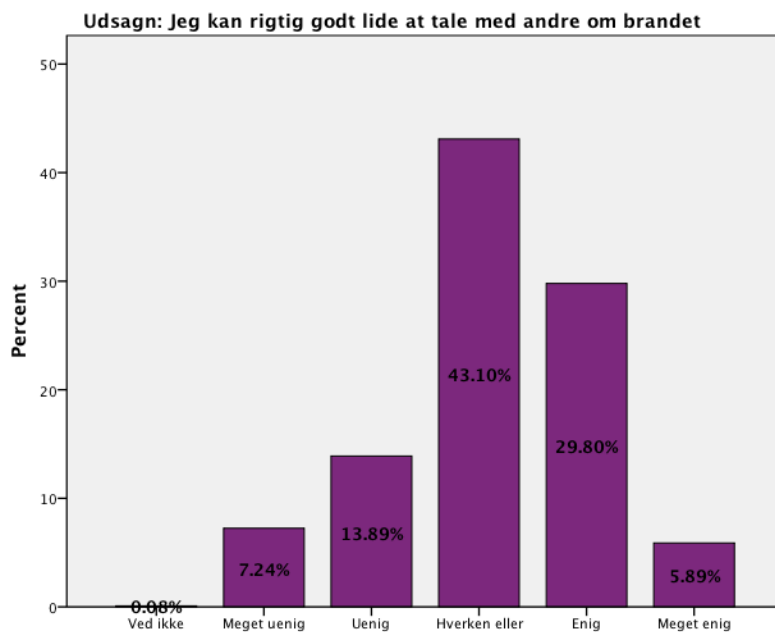
Udsagn: Brandets FB side bliver benyttet af folk som mig selv

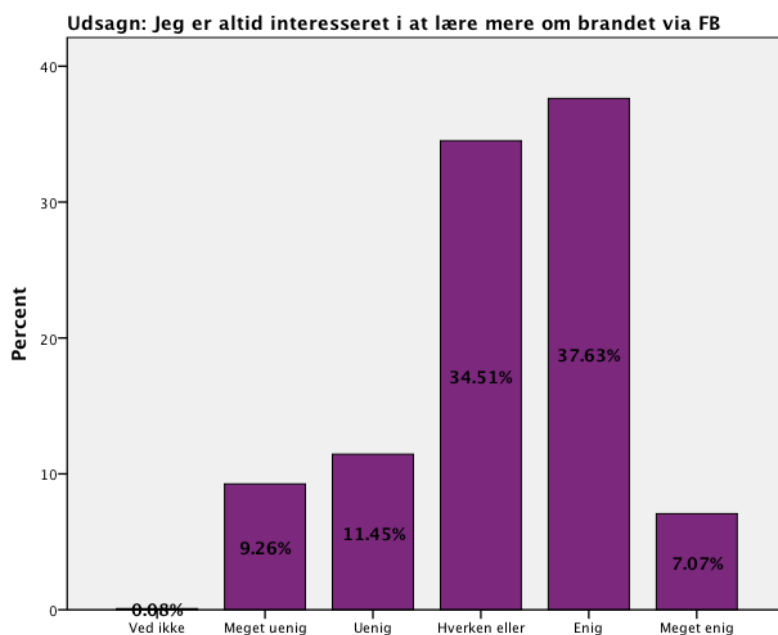
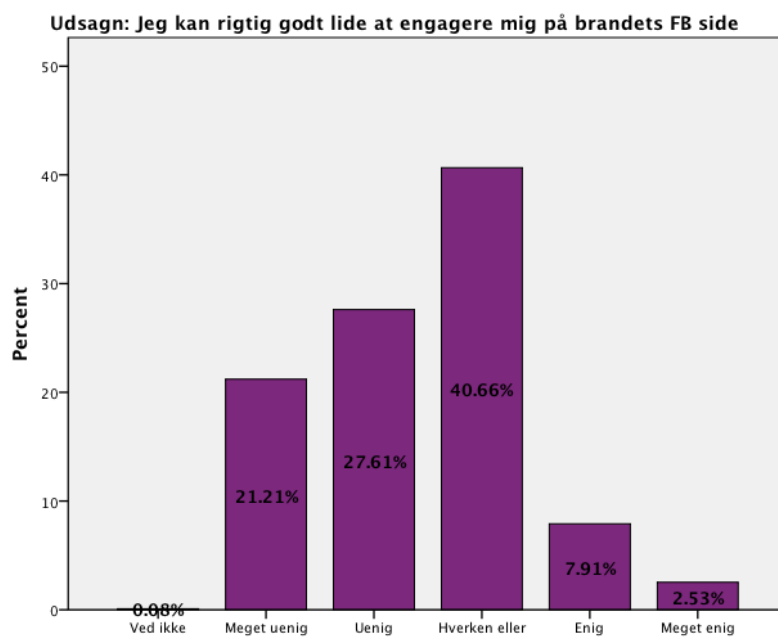
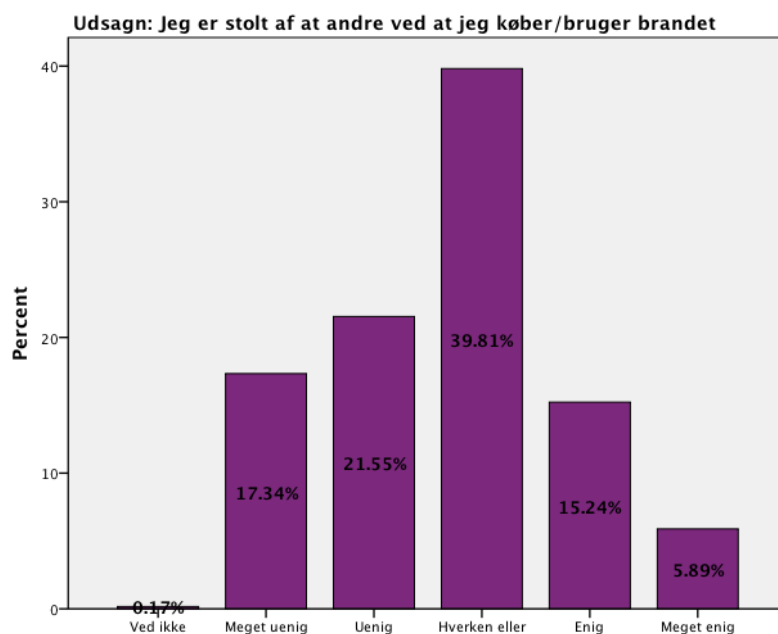


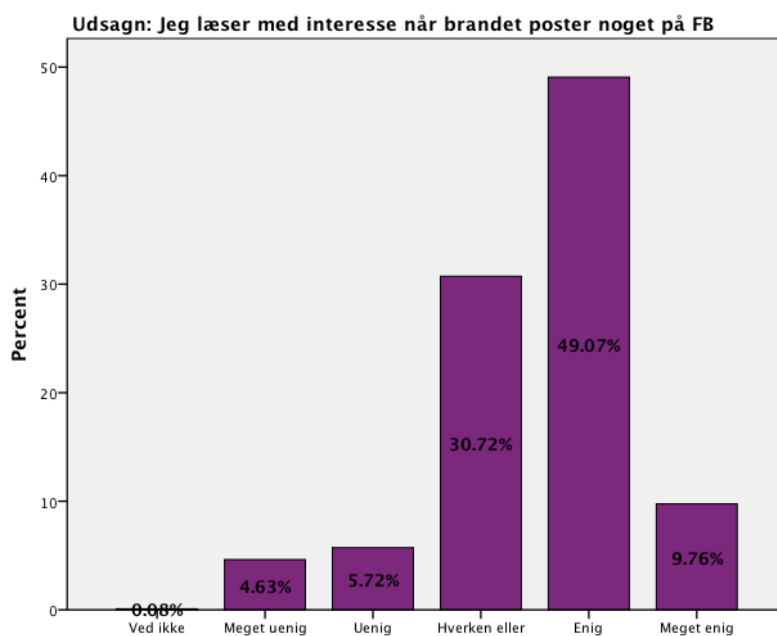
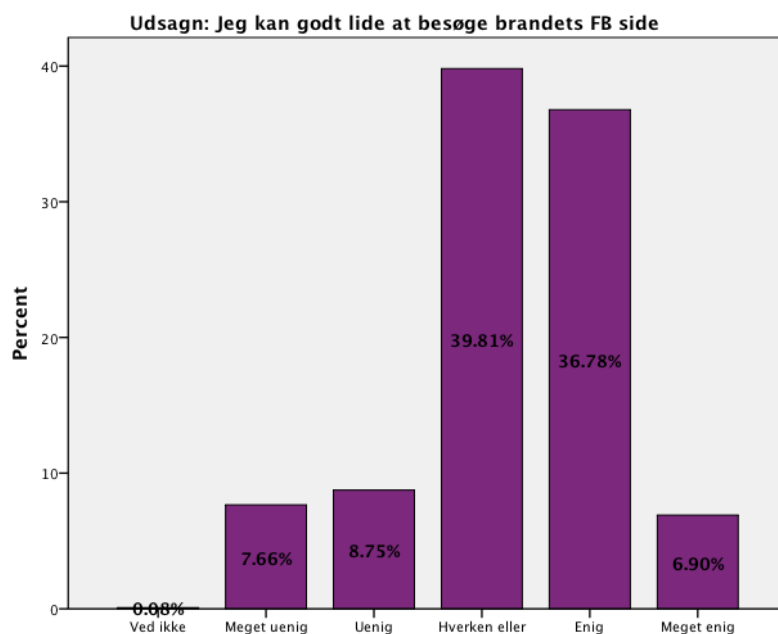
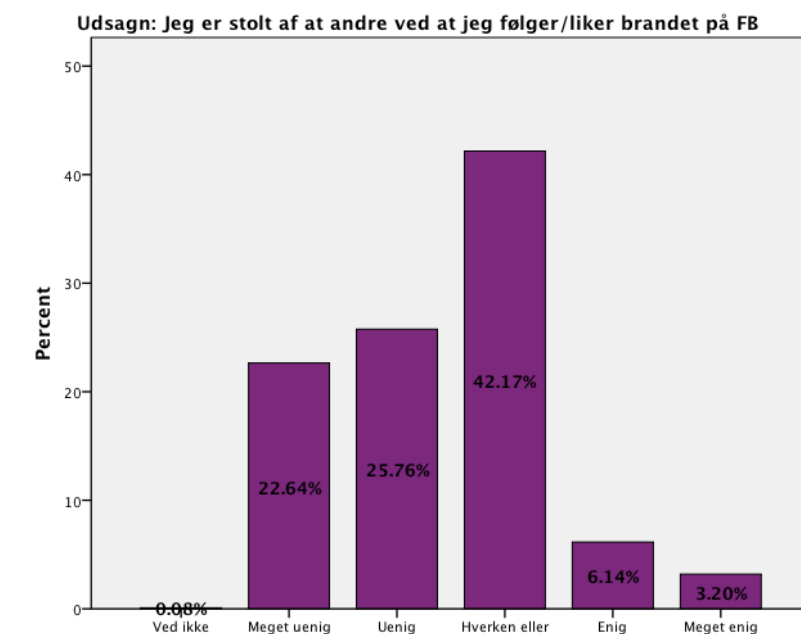
Udsagn: Jeg føler en stor tilknytning til andre der er en del af brandets FB side



## BRAND RESONANCE - ENGAGEMENT

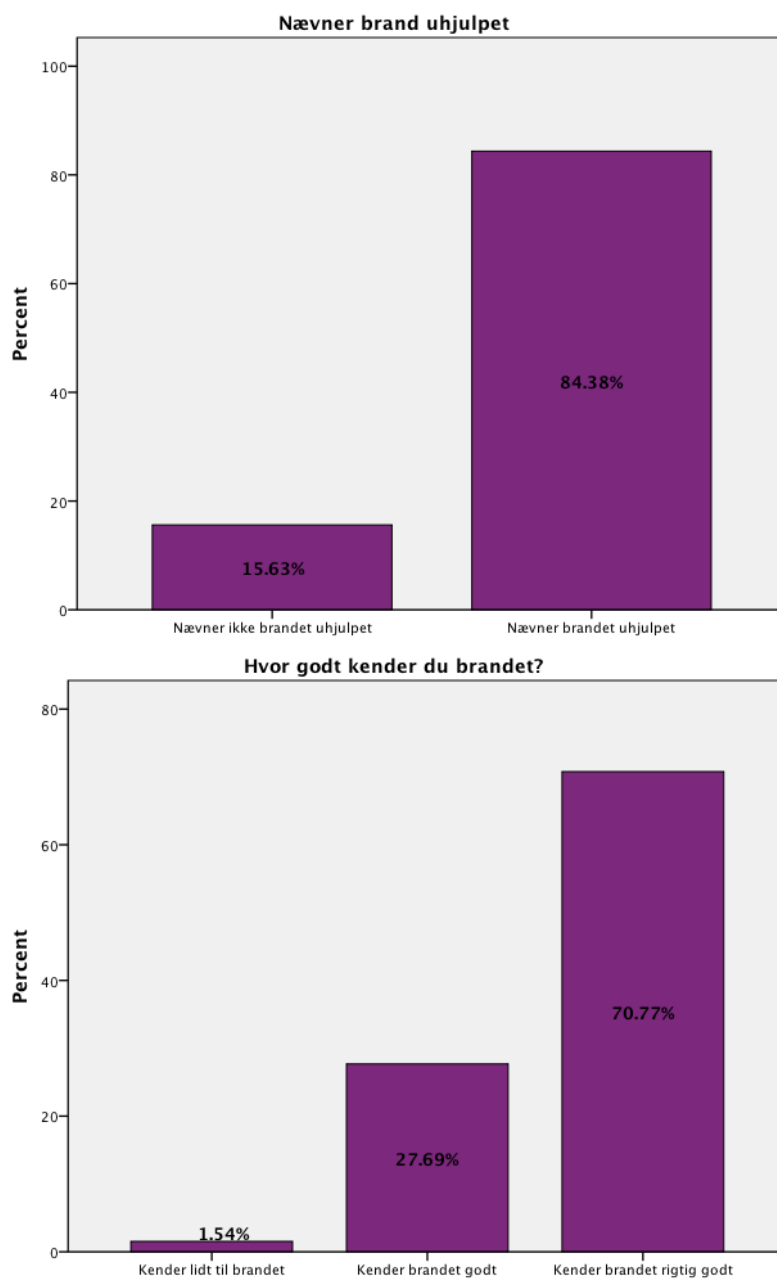




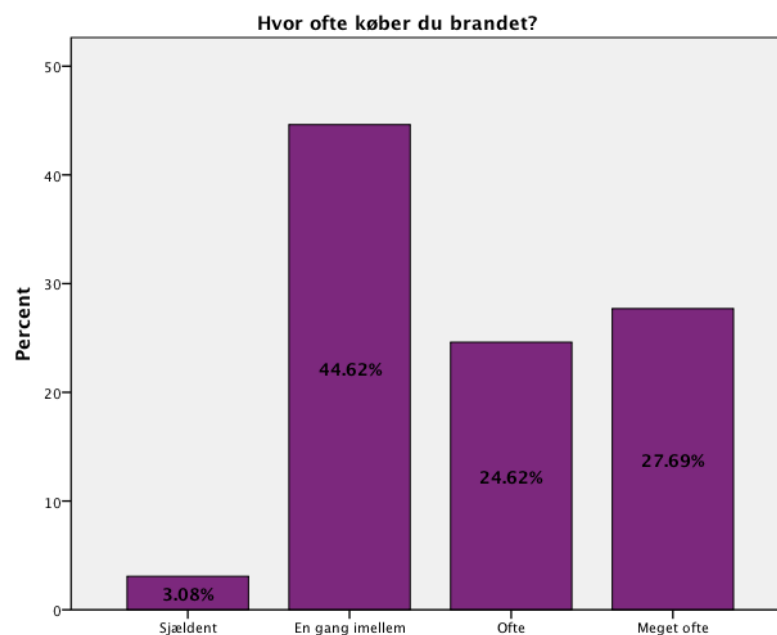
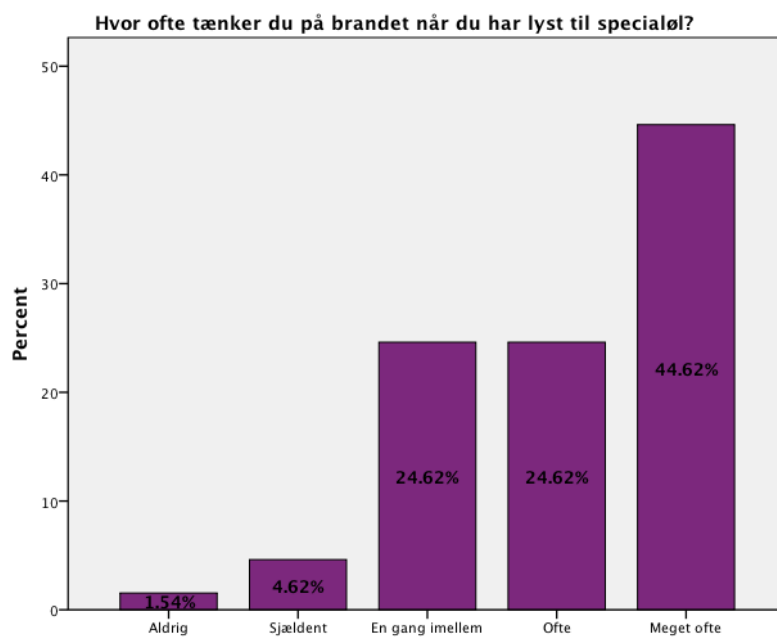
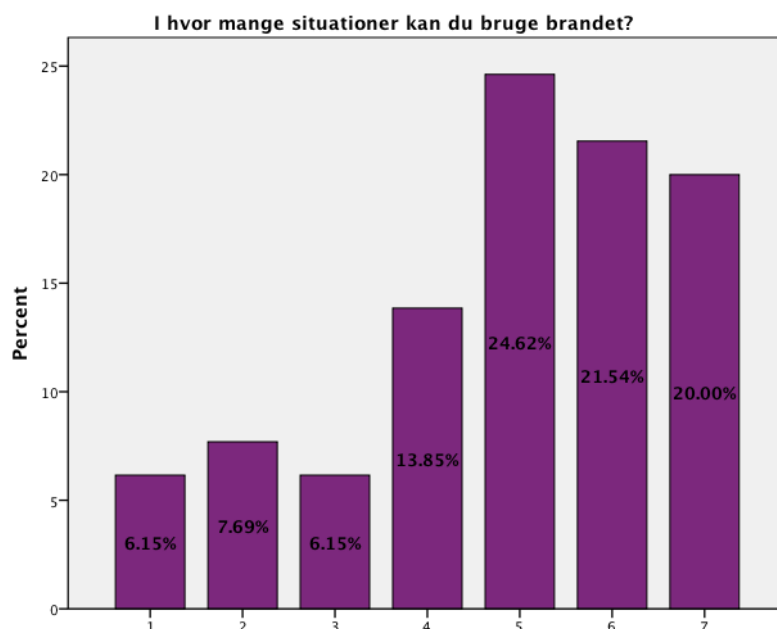


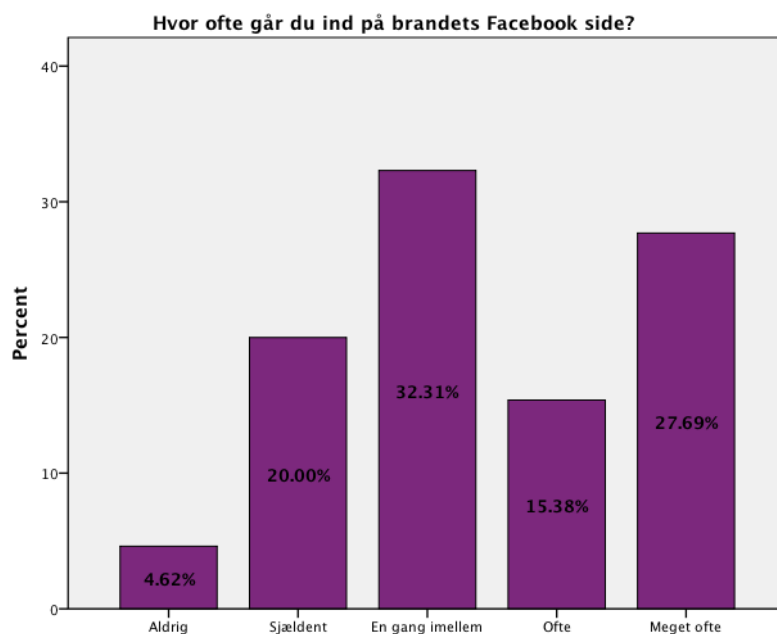
## Appendix 10 – Survey Results, Mikkeller

### BRAND SALIENCE

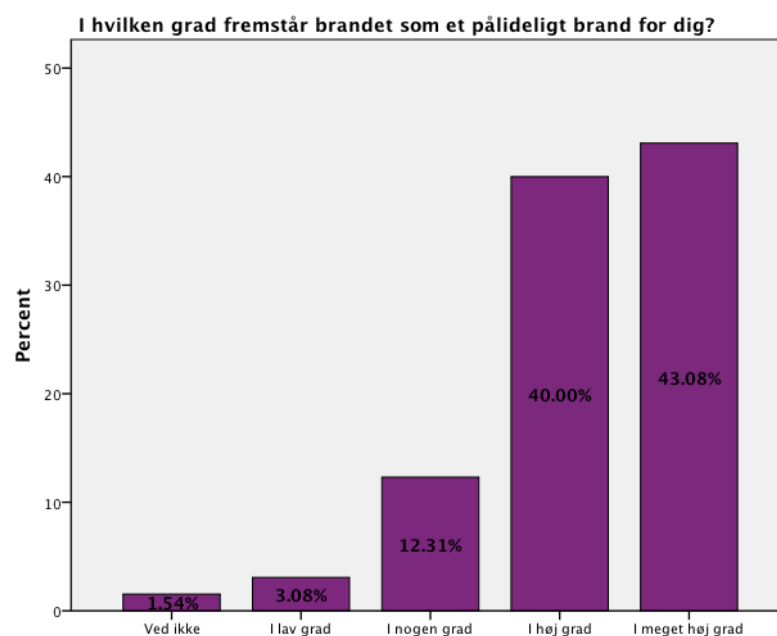
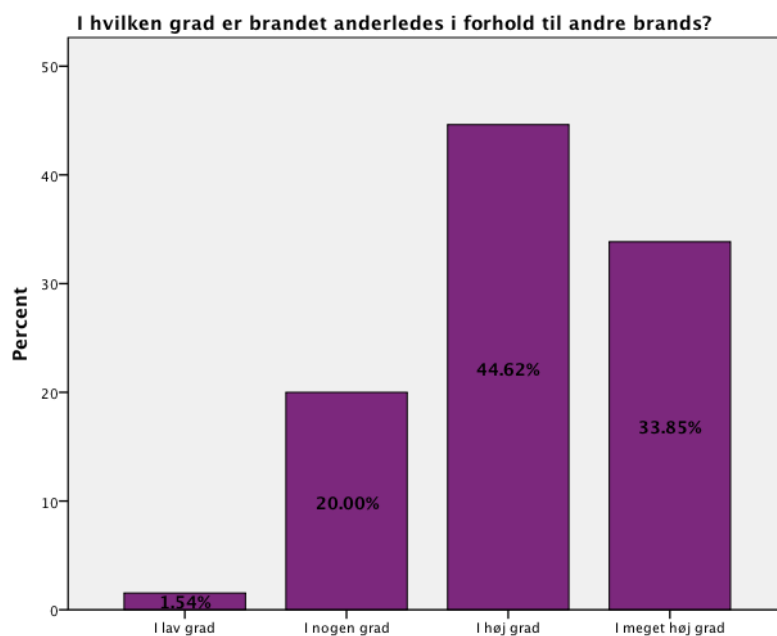




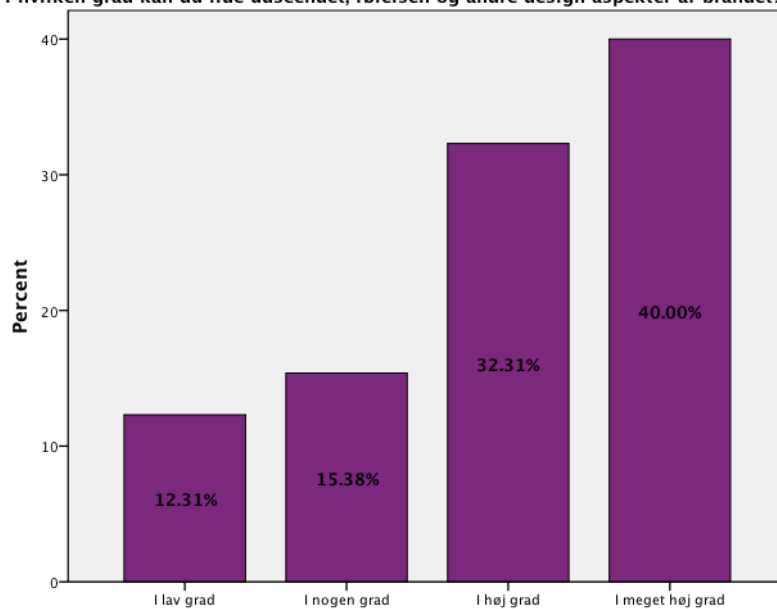




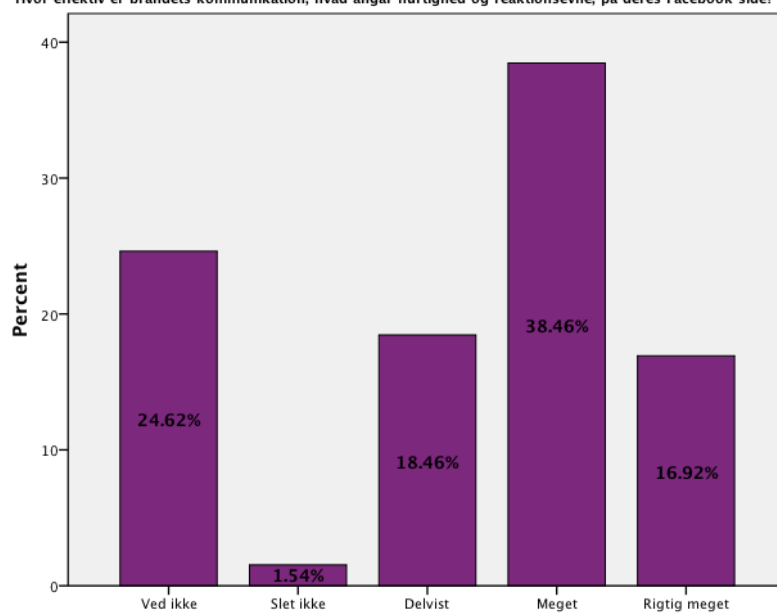
## BRAND PERFORMANCE



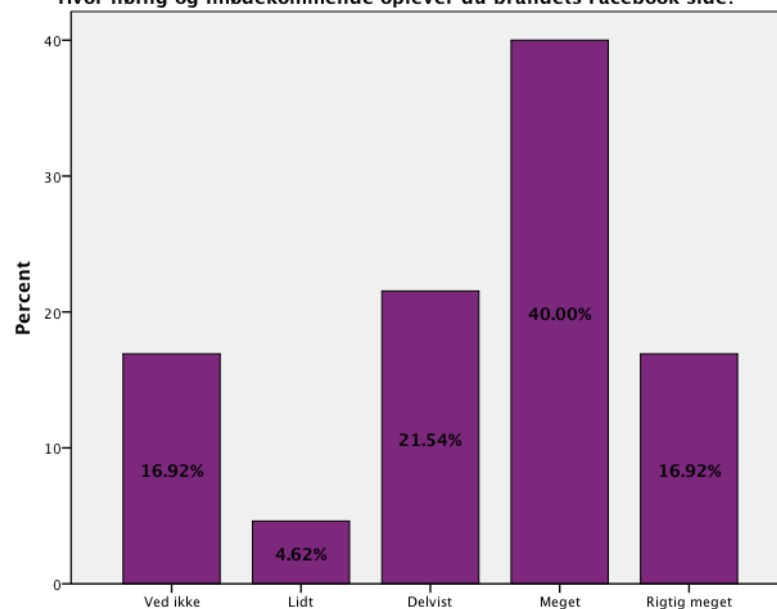
I hvilken grad kan du lide udseendet, følelsen og andre design aspekter af brandet?

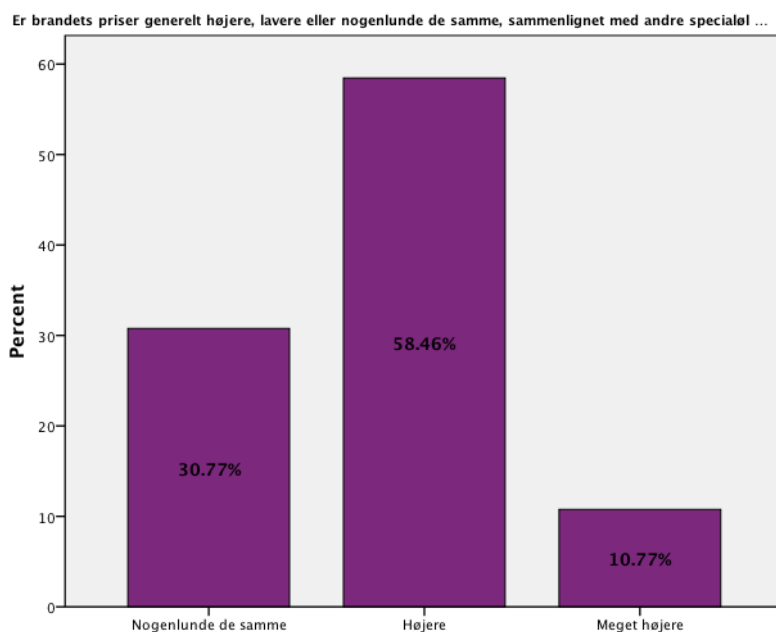


Hvor effektiv er brandets kommunikation, hvad angår hurtighed og reaktionsevne, på deres Facebook side?

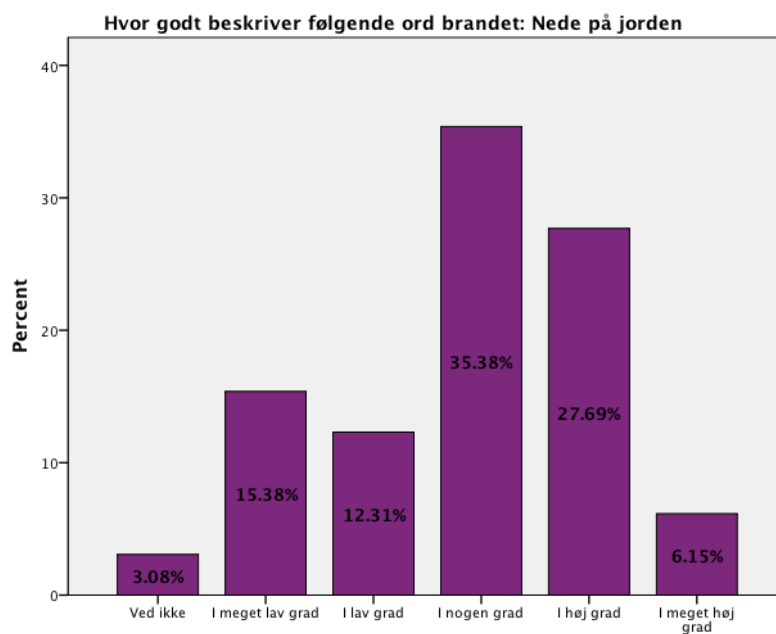
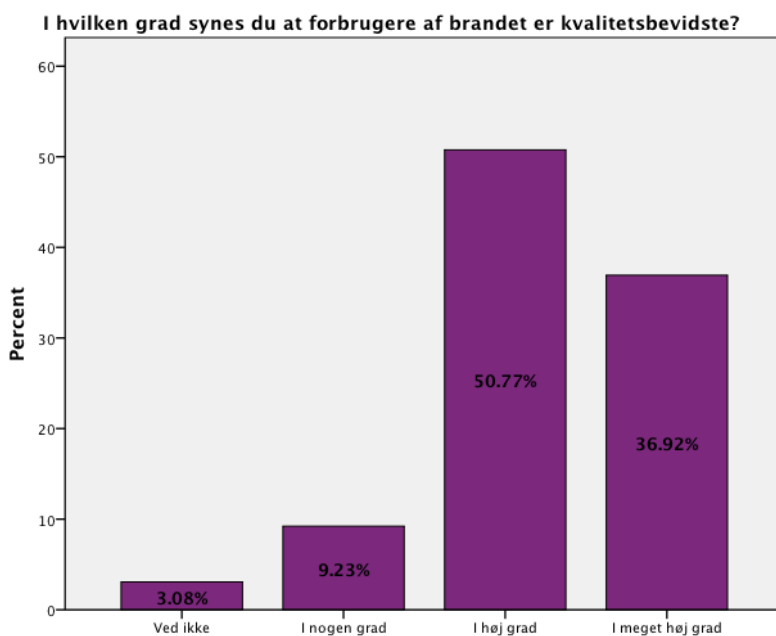


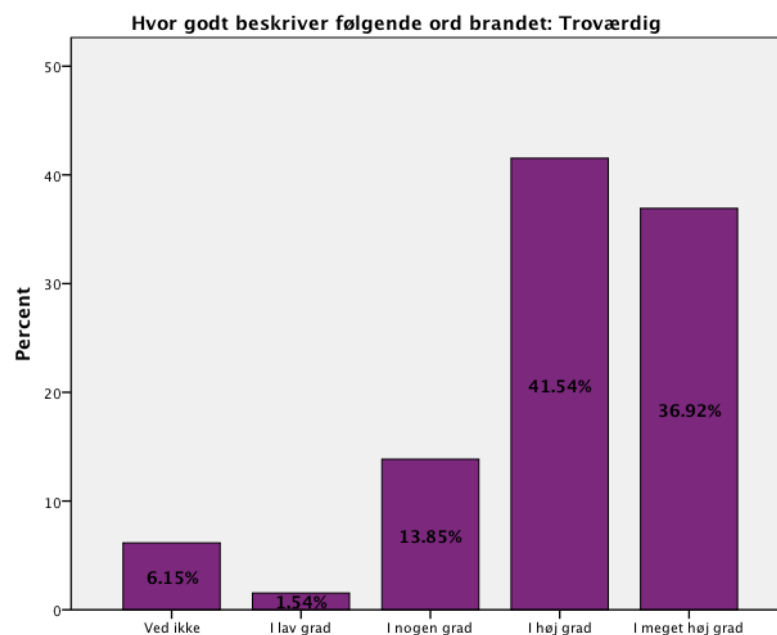
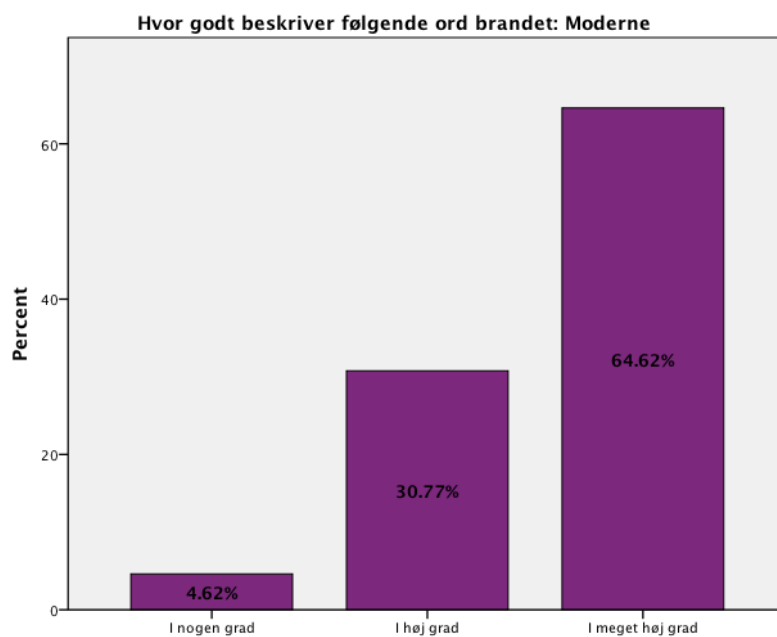
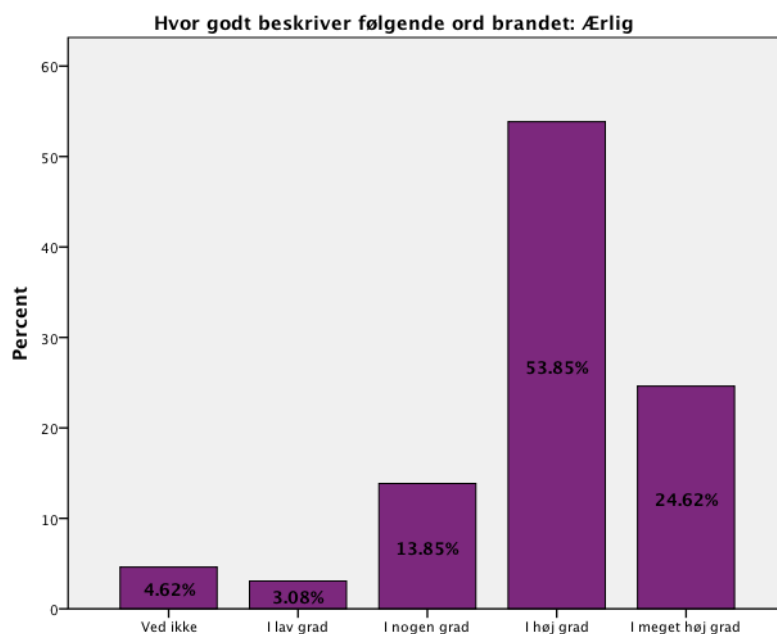
Hvor høflig og imødekommende oplever du brandets Facebook side?

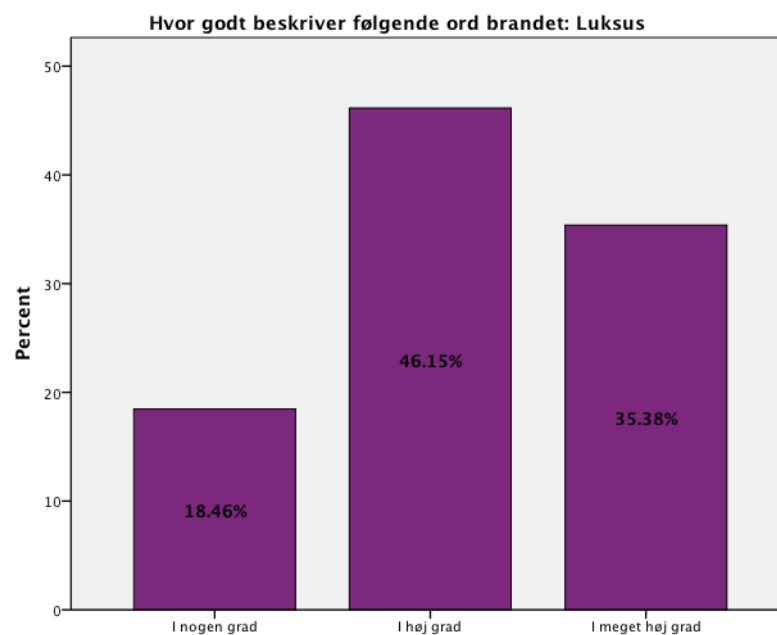
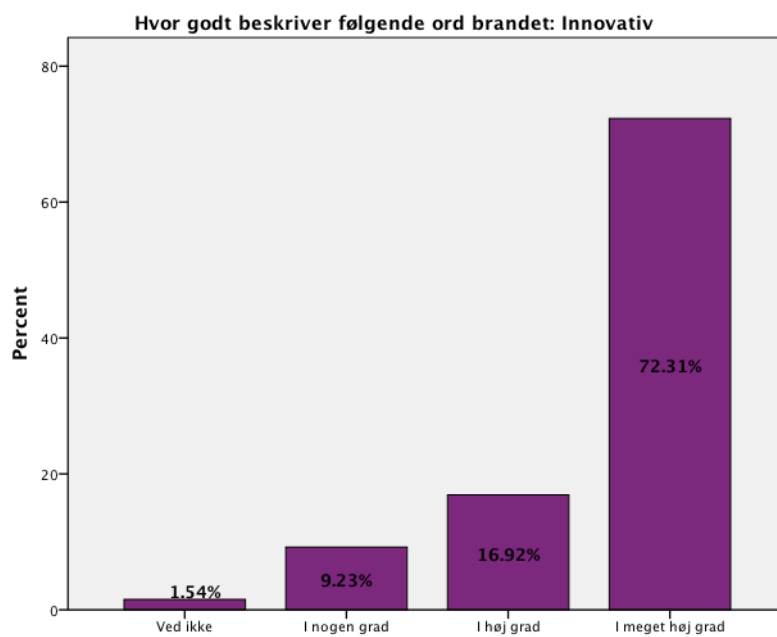
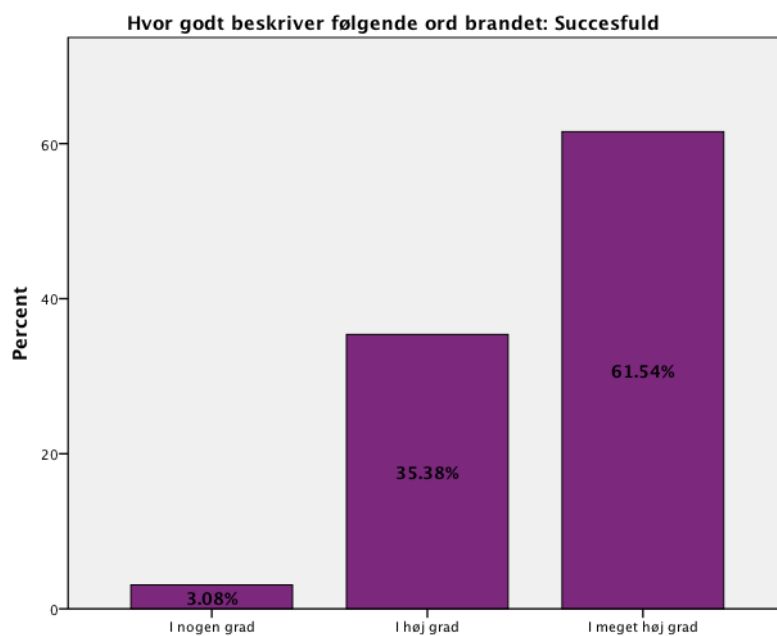


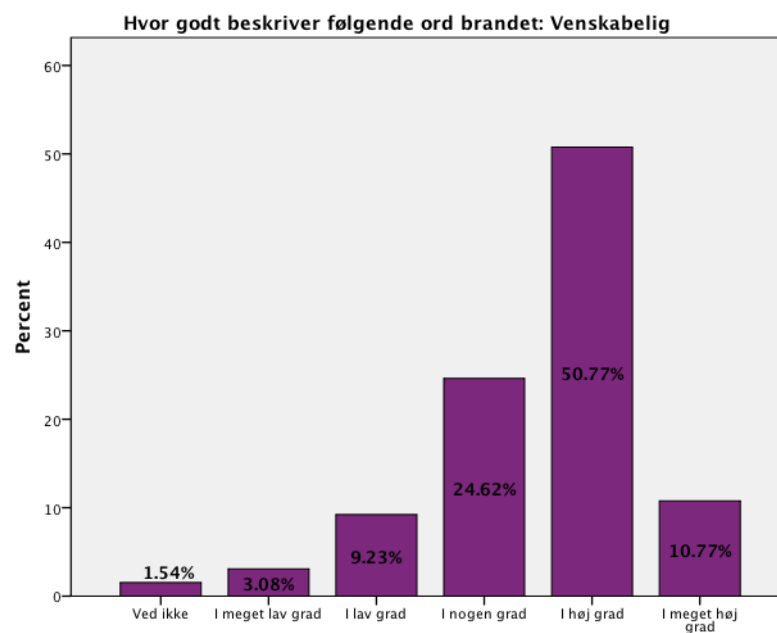
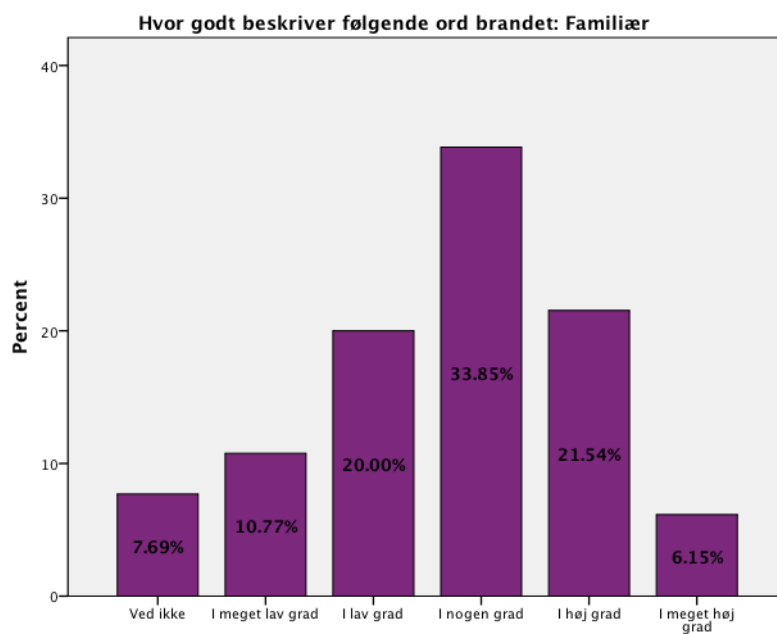
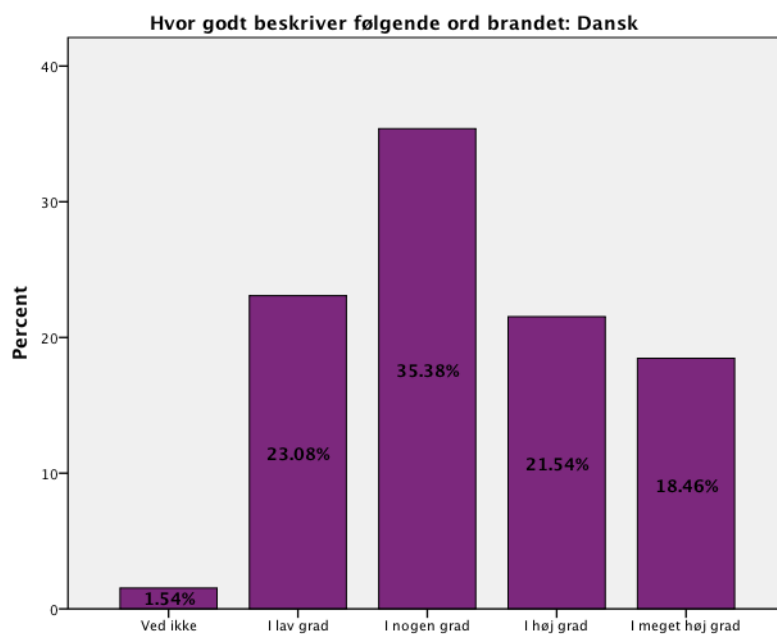


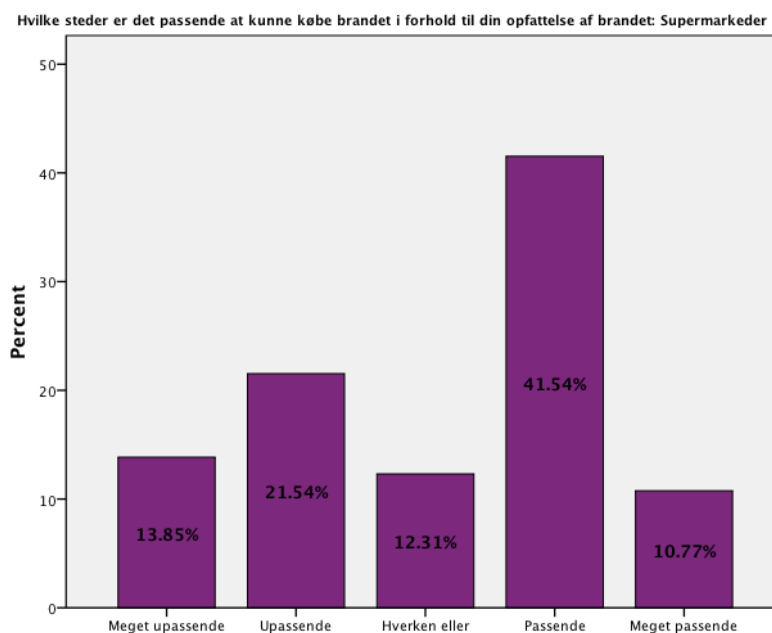
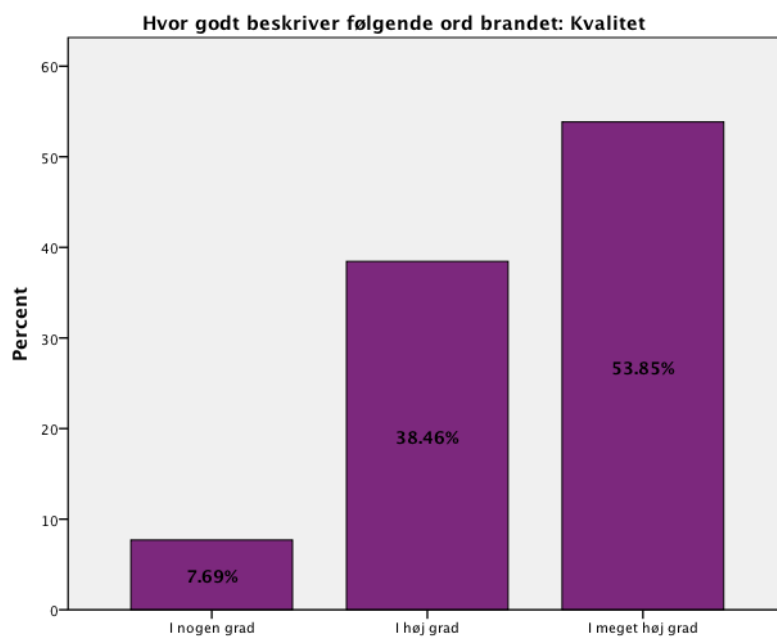
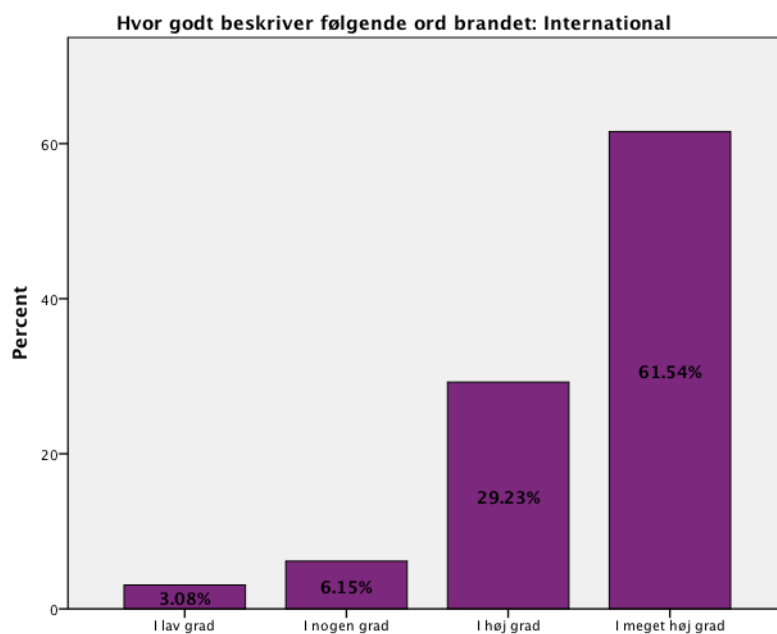
## BRAND IMAGERY



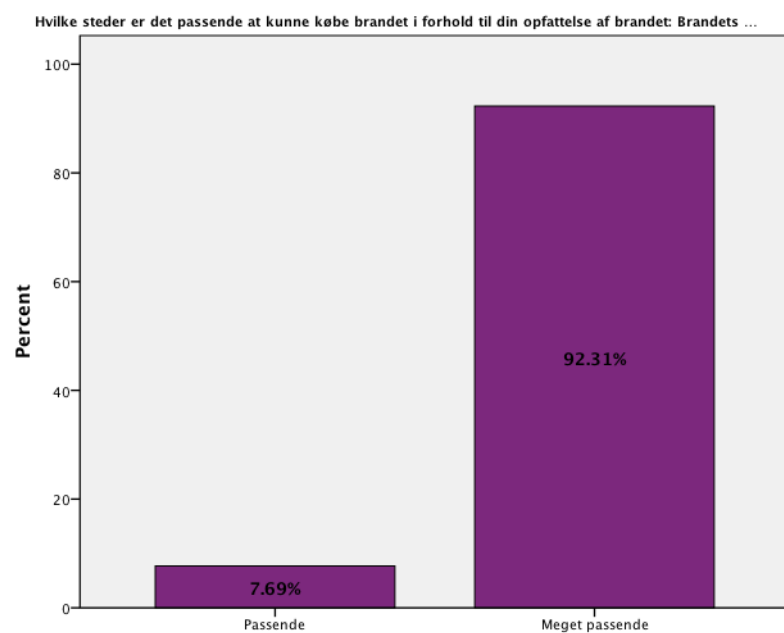
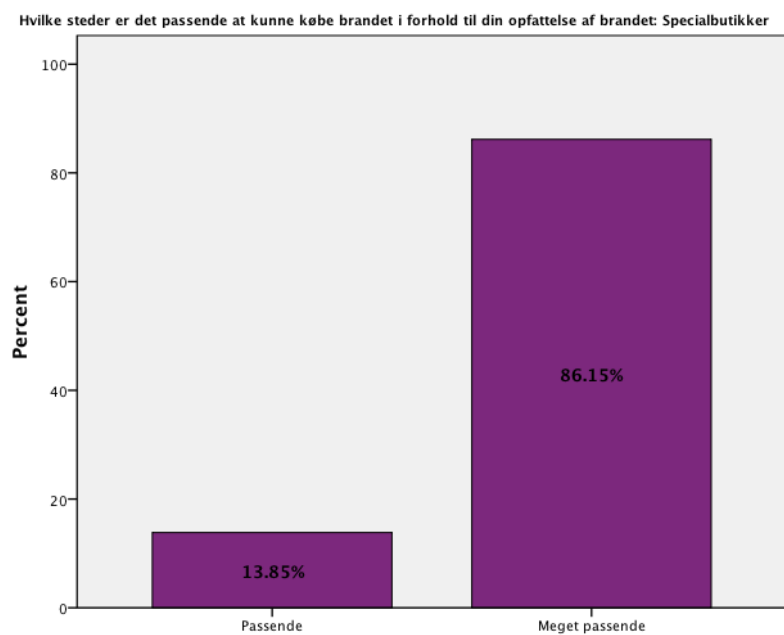
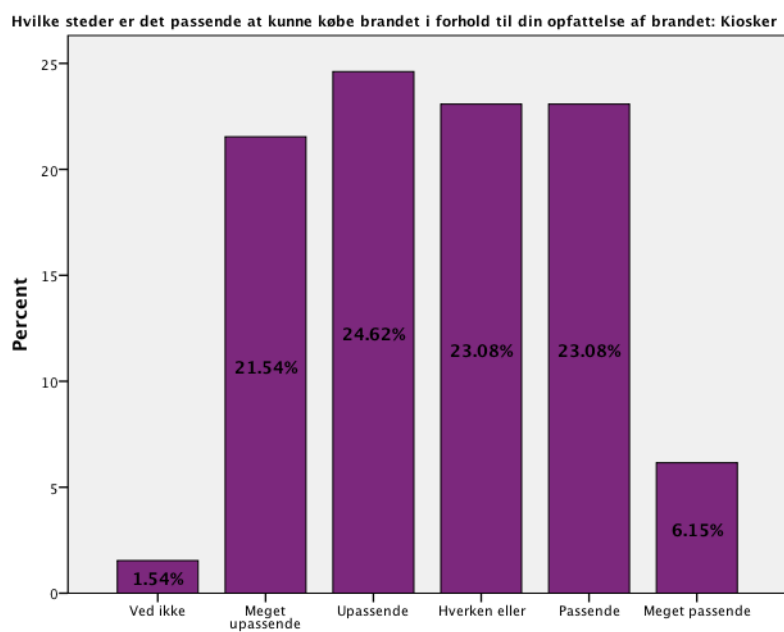


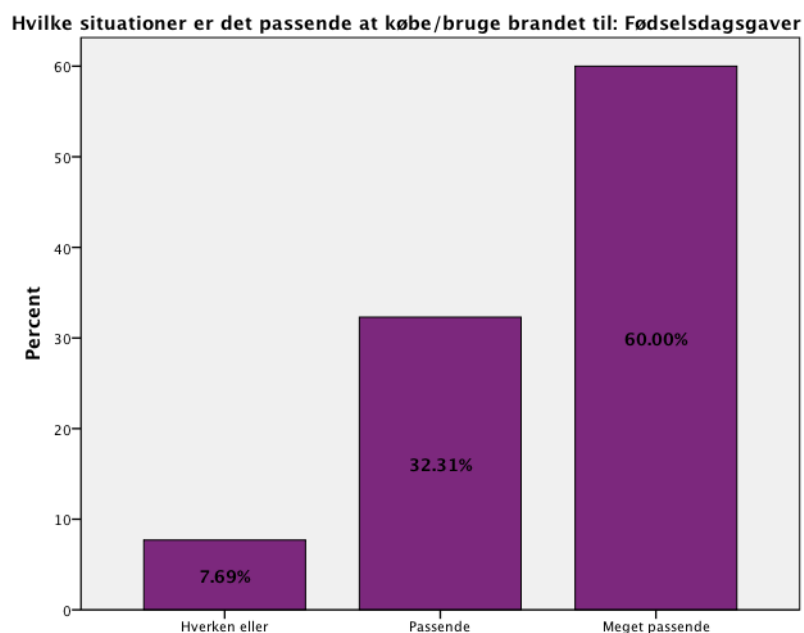
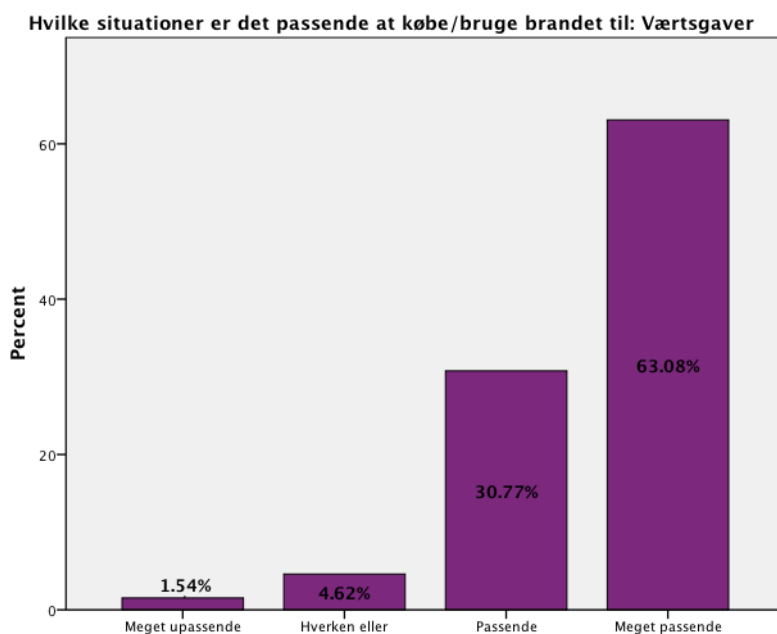
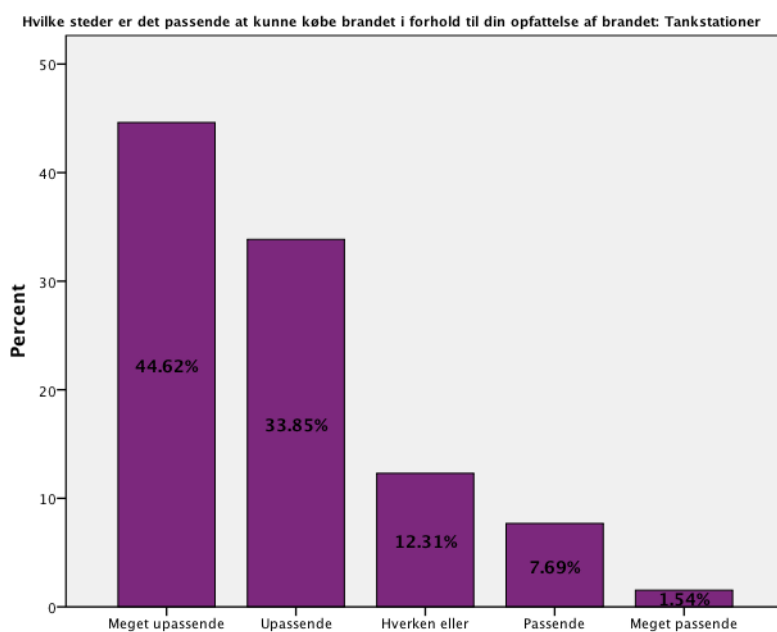




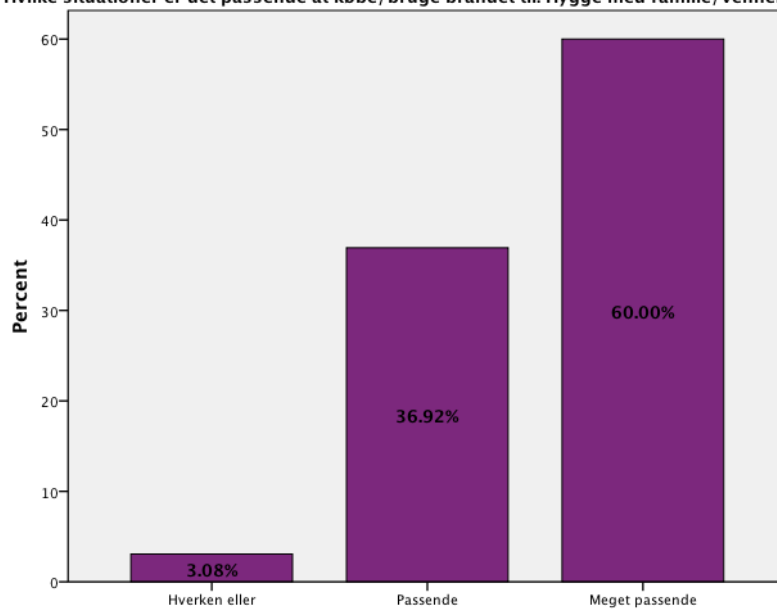




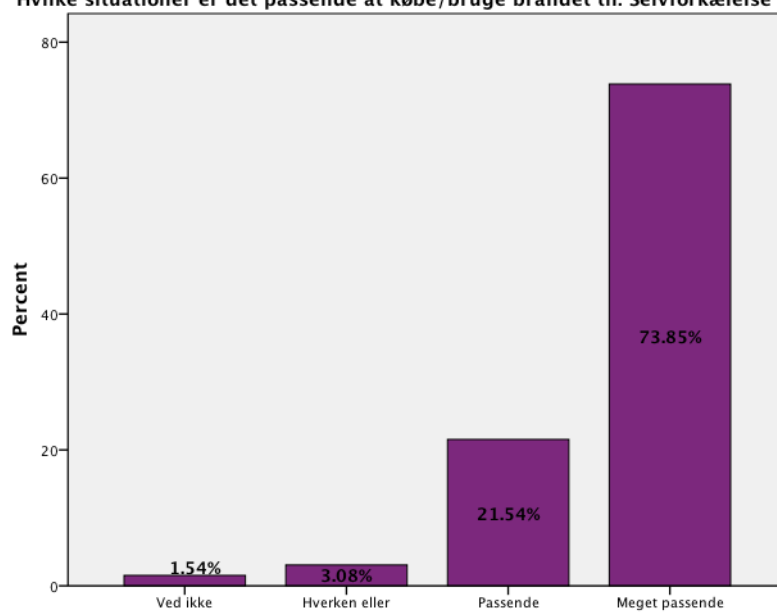




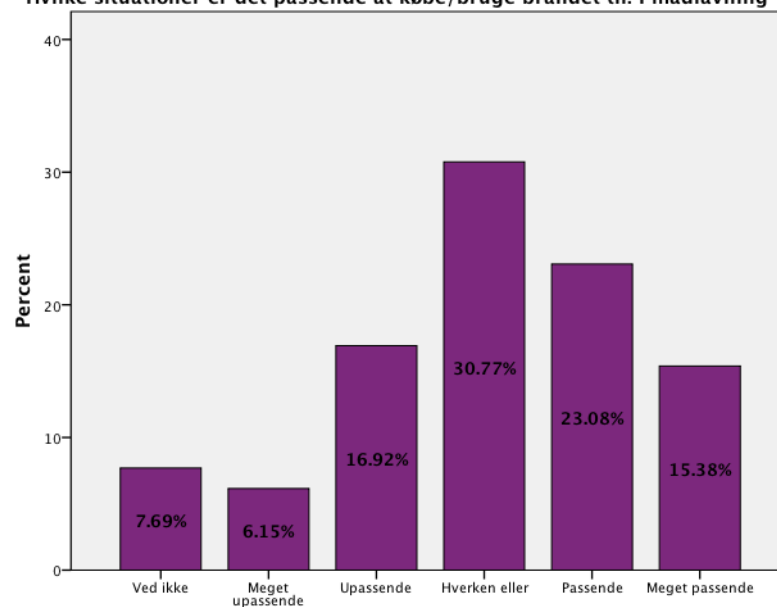
Hvilke situationer er det passende at købe/bruge brandet til: Hygge med familie/venner

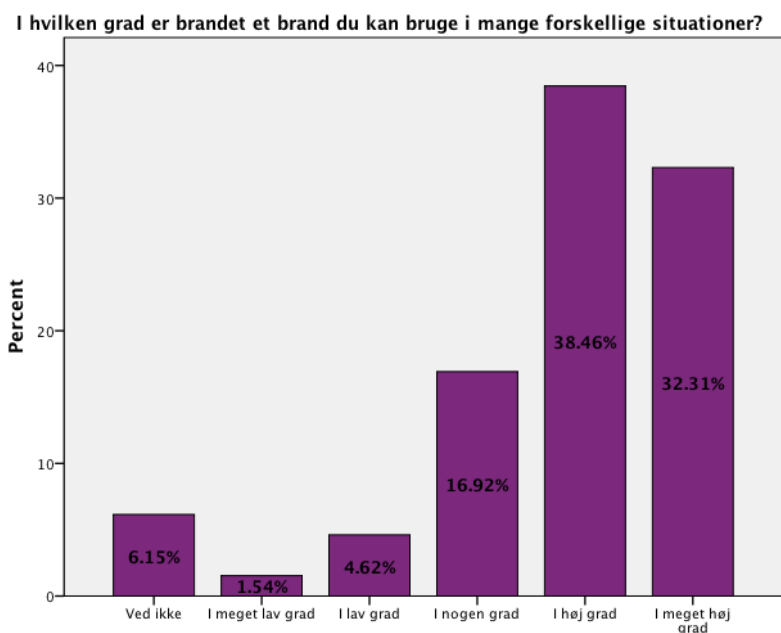
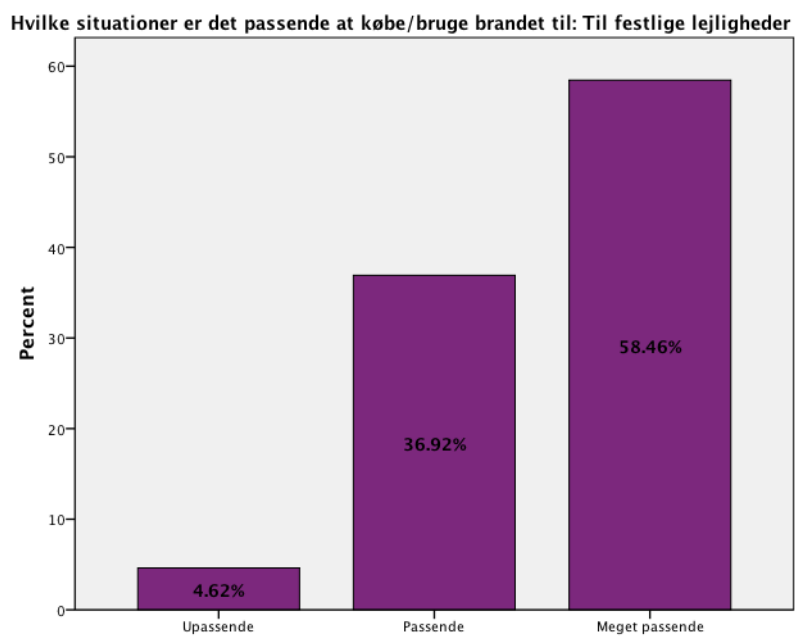
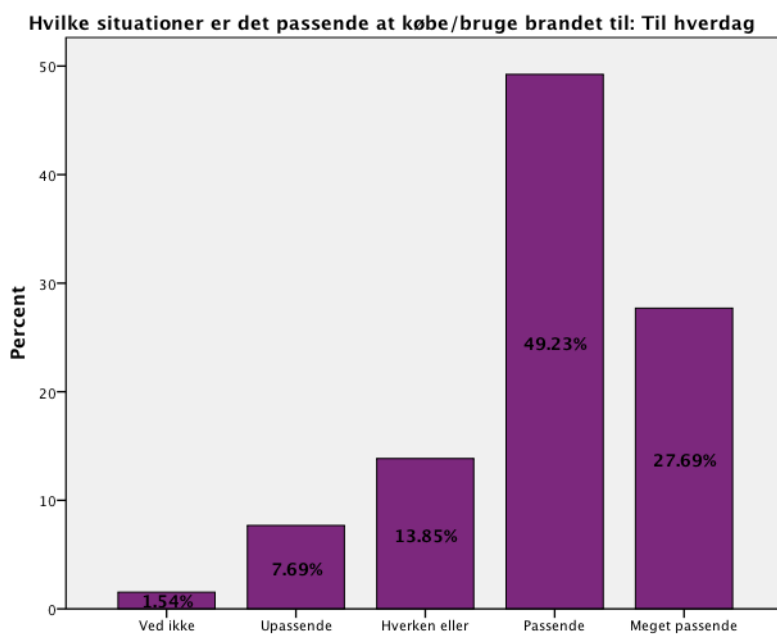


Hvilke situationer er det passende at købe/bruge brandet til: Selvforkælelse



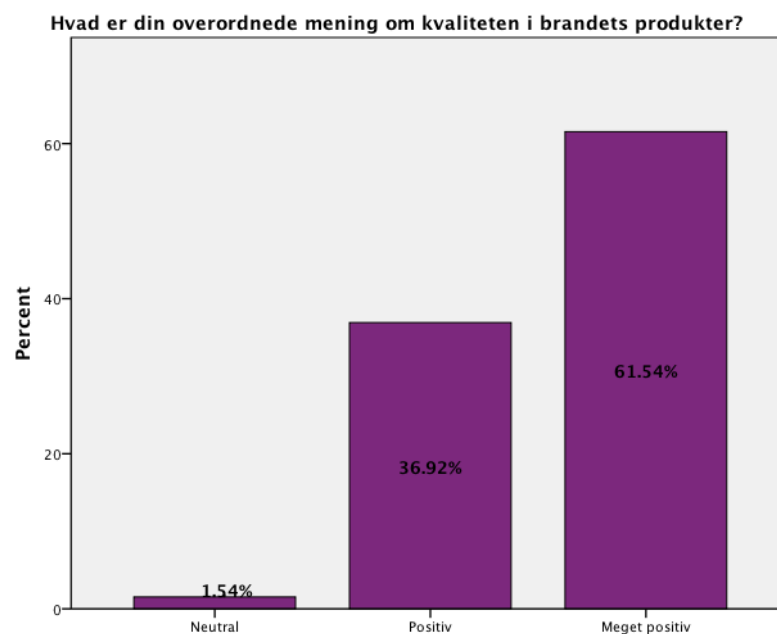
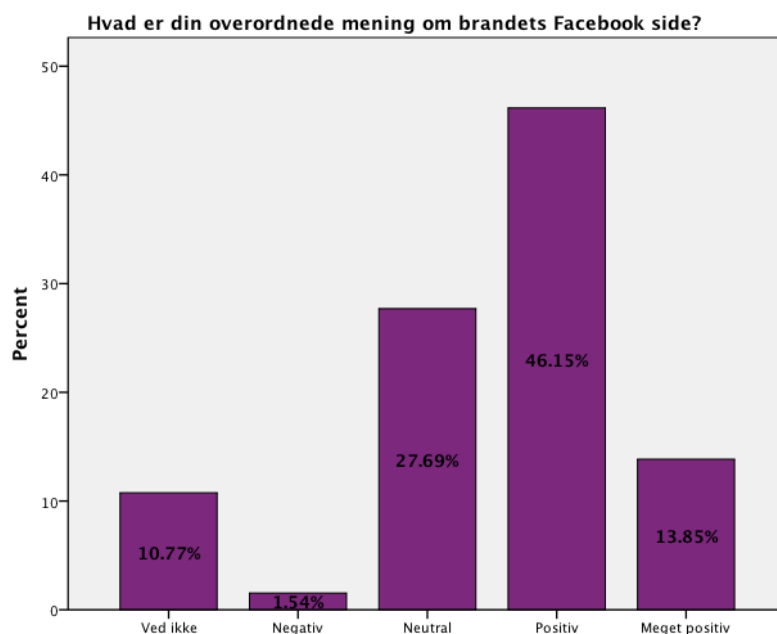
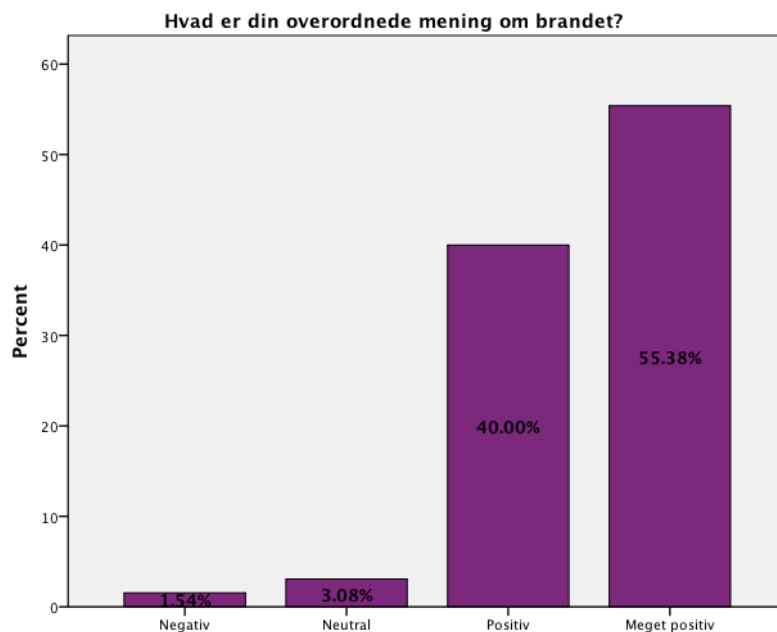
Hvilke situationer er det passende at købe/bruge brandet til: I madlavning



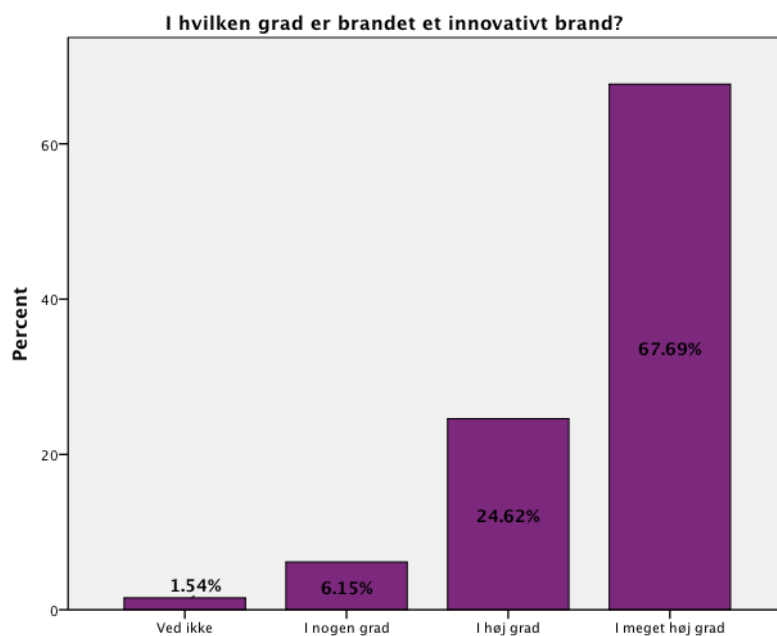
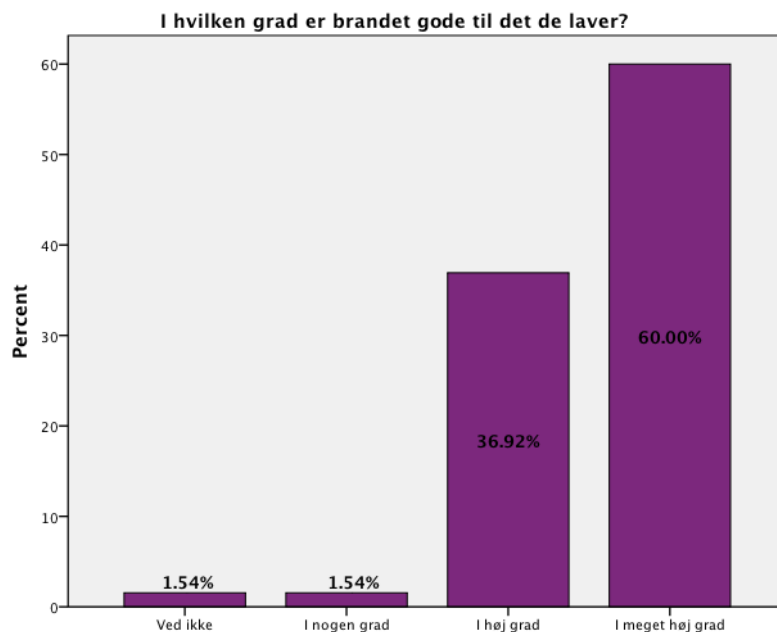




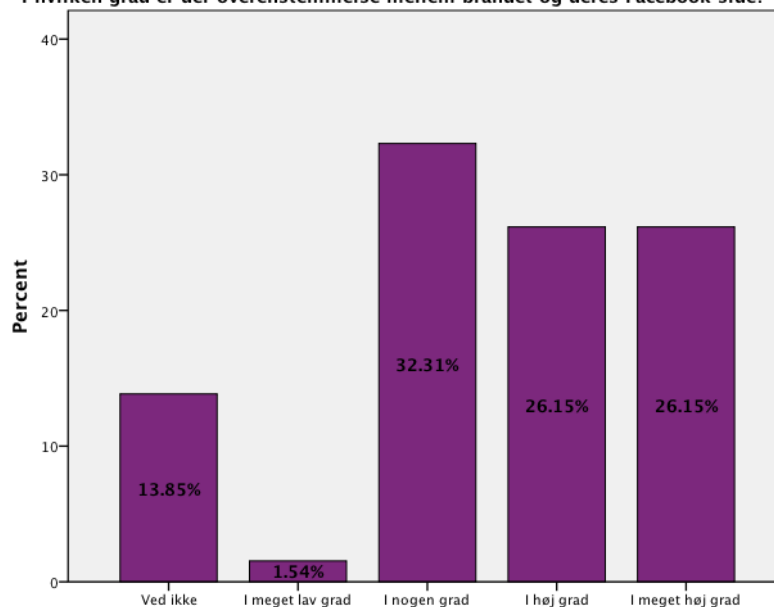
## BRAND JUDGEMENTS - QUALITY

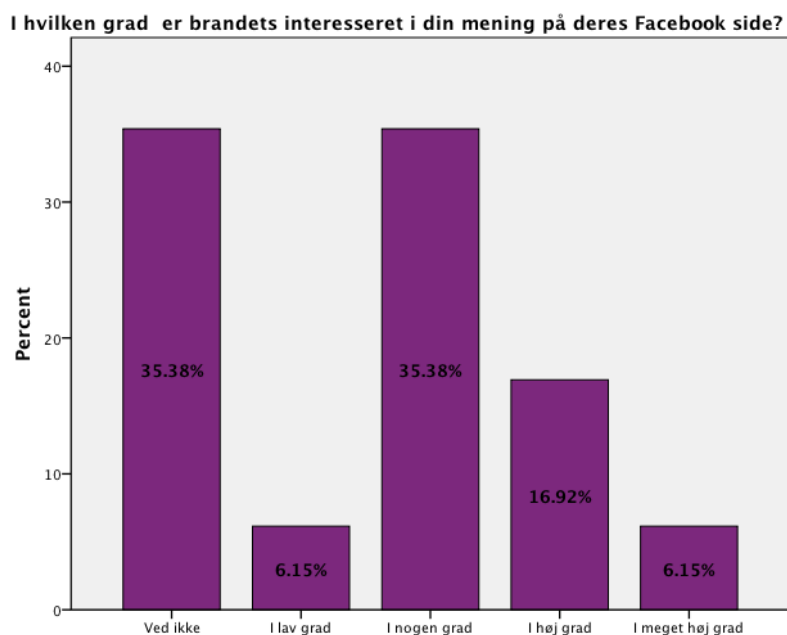
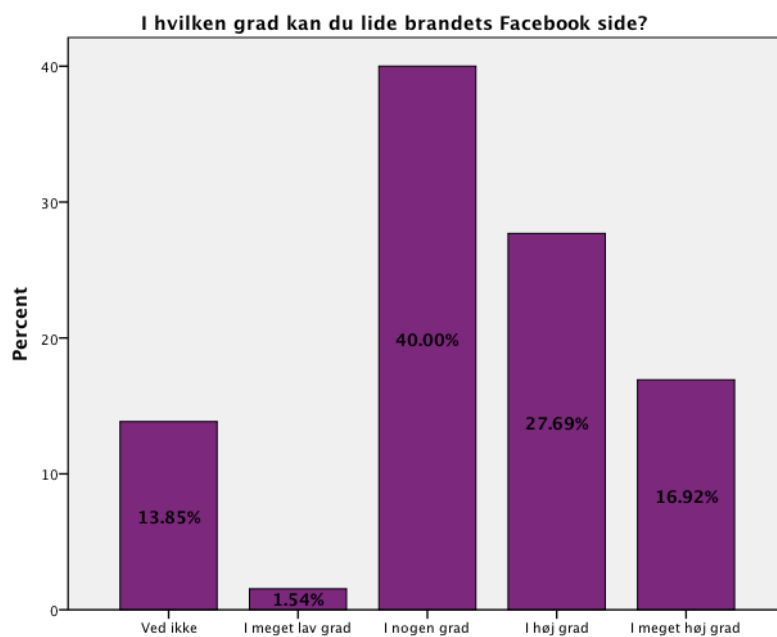
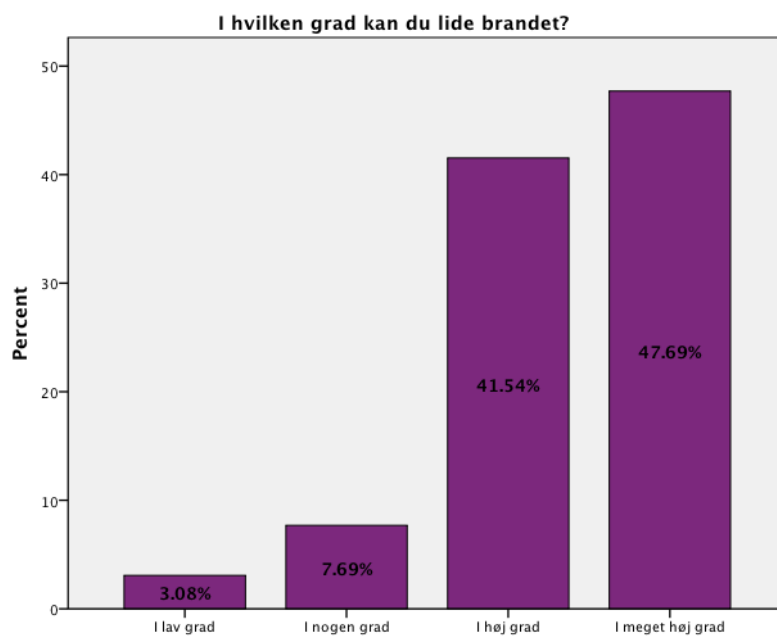


## BRAND JUDGEMENTS - CREDIBILITY

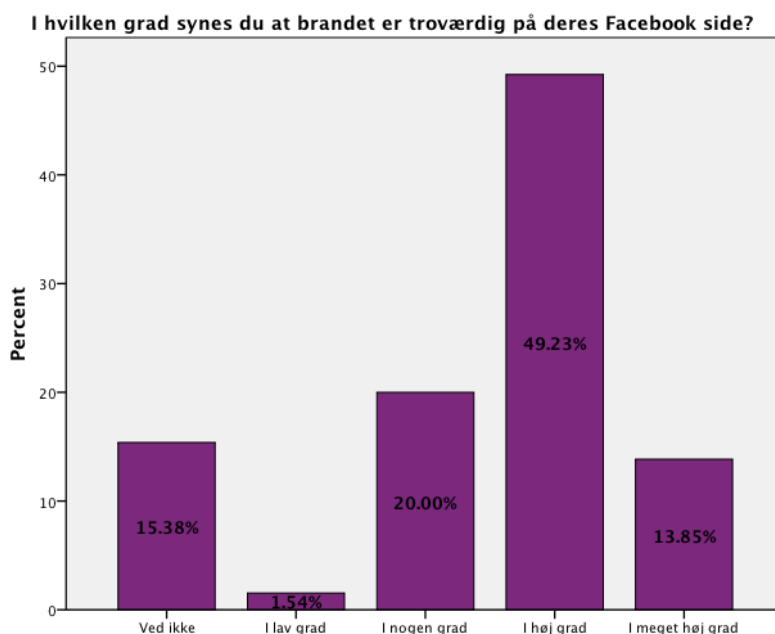
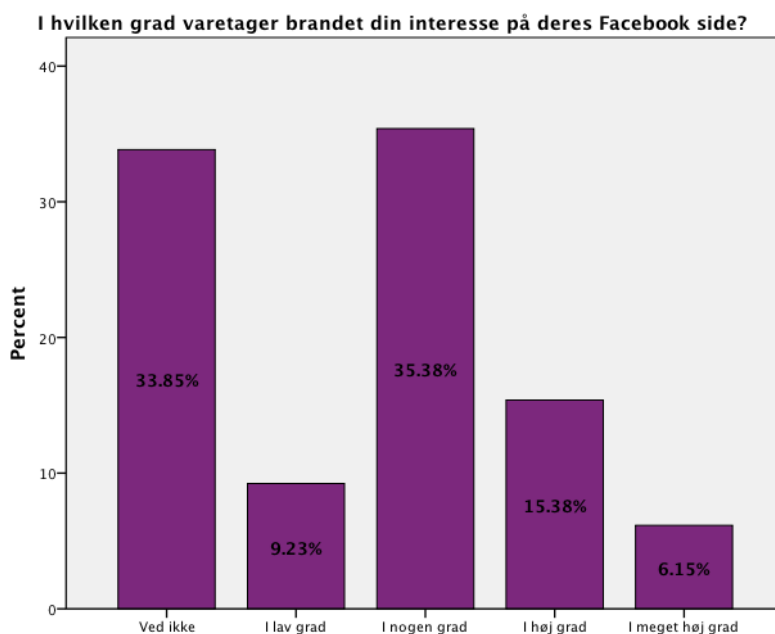


I hvilken grad er der overenstemmelse mellem brandet og deres Facebook side?

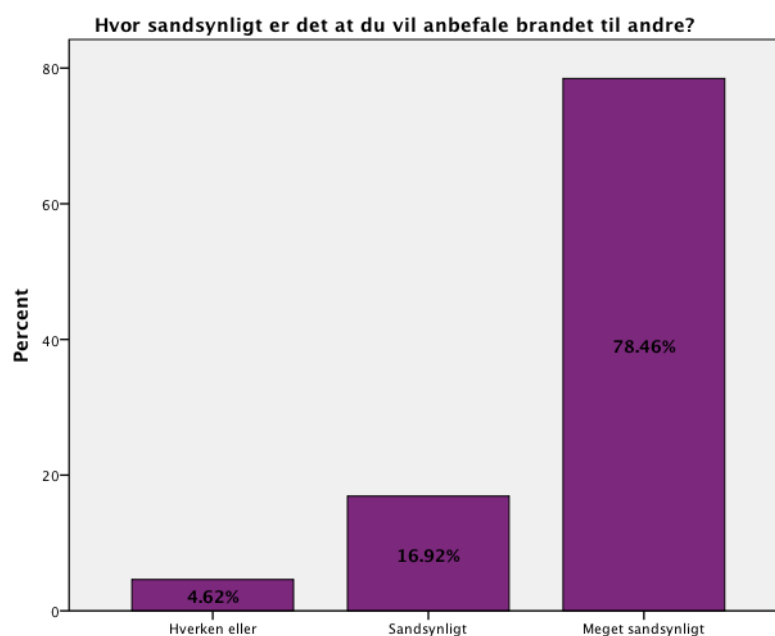


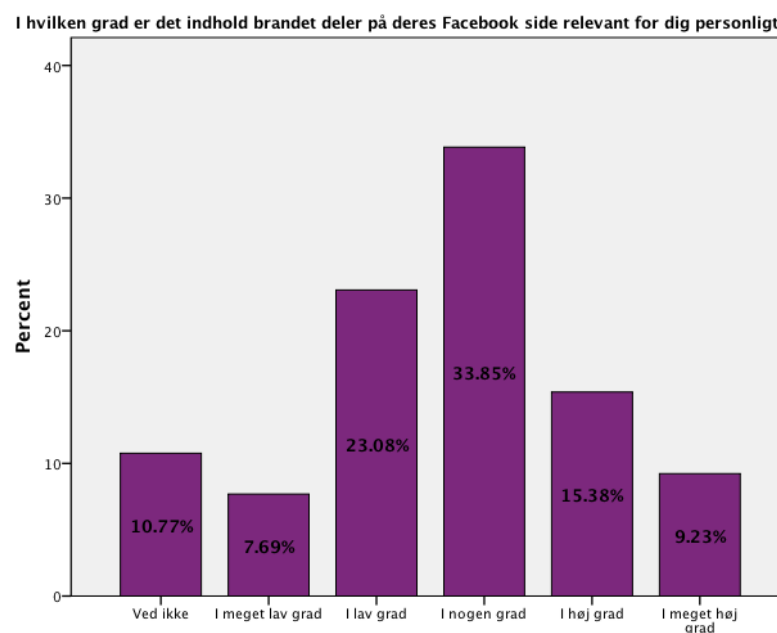
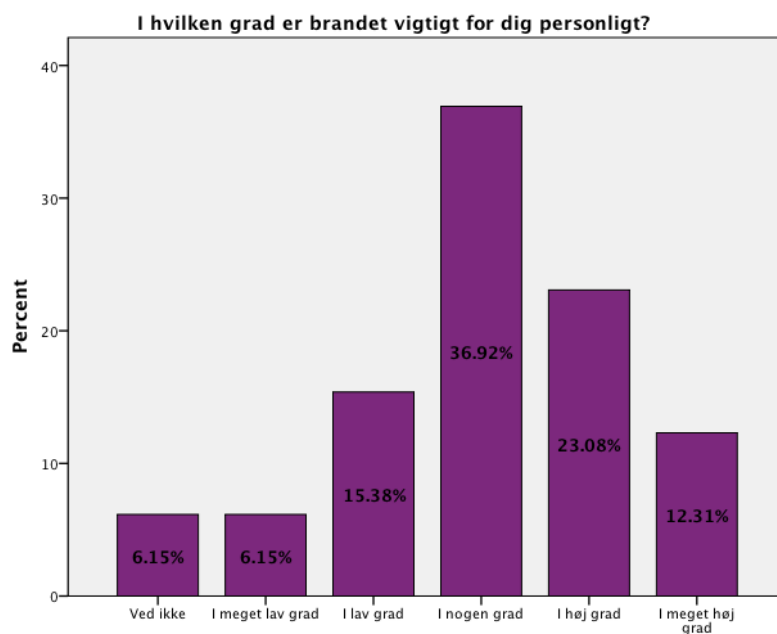
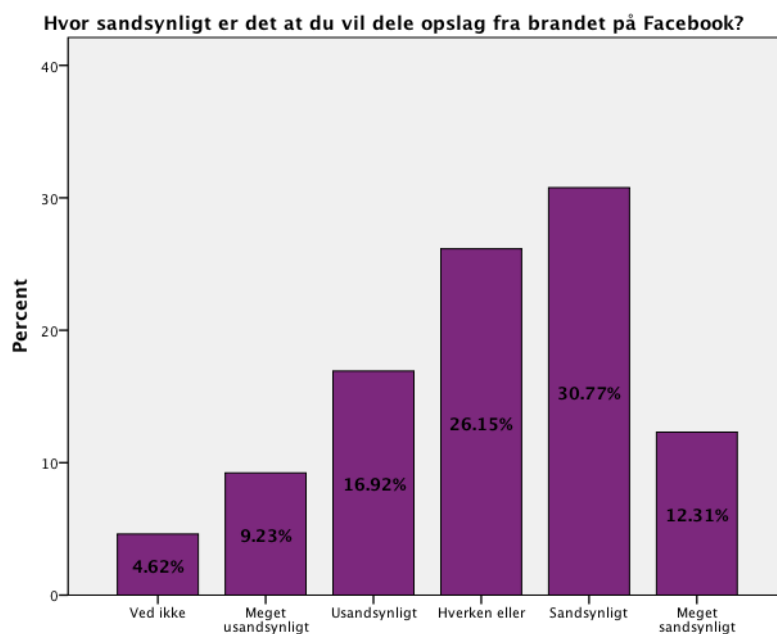




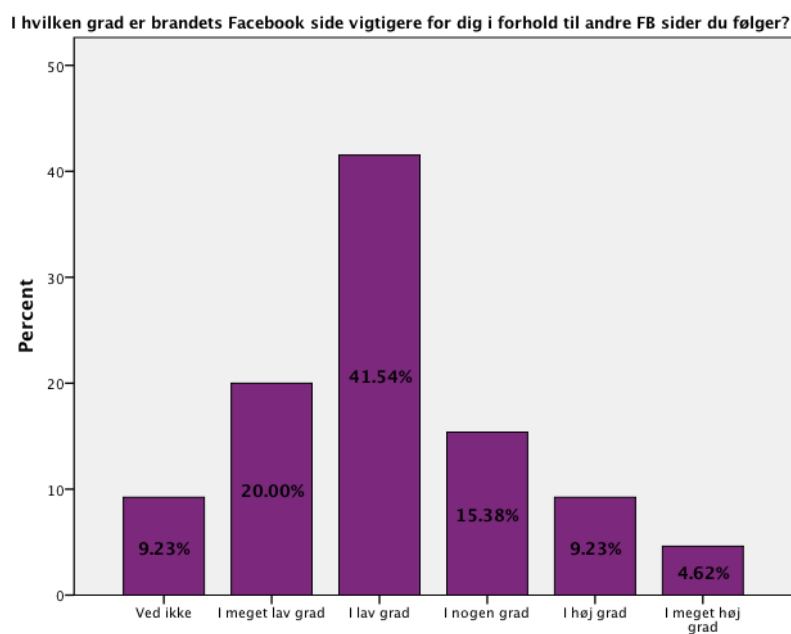
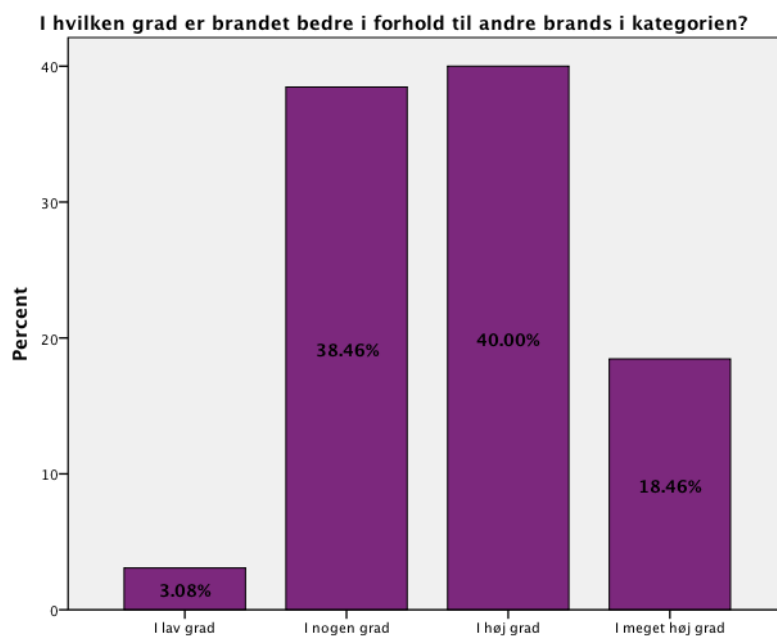
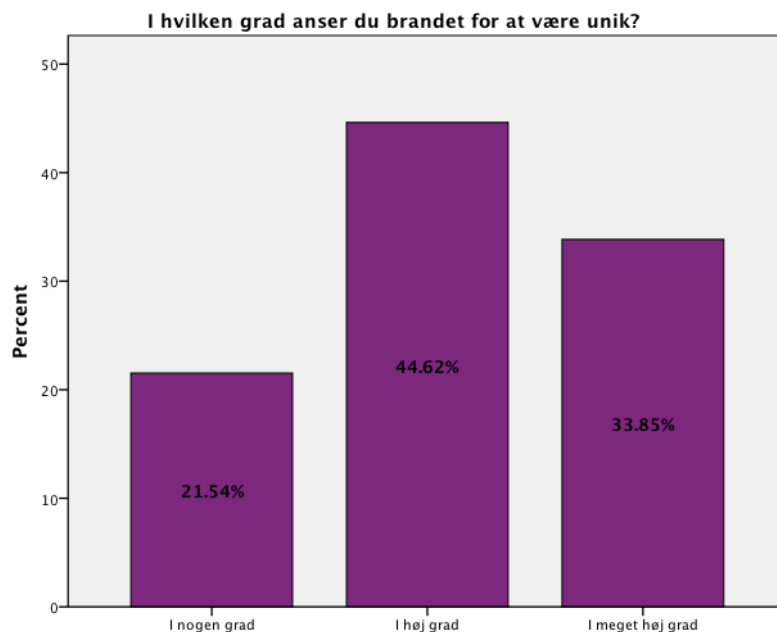


## BRAND JUDGEMENTS - CONSIDERATION



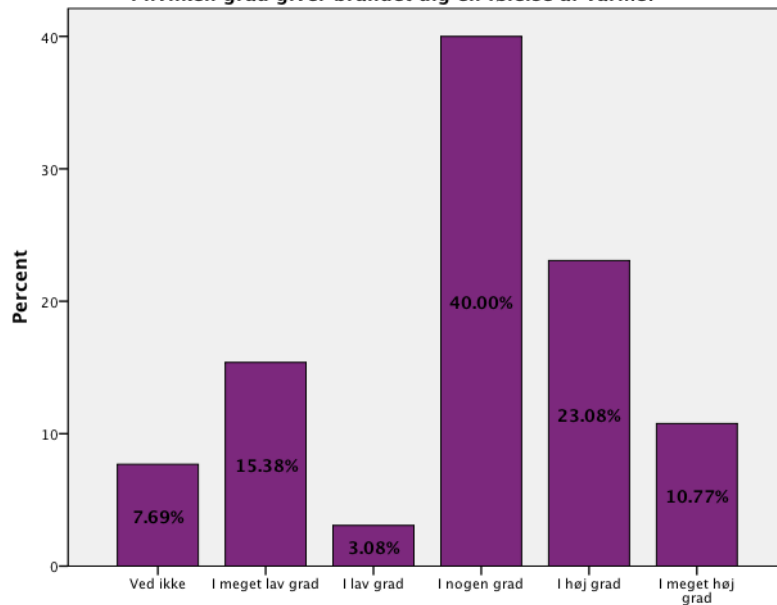


## BRAND JUDGEMENTS - SUPERIORITY

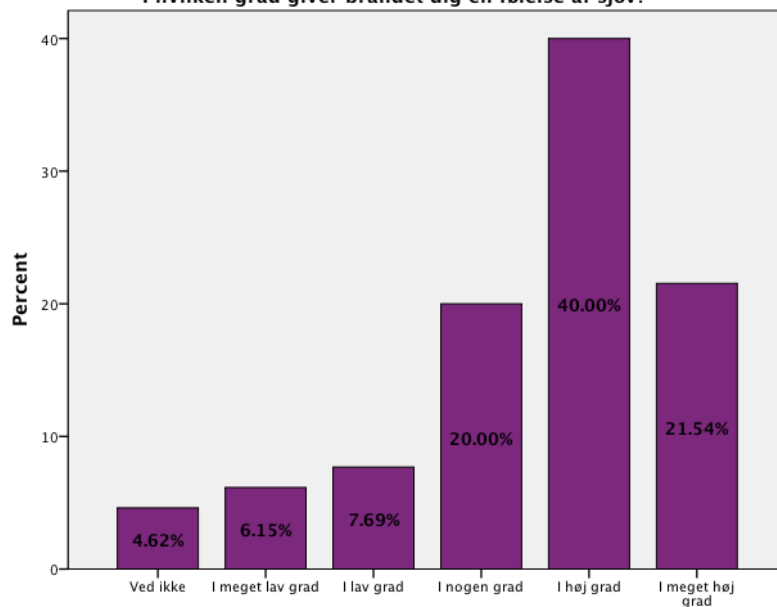


## BRAND FEELINGS

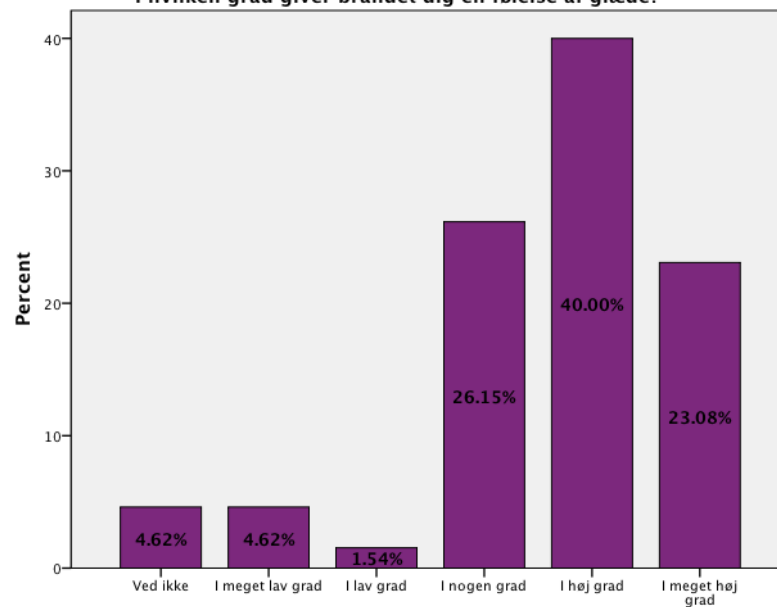
I hvilken grad giver brandet dig en følelse af varme?

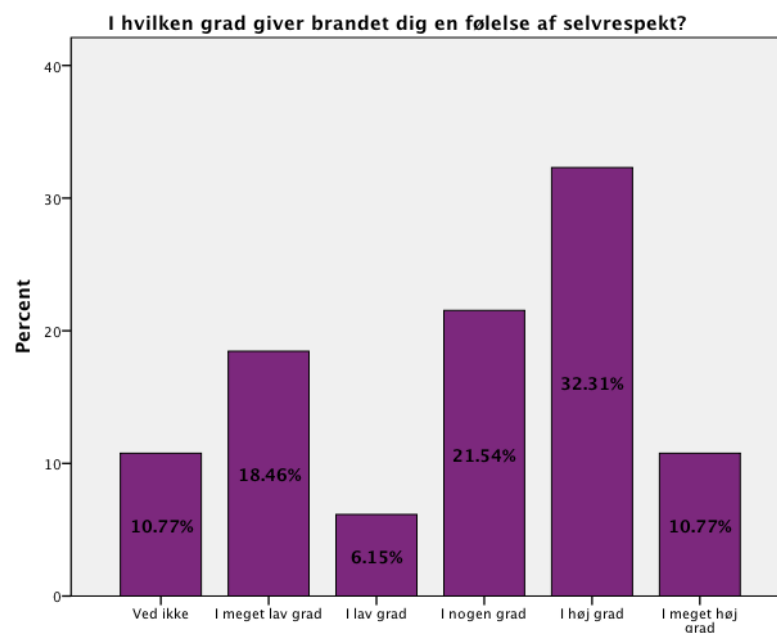
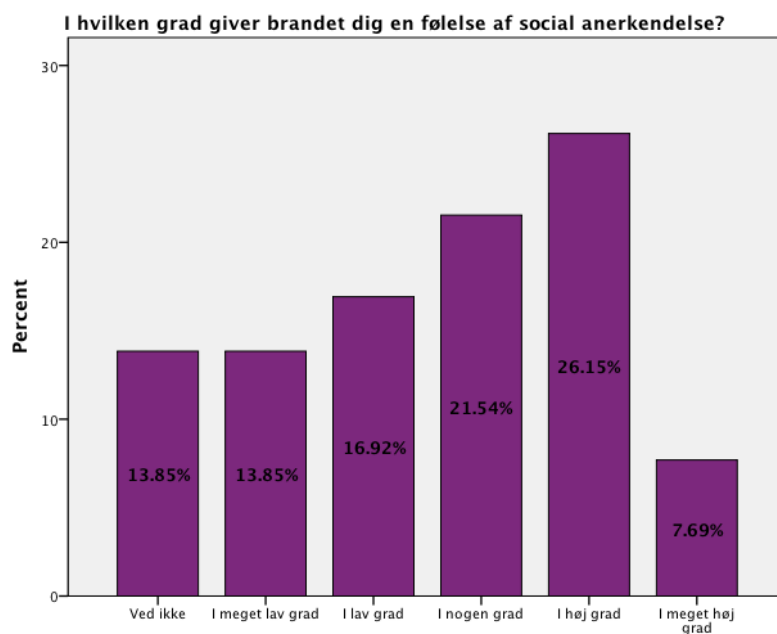
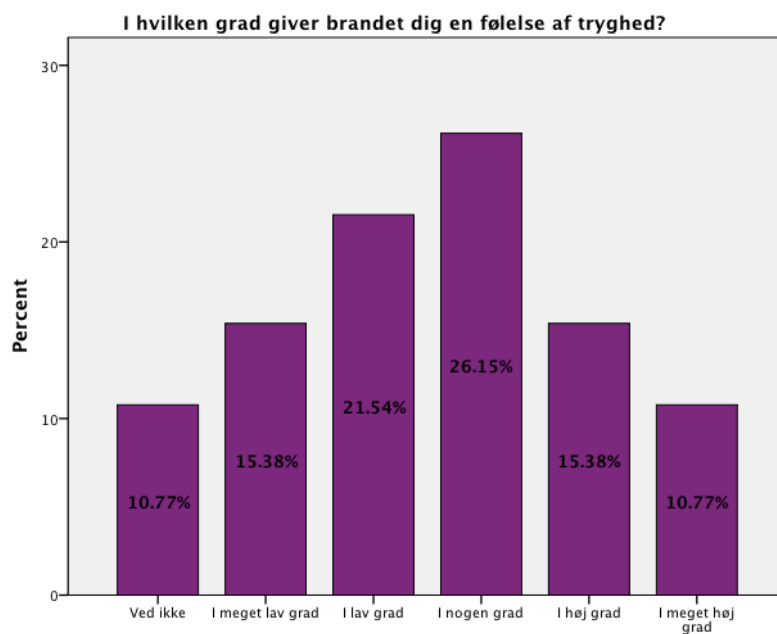


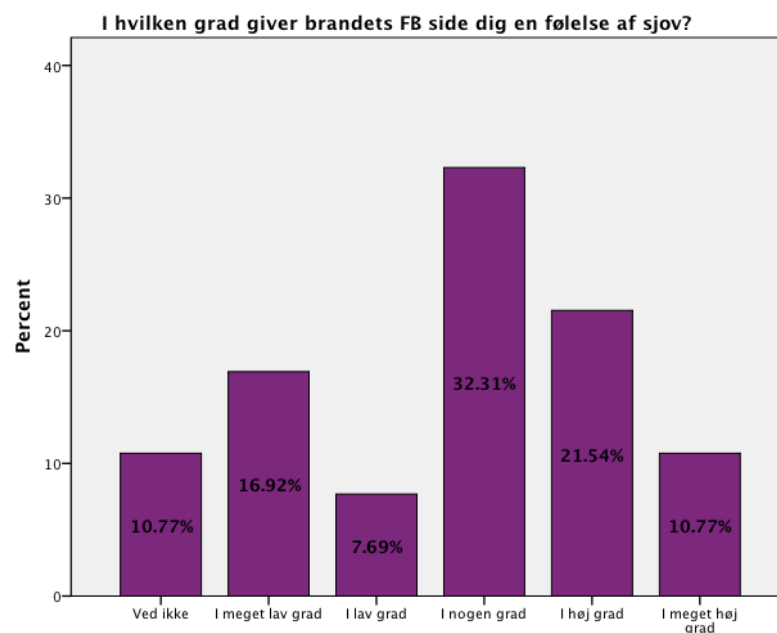
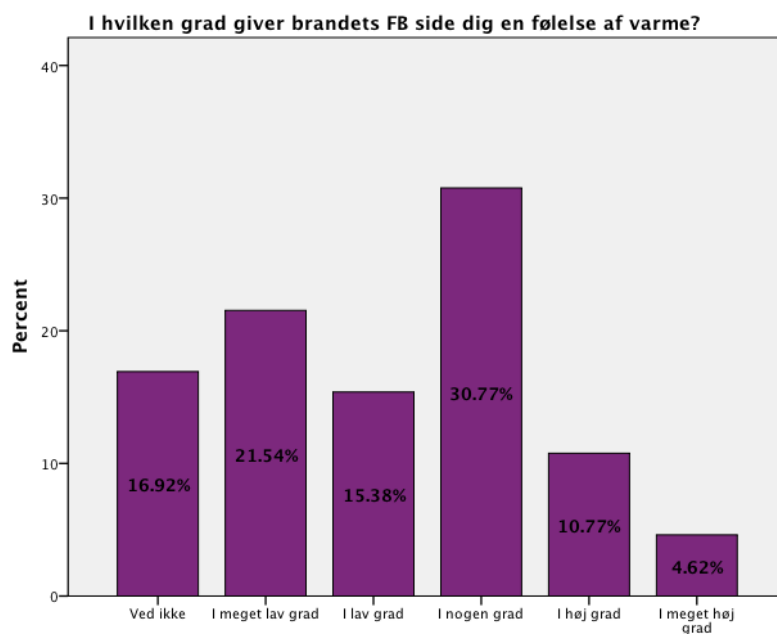
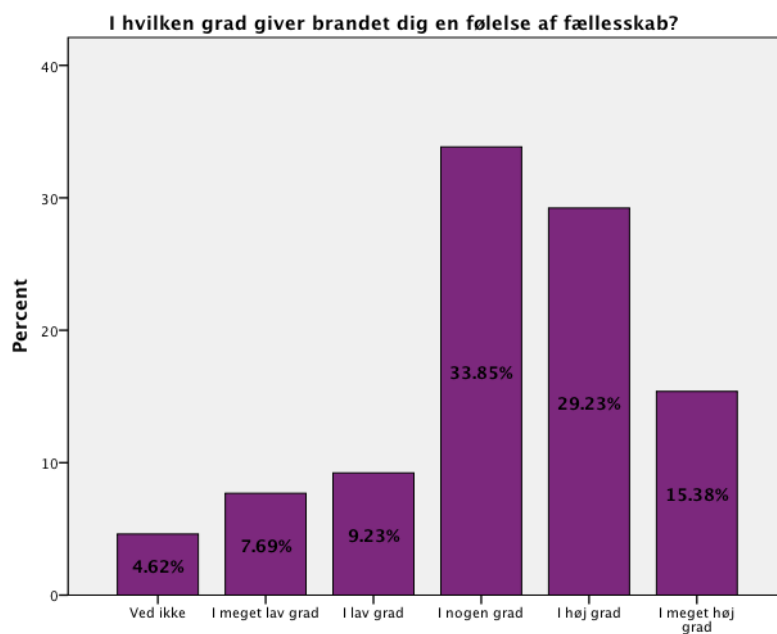
I hvilken grad giver brandet dig en følelse af sjov?

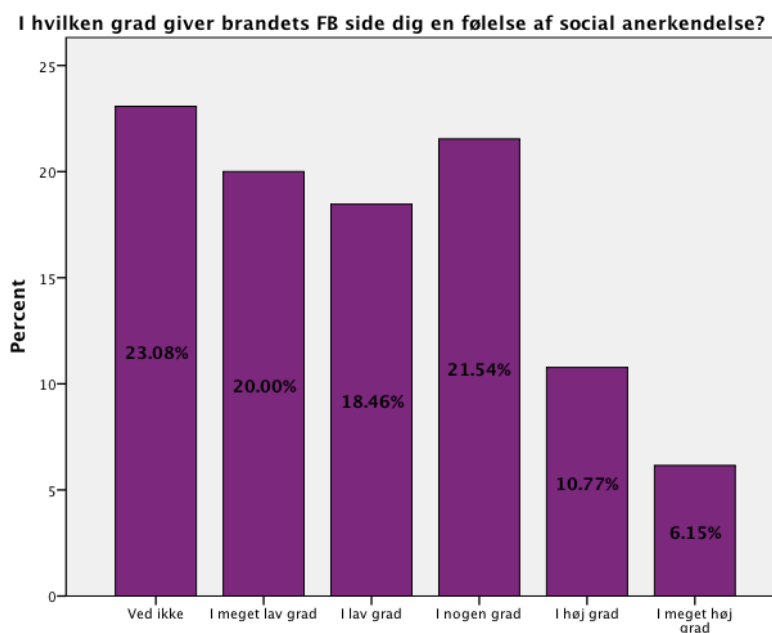
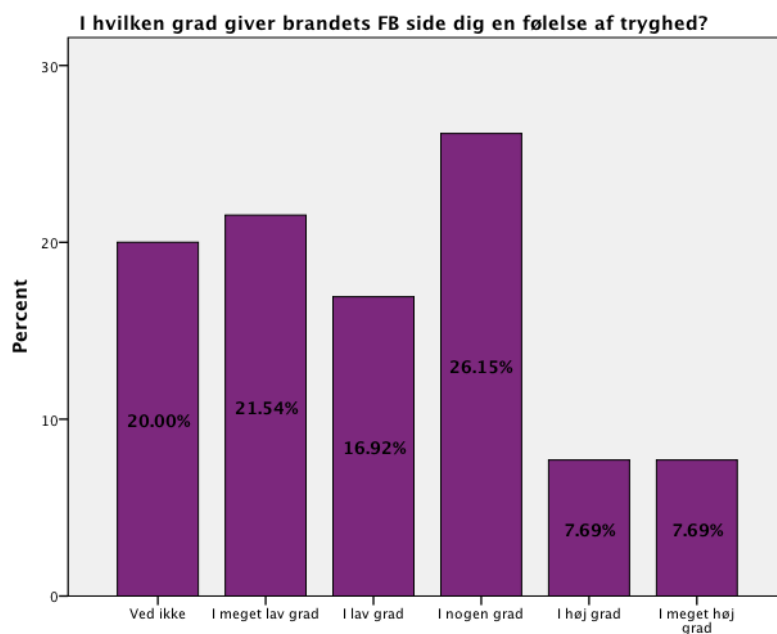
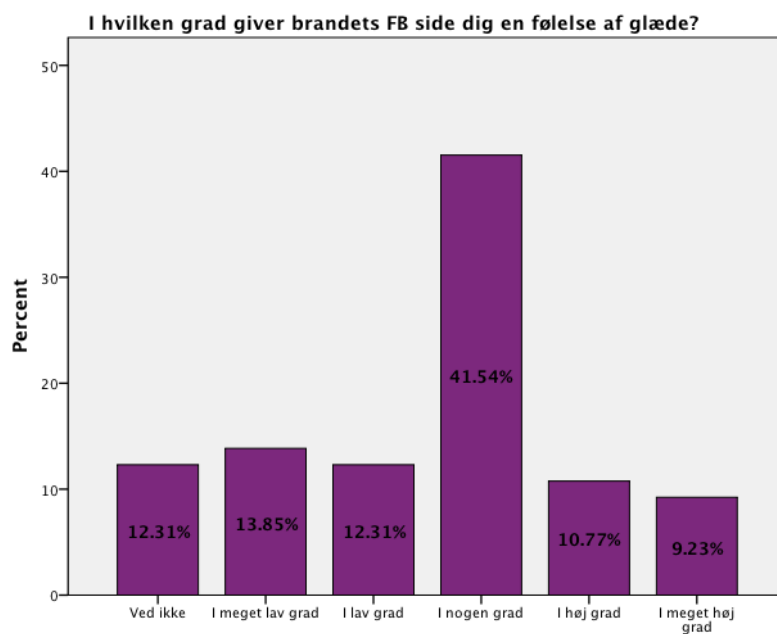


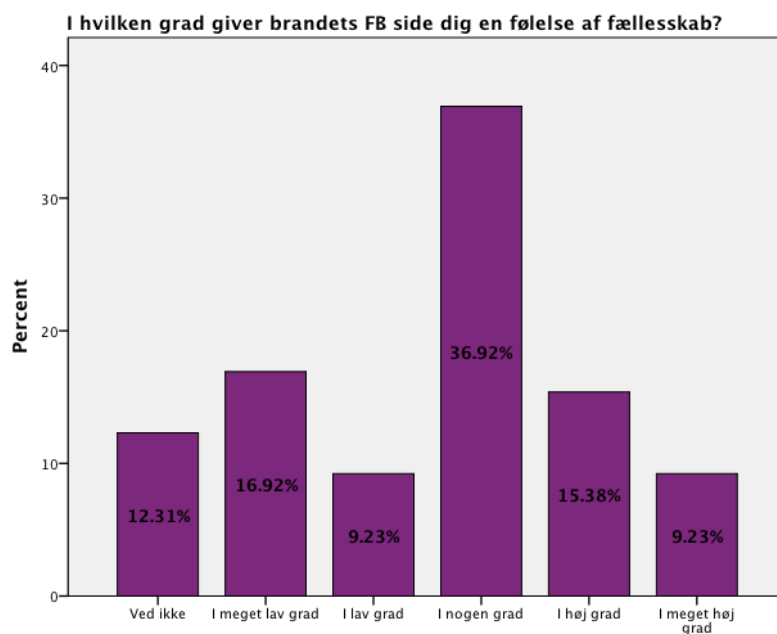
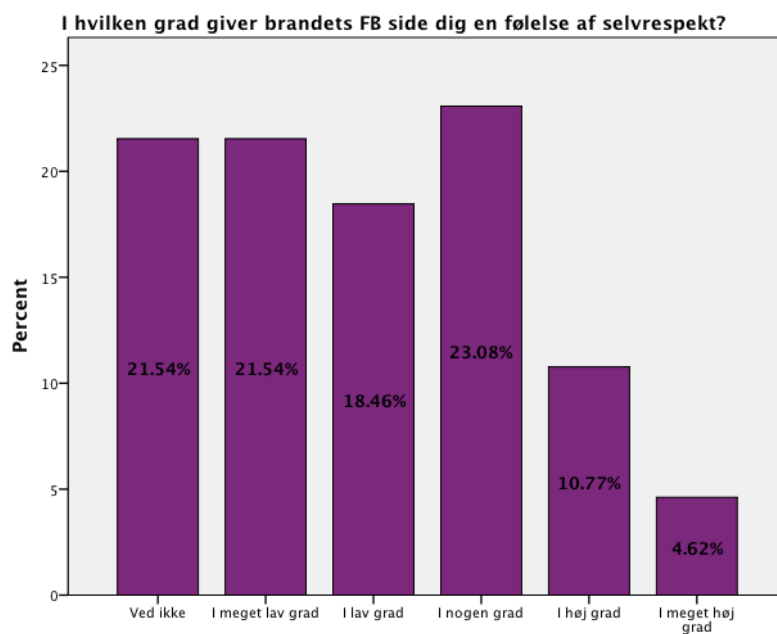
I hvilken grad giver brandet dig en følelse af glæde?



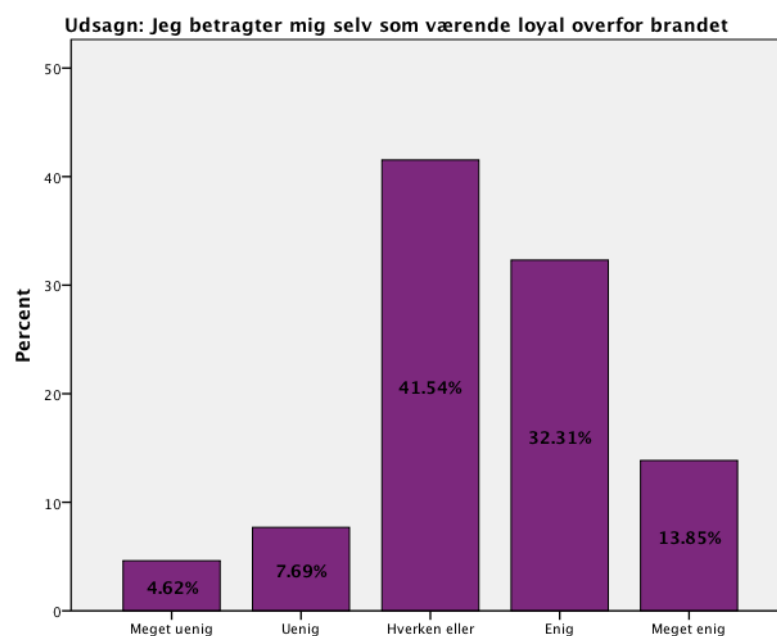




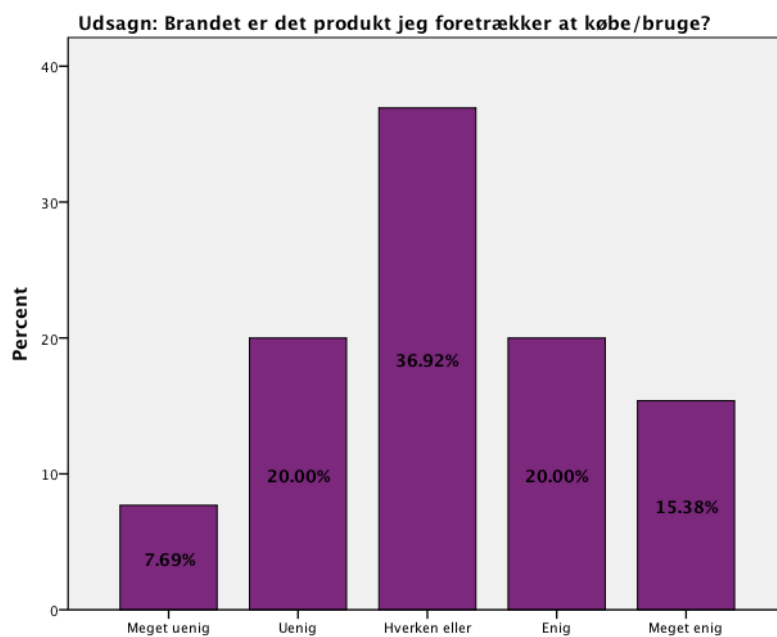
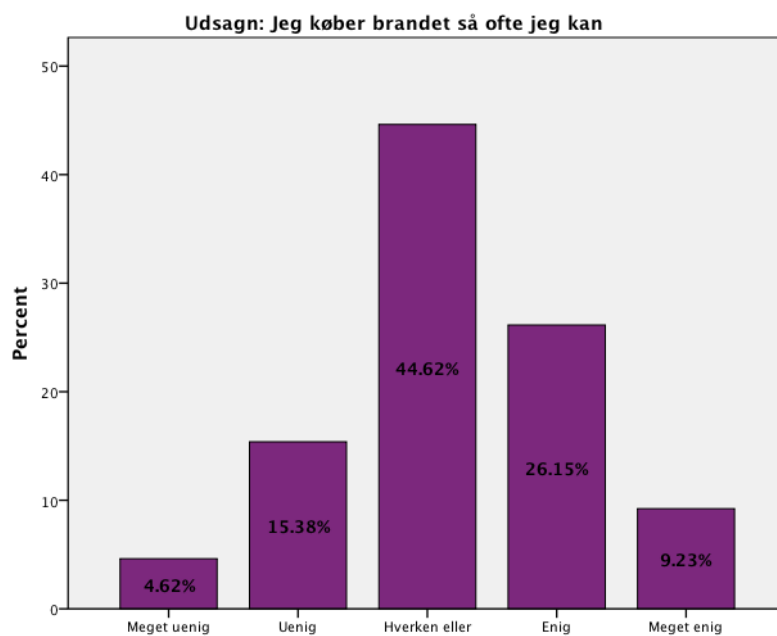




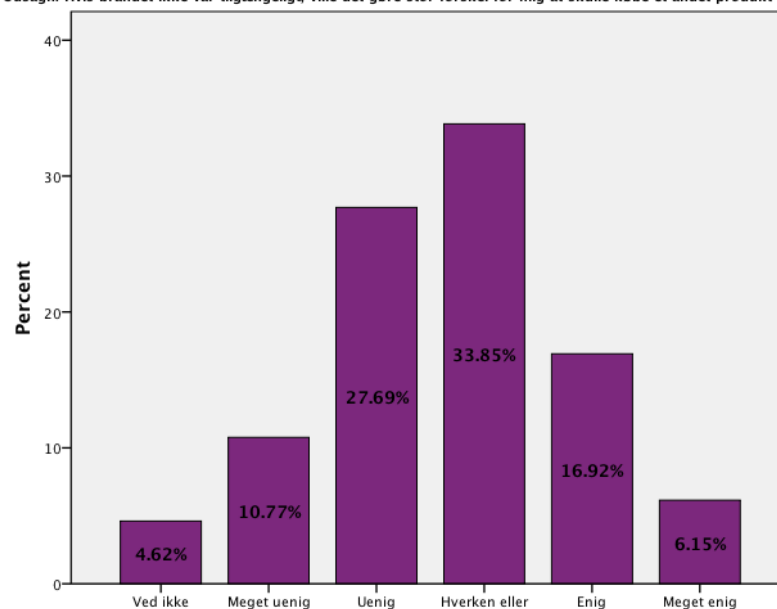
## BRAND RESONANCE - LOYALTY



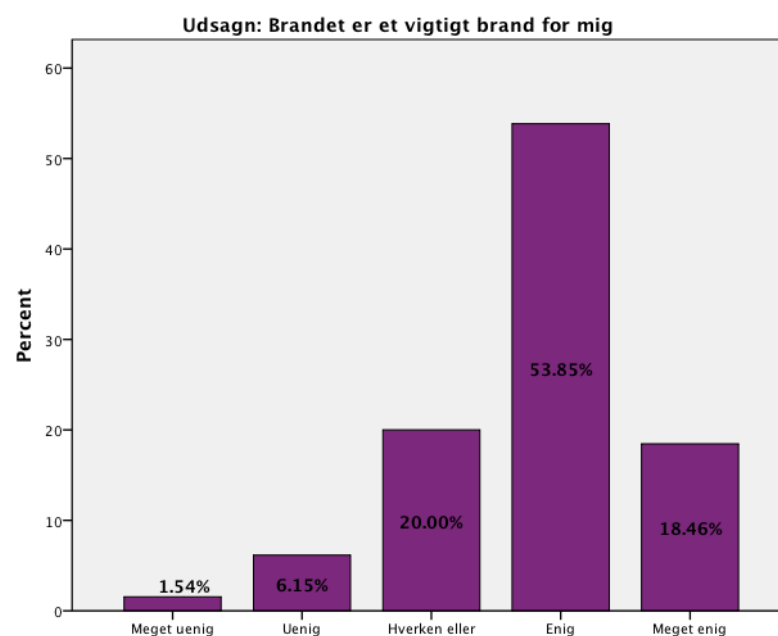
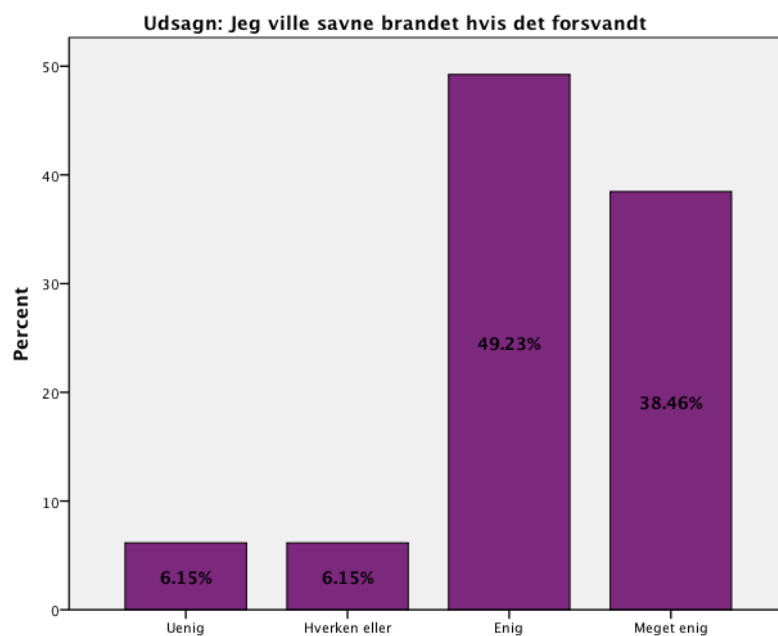
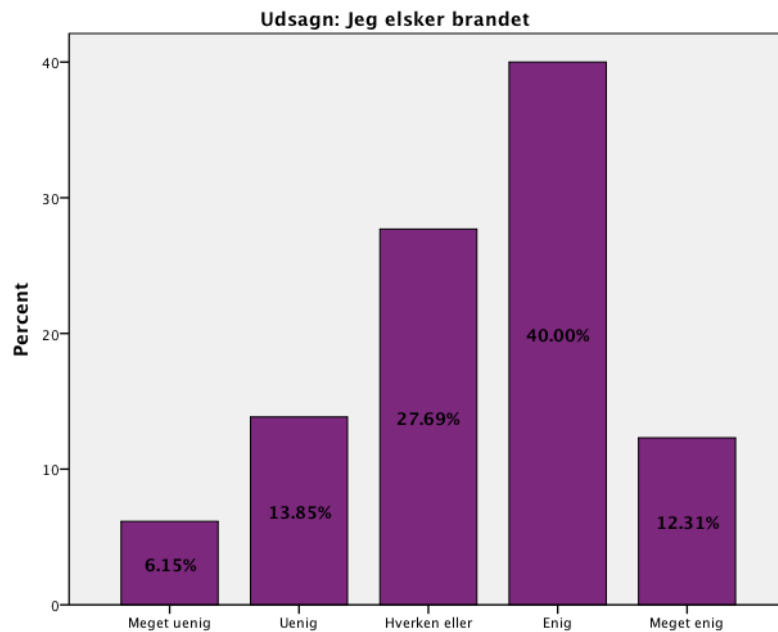


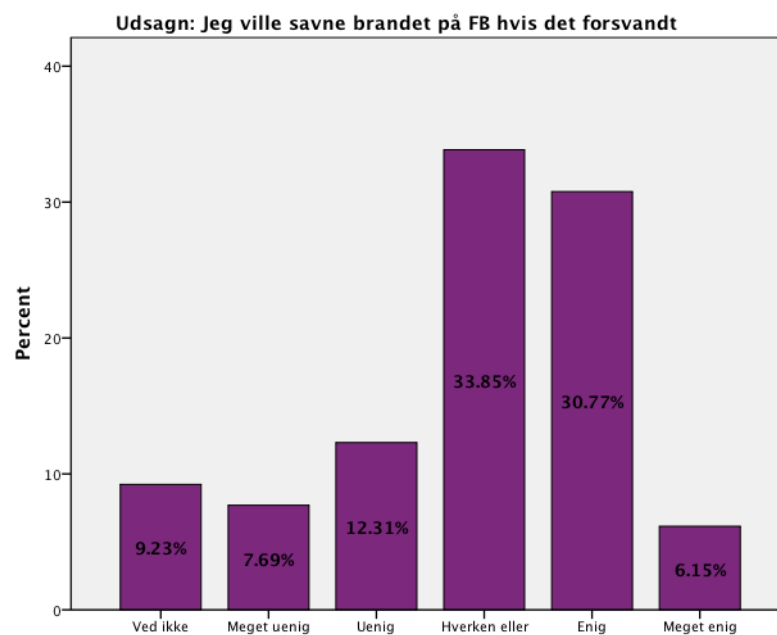
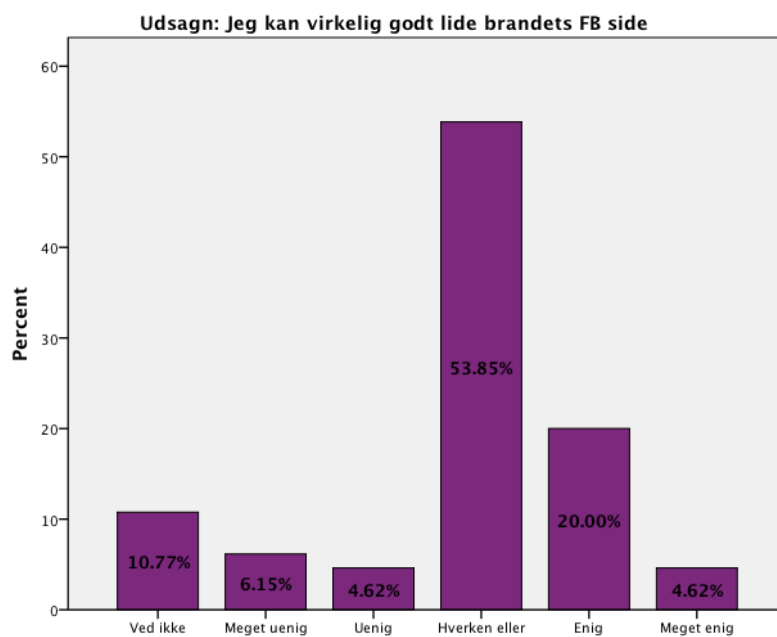
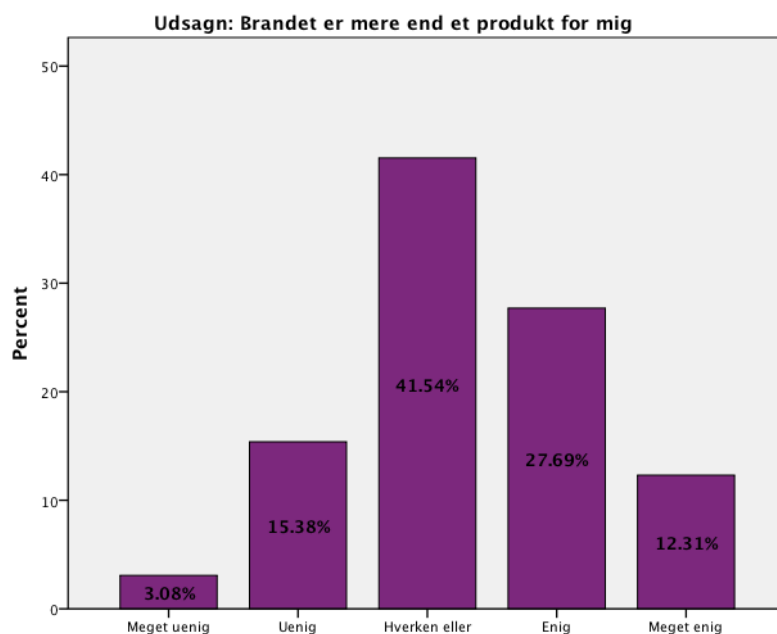


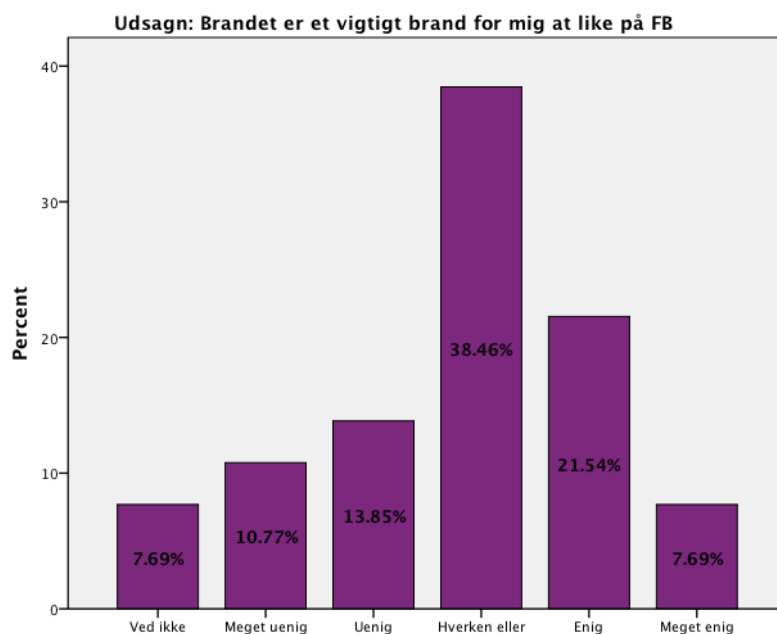
**Udsagn: Hvis brandet ikke var tilgængeligt, ville det gøre stor forskel for mig at skulle købe et andet produkt ...**



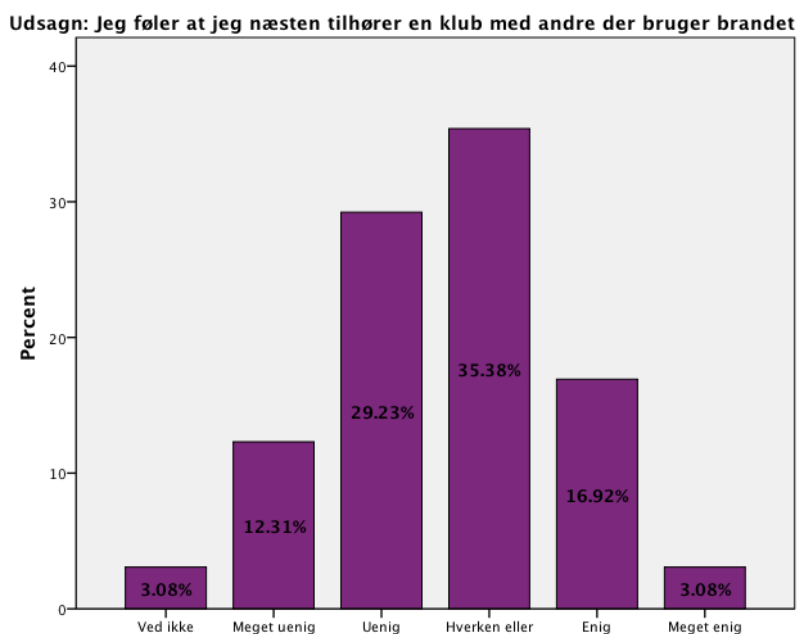
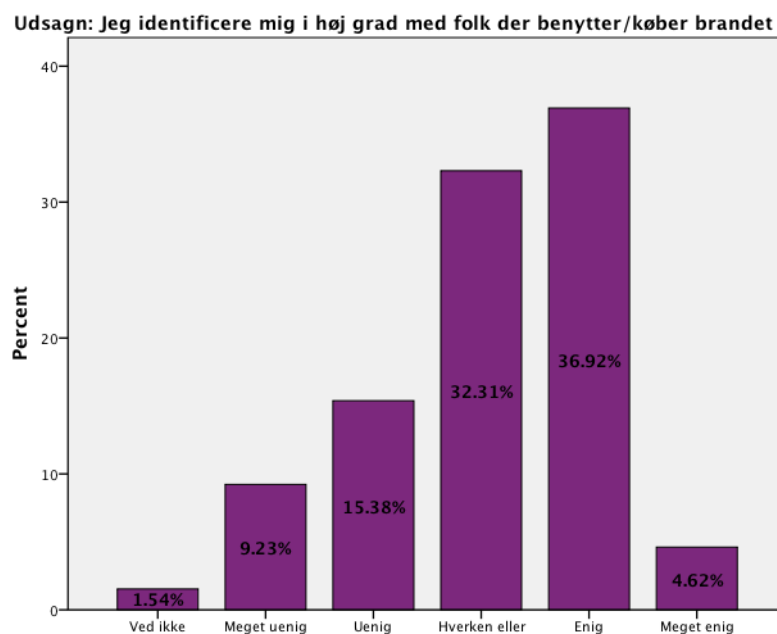
## BRAND RESONANCE - ATTACHMENT

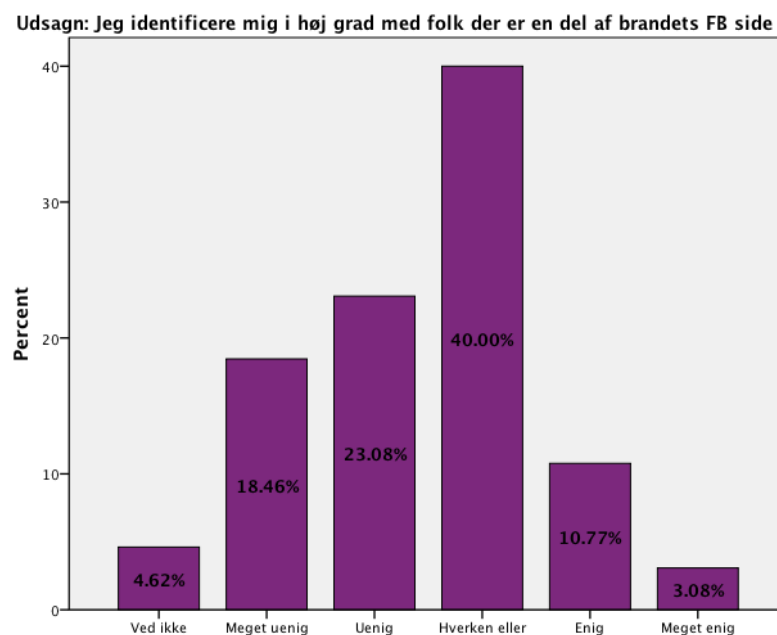
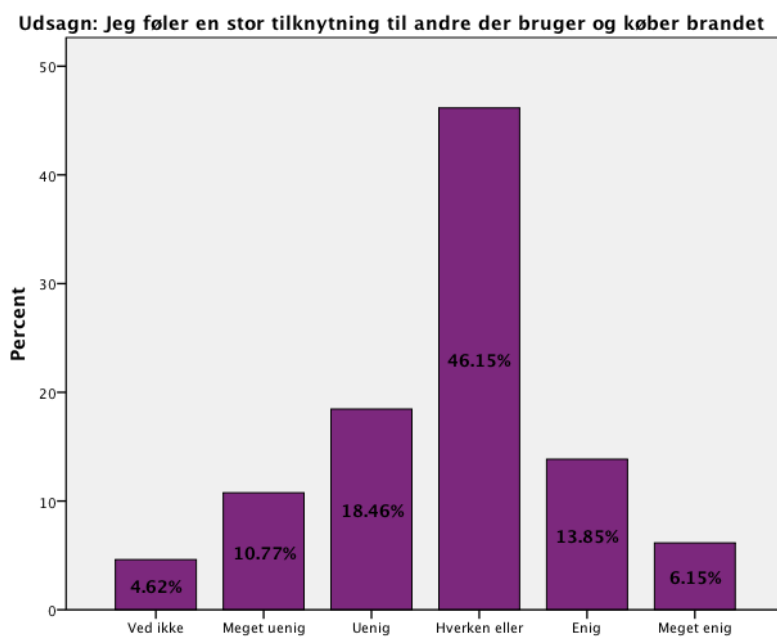
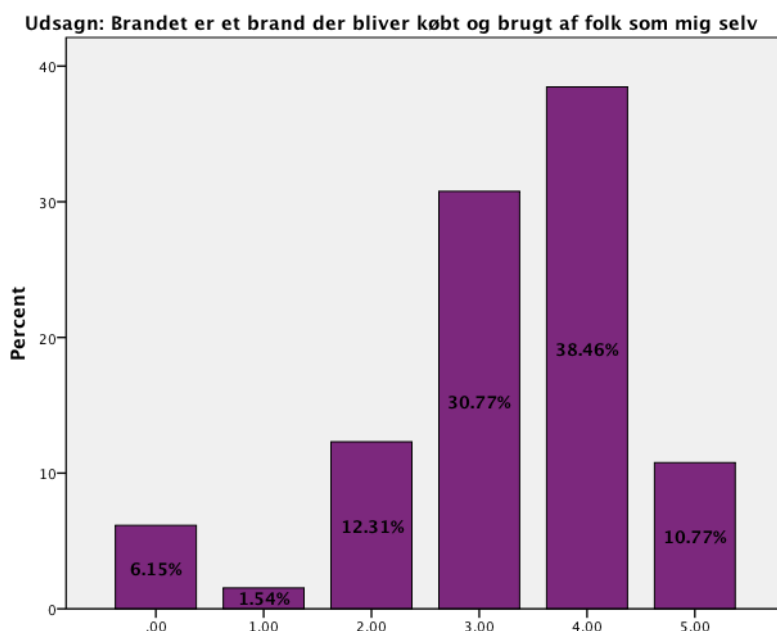




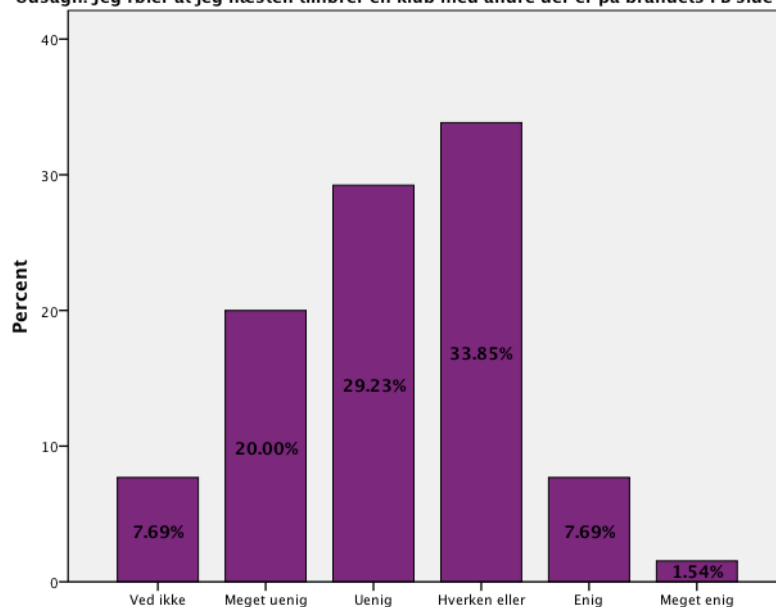


## BRAND RESONANCE - COMMUNITY

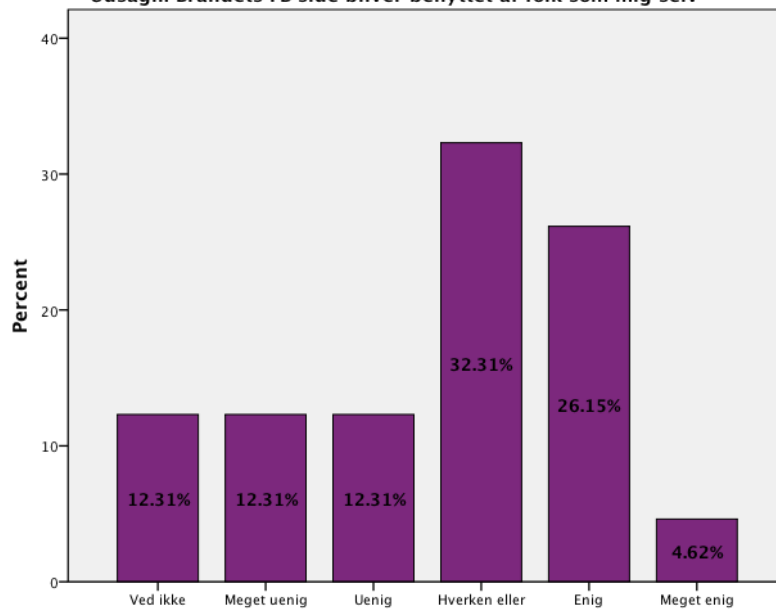




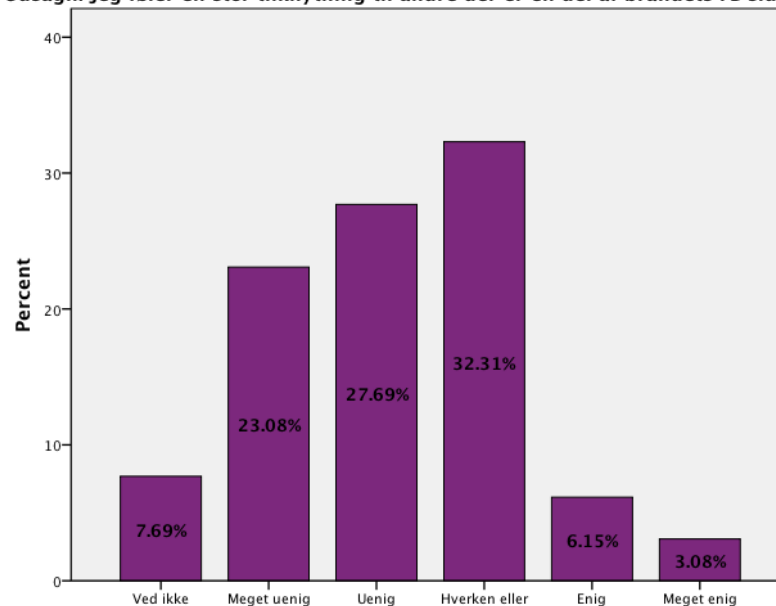
Udsagn: Jeg føler at jeg næsten tilhører en klub med andre der er på brandets FB side



Udsagn: Brandets FB side bliver benyttet af folk som mig selv

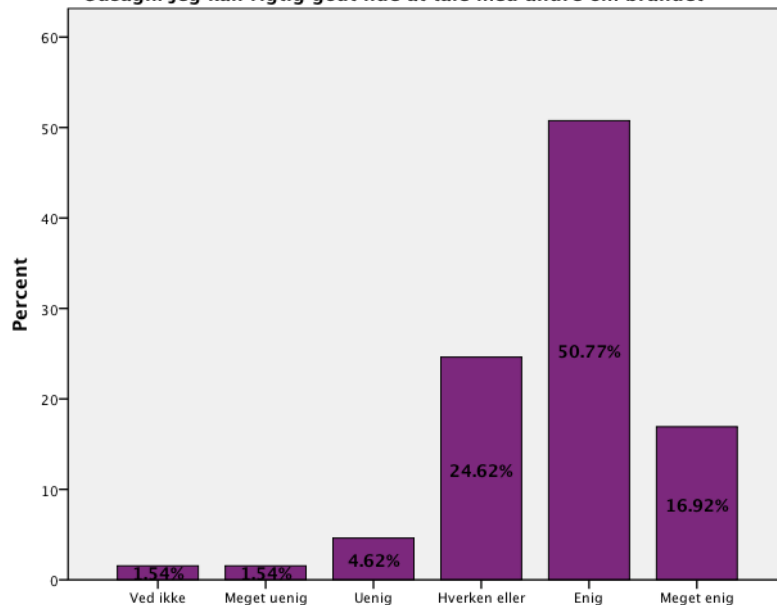


Udsagn: Jeg føler en stor tilknytning til andre der er en del af brandets FB side

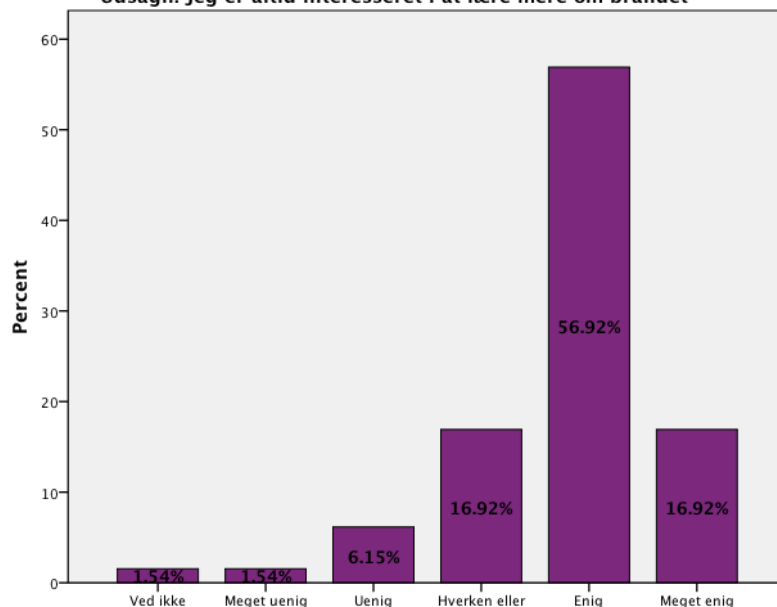


## BRAND RESONANCE - ENGAGEMENT

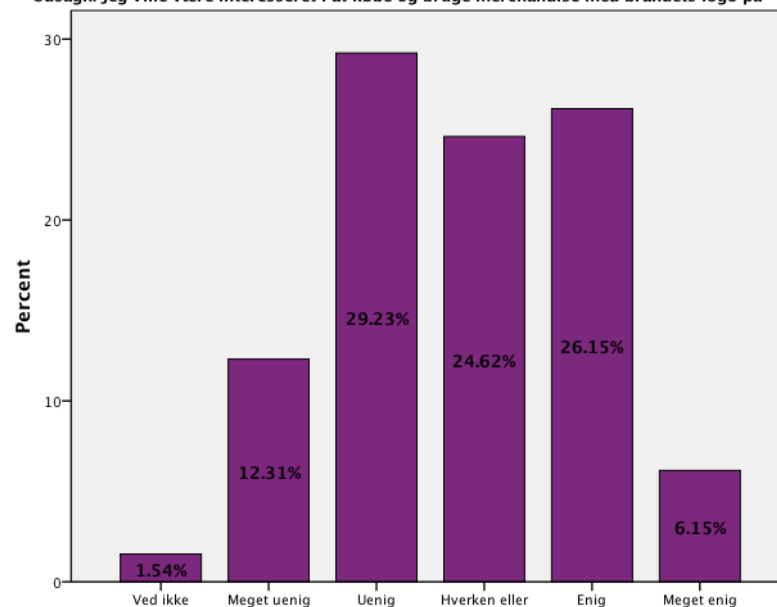
Udsagn: Jeg kan rigtig godt lide at tale med andre om brandet

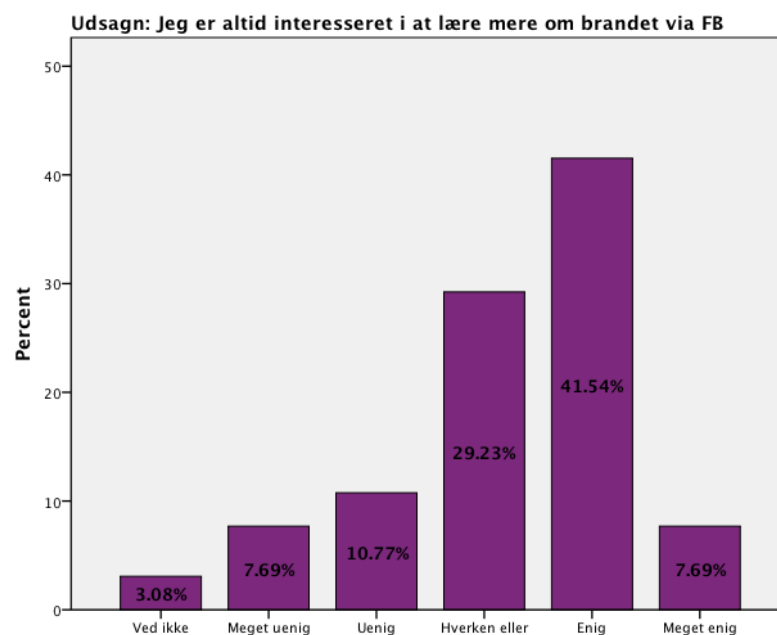
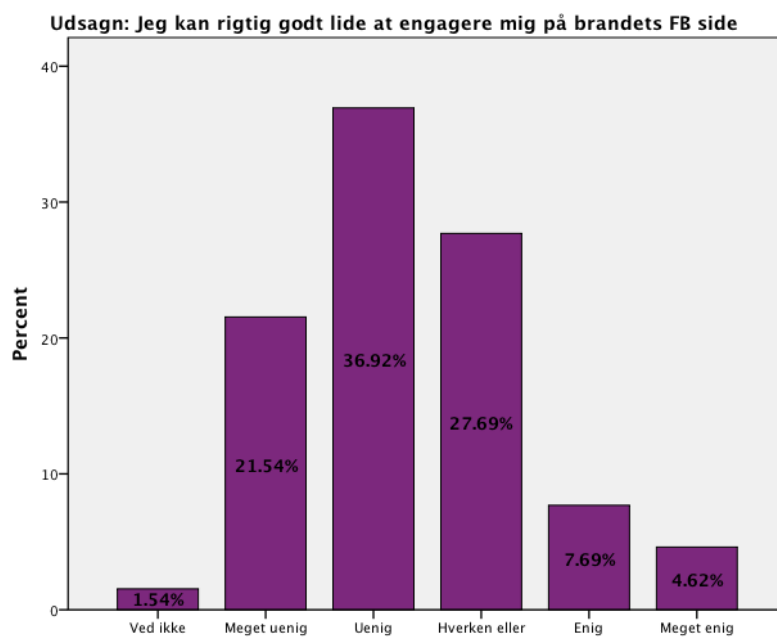
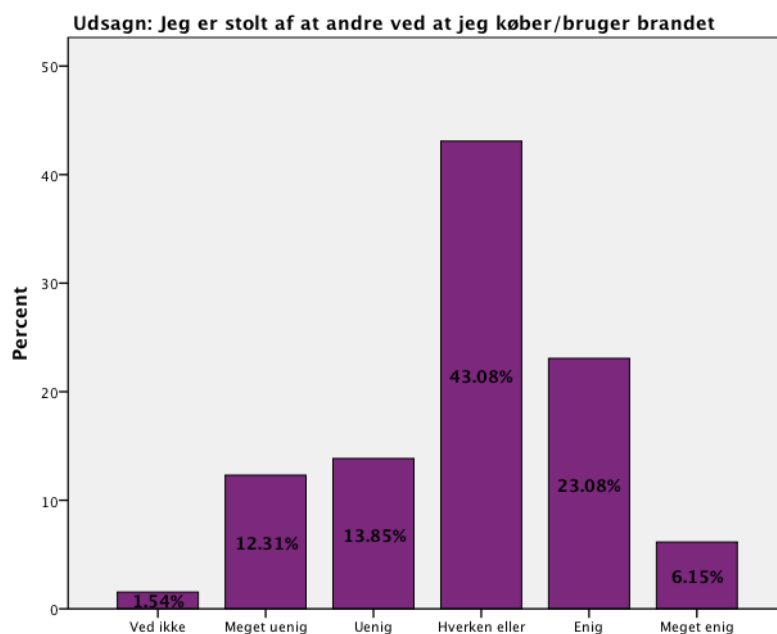


Udsagn: Jeg er altid interesseret i at lære mere om brandet

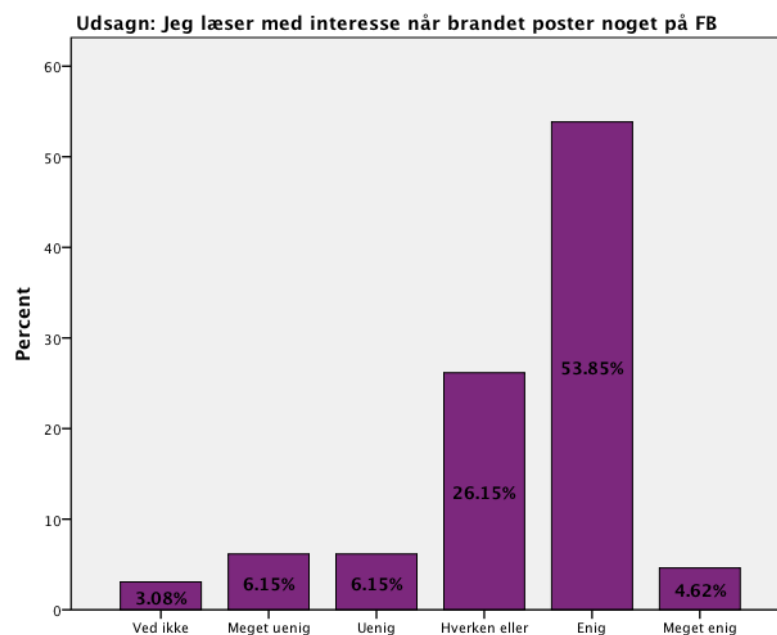
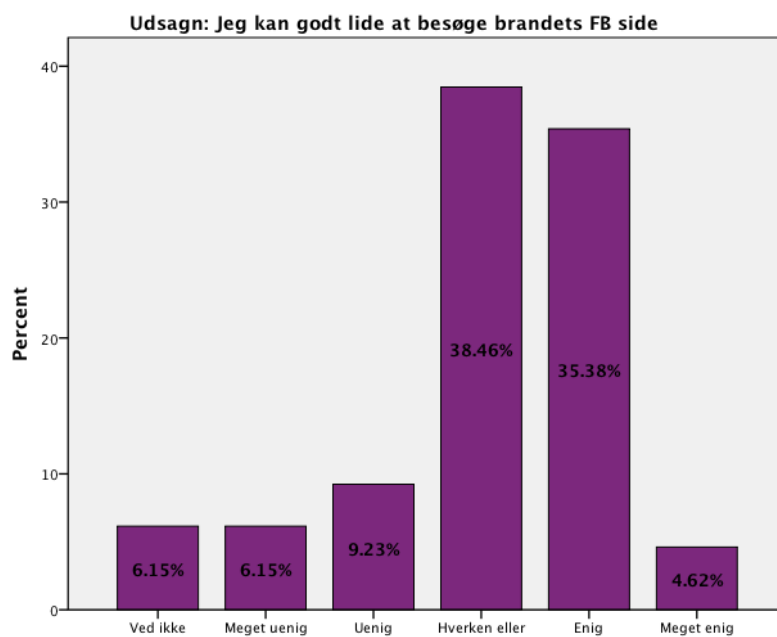
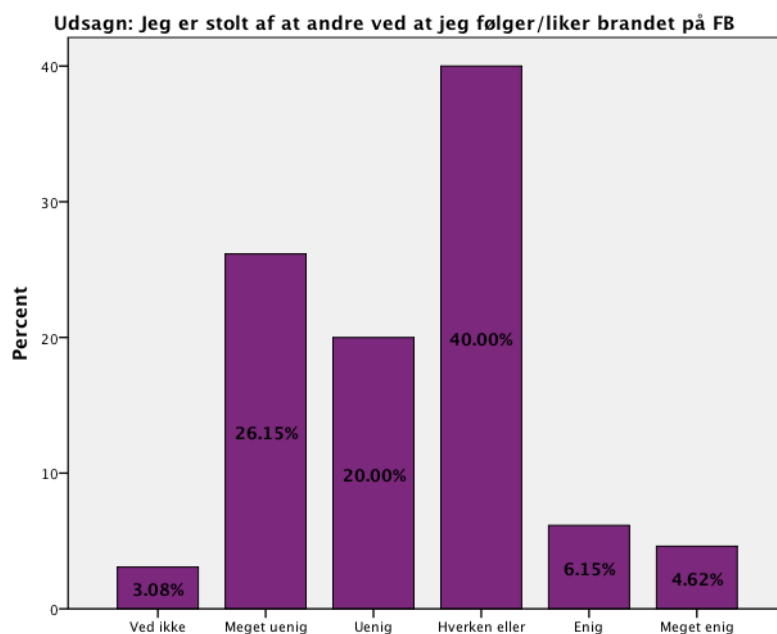


Udsagn: Jeg ville være interesseret i at købe og bruge merchandise med brandets logo på









## Appendix 11 - LAKRIDS CBBE Valuation

### LAKRIDS BRAND SALIENCE

#### Statistics

Salience

N	Valid	1167
	Missing	21

Maximumpoints	28
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Building block total	76.44
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#### Salience

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
7.00	1	.1	.1	.1	.250	25.0	25.0
9.00	2	.2	.2	.3	.321	32.1	64.3
10.00	3	.3	.3	.5	.357	35.7	107.1
11.00	3	.3	.3	.8	.393	39.3	117.9
12.00	7	.6	.6	1.4	.429	42.9	300.0
13.00	10	.8	.9	2.2	.464	46.4	464.3
14.00	12	1.0	1.0	3.3	.500	50.0	600.0
15.00	26	2.2	2.2	5.5	.536	53.6	1392.9
16.00	47	4.0	4.0	9.5	.571	57.1	2685.7
17.00	64	5.4	5.5	15.0	.607	60.7	3885.7
18.00	67	5.6	5.7	20.7	.643	64.3	4307.1
19.00	94	7.9	8.1	28.8	.679	67.9	6378.6
20.00	113	9.5	9.7	38.5	.714	71.4	8071.4
21.00	108	9.1	9.3	47.7	.750	75.0	8100.0
22.00	125	10.5	10.7	58.4	.786	78.6	9821.4
23.00	128	10.8	11.0	69.4	.821	82.1	10514.3
24.00	132	11.1	11.3	80.7	.857	85.7	11314.3
25.00	83	7.0	7.1	87.8	.893	89.3	7410.7
26.00	59	5.0	5.1	92.9	.929	92.9	5478.6
27.00	37	3.1	3.2	96.1	.964	96.4	3567.9
28.00	46	3.9	3.9	100.0	1.000	100.0	4600.0
Total	1167	98.2	100.0				76.44
Missing	System	21	1.8				
Total	1188	100.0					

## LAKRIDS BRAND PERFORMANCE

### Statistics

#### Saliency

N	Valid	1188
	Missing	0

Maximumpoints	30
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Building block total	84.79
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#### Performance (V9-V14)

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid	2	.2	.2	.2	.367	36.7	73.3
11.00	1	.1	.1	.3	.467	46.7	46.7
14.00	2	.2	.2	.4	.500	50.0	100.0
15.00	4	.3	.3	.8	.533	53.3	213.3
16.00	3	.3	.3	1.0	.567	56.7	170.0
17.00	6	.5	.5	1.5	.600	60.0	360.0
18.00	5	.4	.4	1.9	.633	63.3	316.7
19.00	19	1.6	1.6	3.5	.667	66.7	1266.7
20.00	23	1.9	1.9	5.5	.700	70.0	1610.0
21.00	76	6.4	6.4	11.9	.733	73.3	5573.3
22.00	107	9.0	9.0	20.9	.767	76.7	8203.3
23.00	165	13.9	13.9	34.8	.800	80.0	13200.0
24.00	163	13.7	13.7	48.5	.833	83.3	13583.3
25.00	158	13.3	13.3	61.8	.867	86.7	13693.3
26.00	184	15.5	15.5	77.3	.900	90.0	16560.0
27.00	135	11.4	11.4	88.6	.933	93.3	12600.0
28.00	102	8.6	8.6	97.2	.967	96.7	9860.0
29.00	33	2.8	2.8	100.0	1.000	100.0	3300.0
30.00							
Total	1188	100.0	100.0				84.79

## LAKRIDS BRAND IMAGERY

### Statistics

Imagery

N	Valid	1186
	Missing	2

Maximumpoints	140
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Building block total	81.75
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### Imagery

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid 62.00	1	.1	.1	.1	.443	44.3	44.3
65.00	1	.1	.1	.2	.464	46.4	46.4
73.00	1	.1	.1	.3	.521	52.1	52.1
79.00	1	.1	.1	.3	.564	56.4	56.4
82.00	1	.1	.1	.4	.586	58.6	58.6
84.00	5	.4	.4	.8	.600	60.0	300.0
85.00	2	.2	.2	1.0	.607	60.7	121.4
86.00	4	.3	.3	1.3	.614	61.4	245.7
87.00	2	.2	.2	1.5	.621	62.1	124.3
88.00	3	.3	.3	1.8	.629	62.9	188.6
89.00	1	.1	.1	1.9	.636	63.6	63.6
90.00	2	.2	.2	2.0	.643	64.3	128.6
91.00	4	.3	.3	2.4	.650	65.0	260.0
92.00	2	.2	.2	2.5	.657	65.7	131.4
93.00	7	.6	.6	3.1	.664	66.4	465.0
94.00	4	.3	.3	3.5	.671	67.1	268.6
95.00	3	.3	.3	3.7	.679	67.9	203.6
96.00	11	.9	.9	4.6	.686	68.6	754.3
97.00	10	.8	.8	5.5	.693	69.3	692.9
98.00	17	1.4	1.4	6.9	.700	70.0	1190.0
99.00	19	1.6	1.6	8.5	.707	70.7	1343.6
100.00	9	.8	.8	9.3	.714	71.4	642.9
101.00	18	1.5	1.5	10.8	.721	72.1	1298.6
102.00	20	1.7	1.7	12.5	.729	72.9	1457.1
103.00	19	1.6	1.6	14.1	.736	73.6	1397.9
104.00	28	2.4	2.4	16.4	.743	74.3	2080.0
105.00	27	2.3	2.3	18.7	.750	75.0	2025.0
106.00	33	2.8	2.8	21.5	.757	75.7	2498.6
107.00	37	3.1	3.1	24.6	.764	76.4	2827.9
108.00	48	4.0	4.0	28.7	.771	77.1	3702.9
109.00	45	3.8	3.8	32.5	.779	77.9	3503.6
110.00	38	3.2	3.2	35.7	.786	78.6	2985.7
111.00	38	3.2	3.2	38.9	.793	79.3	3012.9
112.00	35	2.9	3.0	41.8	.800	80.0	2800.0
113.00	42	3.5	3.5	45.4	.807	80.7	3390.0
114.00	47	4.0	4.0	49.3	.814	81.4	3827.1

115.00	41	3.5	3.5	52.8	.821	82.1	3367.9
116.00	43	3.6	3.6	56.4	.829	82.9	3562.9
117.00	36	3.0	3.0	59.4	.836	83.6	3008.6
118.00	38	3.2	3.2	62.6	.843	84.3	3202.9
119.00	38	3.2	3.2	65.9	.850	85.0	3230.0
120.00	32	2.7	2.7	68.5	.857	85.7	2742.9
121.00	35	2.9	3.0	71.5	.864	86.4	3025.0
122.00	45	3.8	3.8	75.3	.871	87.1	3921.4
123.00	31	2.6	2.6	77.9	.879	87.9	2723.6
124.00	39	3.3	3.3	81.2	.886	88.6	3454.3
125.00	35	2.9	3.0	84.1	.893	89.3	3125.0
126.00	25	2.1	2.1	86.3	.900	90.0	2250.0
127.00	33	2.8	2.8	89.0	.907	90.7	2993.6
128.00	33	2.8	2.8	91.8	.914	91.4	3017.1
129.00	19	1.6	1.6	93.4	.921	92.1	1750.7
130.00	18	1.5	1.5	94.9	.929	92.9	1671.4
131.00	16	1.3	1.3	96.3	.936	93.6	1497.1
132.00	9	.8	.8	97.0	.943	94.3	848.6
133.00	9	.8	.8	97.8	.950	95.0	855.0
134.00	12	1.0	1.0	98.8	.957	95.7	1148.6
135.00	5	.4	.4	99.2	.964	96.4	482.1
136.00	2	.2	.2	99.4	.971	97.1	194.3
137.00	2	.2	.2	99.6	.979	97.9	195.7
138.00	2	.2	.2	99.7	.986	98.6	197.1
139.00	2	.2	.2	99.9	.993	99.3	198.6
140.00	1	.1	.1	100.0	1.000	100.0	100.0
Total	1186	99.8	100.0				81.75
Missin System	2	.2					
Total	1188	100.0					

## LAKRIDS BRAND JUDGEMENTS

### Statistics

Judgements

N	Valid	1188
	Missing	0

Maximumpoints	90
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Building block total	79.08
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### Judgements

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
19.00	1	.1	.1	.1	.211	21.1	21.1
40.00	3	.3	.3	.3	.444	44.4	133.3
43.00	1	.1	.1	.4	.478	47.8	47.8
44.00	3	.3	.3	.7	.489	48.9	146.7
45.00	3	.3	.3	.9	.500	50.0	150.0
46.00	1	.1	.1	1.0	.511	51.1	51.1
47.00	1	.1	.1	1.1	.522	52.2	52.2
48.00	1	.1	.1	1.2	.533	53.3	53.3
49.00	2	.2	.2	1.3	.544	54.4	108.9
50.00	4	.3	.3	1.7	.556	55.6	222.2
51.00	1	.1	.1	1.8	.567	56.7	56.7
52.00	6	.5	.5	2.3	.578	57.8	346.7
53.00	8	.7	.7	2.9	.589	58.9	471.1
54.00	10	.8	.8	3.8	.600	60.0	600.0
55.00	13	1.1	1.1	4.9	.611	61.1	794.4
56.00	15	1.3	1.3	6.1	.622	62.2	933.3
57.00	17	1.4	1.4	7.6	.633	63.3	1076.7
58.00	11	.9	.9	8.5	.644	64.4	708.9
59.00	24	2.0	2.0	10.5	.656	65.6	1573.3
60.00	24	2.0	2.0	12.5	.667	66.7	1600.0
61.00	23	1.9	1.9	14.5	.678	67.8	1558.9
62.00	35	2.9	2.9	17.4	.689	68.9	2411.1
63.00	36	3.0	3.0	20.5	.700	70.0	2520.0
64.00	36	3.0	3.0	23.5	.711	71.1	2560.0
65.00	39	3.3	3.3	26.8	.722	72.2	2816.7
66.00	34	2.9	2.9	29.6	.733	73.3	2493.3
67.00	46	3.9	3.9	33.5	.744	74.4	3424.4
68.00	39	3.3	3.3	36.8	.756	75.6	2946.7
69.00	52	4.4	4.4	41.2	.767	76.7	3986.7
70.00	53	4.5	4.5	45.6	.778	77.8	4122.2
71.00	60	5.1	5.1	50.7	.789	78.9	4733.3
72.00	47	4.0	4.0	54.6	.800	80.0	3760.0
73.00	33	2.8	2.8	57.4	.811	81.1	2676.7
74.00	50	4.2	4.2	61.6	.822	82.2	4111.1
75.00	51	4.3	4.3	65.9	.833	83.3	4250.0
76.00	53	4.5	4.5	70.4	.844	84.4	4475.6
77.00	42	3.5	3.5	73.9	.856	85.6	3593.3

78.00	37	3.1	3.1	77.0	.867	86.7	3206.7
79.00	40	3.4	3.4	80.4	.878	87.8	3511.1
80	45	3.8	3.8	84.2	.889	88.9	4000.0
81.00	36	3.0	3.0	87.2	.900	90.0	3240.0
82.00	28	2.4	2.4	89.6	.911	91.1	2551.1
83.00	24	2.0	2.0	91.6	.922	92.2	2213.3
84.00	19	1.6	1.6	93.2	.933	93.3	1773.3
85.00	14	1.2	1.2	94.4	.944	94.4	1322.2
86.00	21	1.8	1.8	96.1	.956	95.6	2006.7
87.00	13	1.1	1.1	97.2	.967	96.7	1256.7
88.00	8	.7	.7	97.9	.978	97.8	782.2
89.00	6	.5	.5	98.4	.989	98.9	593.3
90.00	19	1.6	1.6	100.0	1.000	100.0	1900.0
Total	1188	100.0	100.0				79.08

## LAKRIDS BRAND JUDGEMENTS – QUALITY

### Statistics

Judge\_Quality

N	Valid	1188
	Missing	0

Maximumpoints	15
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Building block total	89.53
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### Judge\_Quality

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid 3.00	1	.1	.1	.1	.200	20.0	20.0
6.00	1	.1	.1	.2	.400	40.0	40.0
9.00	9	.8	.8	.9	.600	60.0	540.0
10.00	15	1.3	1.3	2.2	.667	66.7	1000.0
11.00	82	6.9	6.9	9.1	.733	73.3	6013.3
12.00	194	16.3	16.3	25.4	.800	80.0	15520.0
13.00	215	18.1	18.1	43.5	.867	86.7	18633.3
14.00	376	31.6	31.6	75.2	.933	93.3	35093.3
15.00	295	24.8	24.8	100.0	1.000	100.0	29500.0
Total	1188	100.0	100.0				89.53

## LAKRIDS BRAND JUDGEMENTS – CREDIBILITY

### Statistics

Judge\_Credibility

N	Valid	1188
	Missing	0

Maximumpoints	40
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Building block total	81.66
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### Judge\_Credibility

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
9.00	1	.1	.1	.1	.225	22.5	22.5
15.00	3	.3	.3	.3	.375	37.5	112.5
17.00	2	.2	.2	.5	.425	42.5	85.0
19.00	3	.3	.3	.8	.475	47.5	142.5
20.00	5	.4	.4	1.2	.500	50.0	250.0
21.00	5	.4	.4	1.6	.525	52.5	262.5
22.00	3	.3	.3	1.9	.550	55.0	165.0
23.00	5	.4	.4	2.3	.575	57.5	287.5
24.00	11	.9	.9	3.2	.600	60.0	660.0
25.00	22	1.9	1.9	5.1	.625	62.5	1375.0
26.00	23	1.9	1.9	7.0	.650	65.0	1495.0
27.00	61	5.1	5.1	12.1	.675	67.5	4117.5
28.00	63	5.3	5.3	17.4	.700	70.0	4410.0
29.00	64	5.4	5.4	22.8	.725	72.5	4640.0
30.00	102	8.6	8.6	31.4	.750	75.0	7650.0
31.00	94	7.9	7.9	39.3	.775	77.5	7285.0
32.00	106	8.9	8.9	48.2	.800	80.0	8480.0
33.00	91	7.7	7.7	55.9	.825	82.5	7507.5
34.00	109	9.2	9.2	65.1	.850	85.0	9265.0
35.00	103	8.7	8.7	73.7	.875	87.5	9012.5
36.00	71	6.0	6.0	79.7	.900	90.0	6390.0
37.00	54	4.5	4.5	84.3	.925	92.5	4995.0
38.00	45	3.8	3.8	88.0	.950	95.0	4275.0
39.00	28	2.4	2.4	90.4	.975	97.5	2730.0
40.00	114	9.6	9.6	100.0	1.000	100.0	11400.0
Total	1188	100.0	100.0				81.66



# LAKRIDS BRAND JUDGEMENTS – CONSIDERATION

## Statistics

Judge\_Consideration

N	Valid	1188
	Missing	0

Maximumpoints	20
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Building block total	71.93
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## Judge\_Consideration (V54, V55, V56, V57)

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid 4.00	1	.1	.1	.1	.200	20.0	20.0
5.00	2	.2	.2	.3	.250	25.0	50.0
6.00	1	.1	.1	.3	.300	30.0	30.0
7.00	12	1.0	1.0	1.3	.350	35.0	420.0
8.00	19	1.6	1.6	2.9	.400	40.0	760.0
9.00	26	2.2	2.2	5.1	.450	45.0	1170.0
10.00	50	4.2	4.2	9.3	.500	50.0	2500.0
11.00	61	5.1	5.1	14.5	.550	55.0	3355.0
12.00	127	10.7	10.7	25.2	.600	60.0	7620.0
13.00	122	10.3	10.3	35.4	.650	65.0	7930.0
14.00	164	13.8	13.8	49.2	.700	70.0	11480.0
15.00	162	13.6	13.6	62.9	.750	75.0	12150.0
16.00	174	14.6	14.6	77.5	.800	80.0	13920.0
17.00	111	9.3	9.3	86.9	.850	85.0	9435.0
18.00	84	7.1	7.1	93.9	.900	90.0	7560.0
19.00	30	2.5	2.5	96.5	.950	95.0	2850.0
20.00	42	3.5	3.5	100.0	1.000	100.0	4200.0
Total	1188	100.0	100.0				71.93

# LAKRIDS BRAND JUDGEMENTS – SUPERIORITY

Judge\_Superiority

N	Valid	1188
	Missing	0

Maximumpoints	15
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Building block total	71.27
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## Judge\_Superiority (V58, V59, V60)

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid 3.00	3	.3	.3	.3	.200	20.0	60.0
4.00	3	.3	.3	.5	.267	26.7	80.0
5.00	4	.3	.3	.8	.333	33.3	133.3
6.00	12	1.0	1.0	1.9	.400	40.0	480.0
7.00	45	3.8	3.8	5.6	.467	46.7	2100.0
8.00	112	9.4	9.4	15.1	.533	53.3	5973.3
9.00	138	11.6	11.6	26.7	.600	60.0	8280.0
10.00	240	20.2	20.2	46.9	.667	66.7	16000.0
11.00	210	17.7	17.7	64.6	.733	73.3	15400.0
12.00	176	14.8	14.8	79.4	.800	80.0	14080.0
13.00	159	13.4	13.4	92.8	.867	86.7	13780.0
14.00	45	3.8	3.8	96.5	.933	93.3	4200.0
15.00	41	3.5	3.5	100.0	1.000	100.0	4100.0
Total	1188	100.0	100.0				71.27

## LAKRIDS BRAND FEELINGS

### Statistics

Feelings

N	Valid	1188
	Missing	0

Maximumpoints	70
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Building block total	56.70
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### Feelings

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid	6.00	1	.1	.1	.086	8.6	8.6
	14.00	24	2.0	2.1	.200	20.0	480.0
	16.00	20	1.7	1.7	.229	22.9	457.1
	17.00	8	.7	.7	.243	24.3	194.3
	18.00	9	.8	.8	.257	25.7	231.4
	19.00	11	.9	.9	.271	27.1	298.6
	20.00	14	1.2	1.2	.286	28.6	400.0
	21.00	18	1.5	1.5	.300	30.0	540.0
	22.00	15	1.3	1.3	.314	31.4	471.4
	23.00	13	1.1	1.1	.329	32.9	427.1
	24.00	15	1.3	1.3	.343	34.3	514.3
	25.00	14	1.2	1.2	.357	35.7	500.0
	26.00	13	1.1	1.1	.371	37.1	482.9
	27.00	11	.9	.9	.386	38.6	424.3
	28.00	33	2.8	2.8	.400	40.0	1320.0
	29.00	34	2.9	2.9	.414	41.4	1408.6
	30.00	37	3.1	3.1	.429	42.9	1585.7
	31.00	21	1.8	1.8	.443	44.3	930.0
	32.00	22	1.9	1.9	.457	45.7	1005.7
	33.00	16	1.3	1.3	.471	47.1	754.3
	34.00	34	2.9	2.9	.486	48.6	1651.4
	35.00	45	3.8	3.8	.500	50.0	2250.0
	36.00	38	3.2	3.2	.514	51.4	1954.3
	37.00	26	2.2	2.2	.529	52.9	1374.3
	38.00	36	3.0	3.0	.543	54.3	1954.3
	39.00	25	2.1	2.1	.557	55.7	1392.9
	40.00	32	2.7	2.7	.571	57.1	1828.6
	41.00	36	3.0	3.0	.586	58.6	2108.6
	42.00	69	5.8	5.8	.600	60.0	4140.0
	43.00	43	3.6	3.6	.614	61.4	2641.4
	44.00	37	3.1	3.1	.629	62.9	2325.7
	45.00	41	3.5	3.5	.643	64.3	2635.7
	46.00	46	3.9	3.9	.657	65.7	3022.9
	47.00	42	3.5	3.5	.671	67.1	2820.0
	48.00	28	2.4	2.4	.686	68.6	1920.0
	49.00	33	2.8	2.8	.700	70.0	2310.0
	50.00	30	2.5	2.5	.714	71.4	2142.9
	51.00	22	1.9	1.9	.729	72.9	1602.9
	52.00	21	1.8	1.8	.743	74.3	1560.0
	53.00	23	1.9	1.9	.757	75.7	1741.4
	54.00	7	.6	.6	.771	77.1	540.0
	55.00	10	.8	.8	.786	78.6	785.7
	56.00	22	1.9	1.9	.800	80.0	1760.0
	57.00	8	.7	.7	.814	81.4	651.4
	58.00	11	.9	.9	.829	82.9	911.4
	59.00	5	.4	.4	.843	84.3	421.4
	60.00	7	.6	.6	.857	85.7	600.0
	61.00	5	.4	.4	.871	87.1	435.7
	62.00	8	.7	.7	.886	88.6	708.6
	63.00	7	.6	.6	.900	90.0	630.0
	64.00	5	.4	.4	.914	91.4	457.1
	65.00	1	.1	.1	.929	92.9	92.9
	66.00	3	.3	.3	.943	94.3	282.9
	67.00	3	.3	.3	.957	95.7	287.1
	68.00	3	.3	.3	.971	97.1	291.4
	69.00	3	.3	.3	.986	98.6	295.7
	70.00	24	2.0	2.0	1.000	100.0	2400.0
Total	1188	100.0	100.0				56.70

## LAKRIDS BRAND RESONANCE

### Statistics

Resonance

N	Valid	1188
	Missing	0

Maximumpoints	140
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Building block total	62.19
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### Resonance

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid 14.00	1	.1	.1	.1	.100	10.0	10.0
28.00	1	.1	.1	.2	.200	20.0	20.0
33.00	1	.1	.1	.3	.236	23.6	23.6
34.00	3	.3	.3	.5	.243	24.3	72.9
39.00	2	.2	.2	.7	.279	27.9	55.7
40.00	1	.1	.1	.8	.286	28.6	28.6
42.00	3	.3	.3	1.0	.300	30.0	90.0
44.00	4	.3	.3	1.3	.314	31.4	125.7
45.00	3	.3	.3	1.6	.321	32.1	96.4
46.00	5	.4	.4	2.0	.329	32.9	164.3
47.00	4	.3	.3	2.4	.336	33.6	134.3
48.00	2	.2	.2	2.5	.343	34.3	68.6
49.00	5	.4	.4	2.9	.350	35.0	175.0
50.00	4	.3	.3	3.3	.357	35.7	142.9
51.00	6	.5	.5	3.8	.364	36.4	218.6
52.00	4	.3	.3	4.1	.371	37.1	148.6
53.00	7	.6	.6	4.7	.379	37.9	265.0
54.00	4	.3	.3	5.1	.386	38.6	154.3
55.00	7	.6	.6	5.6	.393	39.3	275.0
56.00	8	.7	.7	6.3	.400	40.0	320.0
57.00	6	.5	.5	6.8	.407	40.7	244.3
58.00	6	.5	.5	7.3	.414	41.4	248.6
59.00	6	.5	.5	7.8	.421	42.1	252.9
60.00	13	1.1	1.1	8.9	.429	42.9	557.1
61.00	18	1.5	1.5	10.4	.436	43.6	784.3
62.00	5	.4	.4	10.9	.443	44.3	221.4
63.00	15	1.3	1.3	12.1	.450	45.0	675.0
64.00	13	1.1	1.1	13.2	.457	45.7	594.3
65.00	4	.3	.3	13.6	.464	46.4	185.7
66.00	8	.7	.7	14.2	.471	47.1	377.1
67.00	11	.9	.9	15.2	.479	47.9	526.4
68.00	13	1.1	1.1	16.2	.486	48.6	631.4
69.00	14	1.2	1.2	17.4	.493	49.3	690.0
70.00	13	1.1	1.1	18.5	.500	50.0	650.0
71.00	19	1.6	1.6	20.1	.507	50.7	963.6
72.00	21	1.8	1.8	21.9	.514	51.4	1080.0
73.00	7	.6	.6	22.5	.521	52.1	365.0
74.00	17	1.4	1.4	23.9	.529	52.9	898.6
75.00	26	2.2	2.2	26.1	.536	53.6	1392.9
76.00	15	1.3	1.3	27.4	.543	54.3	814.3
77.00	25	2.1	2.1	29.5	.550	55.0	1375.0
78.00	22	1.9	1.9	31.3	.557	55.7	1225.7
79.00	19	1.6	1.6	32.9	.564	56.4	1072.1
80.00	19	1.6	1.6	34.5	.571	57.1	1085.7
81.00	24	2.0	2.0	36.5	.579	57.9	1388.6
82.00	21	1.8	1.8	38.3	.586	58.6	1230.0

83.00	26	2.2	2.2	40.5	.593	59.3	1541.4
84.00	29	2.4	2.4	42.9	.600	60.0	1740.0
85.00	27	2.3	2.3	45.2	.607	60.7	1639.3
86.00	22	1.9	1.9	47.1	.614	61.4	1351.4
87.00	28	2.4	2.4	49.4	.621	62.1	1740.0
88.00	31	2.6	2.6	52.0	.629	62.9	1948.6
89.00	30	2.5	2.5	54.5	.636	63.6	1907.1
90.00	25	2.1	2.1	56.6	.643	64.3	1607.1
91.00	33	2.8	2.8	59.4	.650	65.0	2145.0
92.00	25	2.1	2.1	61.5	.657	65.7	1642.9
93.00	36	3.0	3.0	64.6	.664	66.4	2391.4
94.00	22	1.9	1.9	66.4	.671	67.1	1477.1
95.00	26	2.2	2.2	68.6	.679	67.9	1764.3
96.00	21	1.8	1.8	70.4	.686	68.6	1440.0
97.00	27	2.3	2.3	72.6	.693	69.3	1870.7
98.00	23	1.9	1.9	74.6	.700	70.0	1610.0
99.00	18	1.5	1.5	76.1	.707	70.7	1272.9
100.00	21	1.8	1.8	77.9	.714	71.4	1500.0
101.00	18	1.5	1.5	79.4	.721	72.1	1298.6
102.00	19	1.6	1.6	81.0	.729	72.9	1384.3
103.00	13	1.1	1.1	82.1	.736	73.6	956.4
104.00	12	1.0	1.0	83.1	.743	74.3	891.4
105.00	18	1.5	1.5	84.6	.750	75.0	1350.0
106.00	22	1.9	1.9	86.4	.757	75.7	1665.7
107.00	9	.8	.8	87.2	.764	76.4	687.9
108.00	9	.8	.8	88.0	.771	77.1	694.3
109.00	11	.9	.9	88.9	.779	77.9	856.4
110.00	6	.5	.5	89.4	.786	78.6	471.4
111.00	11	.9	.9	90.3	.793	79.3	872.1
112.00	10	.8	.8	91.2	.800	80.0	800.0
113.00	15	1.3	1.3	92.4	.807	80.7	1210.7
114.00	5	.4	.4	92.8	.814	81.4	407.1
115.00	7	.6	.6	93.4	.821	82.1	575.0
116.00	8	.7	.7	94.1	.829	82.9	662.9
117.00	4	.3	.3	94.4	.836	83.6	334.3
118.00	7	.6	.6	95.0	.843	84.3	590.0
119.00	5	.4	.4	95.5	.850	85.0	425.0
120.00	7	.6	.6	96.0	.857	85.7	600.0
121.00	3	.3	.3	96.3	.864	86.4	259.3
122.00	2	.2	.2	96.5	.871	87.1	174.3
123.00	2	.2	.2	96.6	.879	87.9	175.7
124.00	1	.1	.1	96.7	.886	88.6	88.6
125.00	4	.3	.3	97.1	.893	89.3	357.1
127.00	2	.2	.2	97.2	.907	90.7	181.4
128.00	3	.3	.3	97.5	.914	91.4	274.3
129.00	2	.2	.2	97.6	.921	92.1	184.3
130.00	1	.1	.1	97.7	.929	92.9	92.9
131.00	2	.2	.2	97.9	.936	93.6	187.1
132.00	1	.1	.1	98.0	.943	94.3	94.3
133.00	2	.2	.2	98.1	.950	95.0	190.0
135.00	1	.1	.1	98.2	.964	96.4	96.4
136.00	3	.3	.3	98.5	.971	97.1	291.4
137.00	2	.2	.2	98.7	.979	97.9	195.7
138.00	1	.1	.1	98.7	.986	98.6	98.6

139.00	3	.3	.3	99.0	.993	99.3	297.9
140.00	12	1.0	1.0	100.0	1.000	100.0	1200.0
Total	1188	100.0	100.0				62.19

## LAKRIDS BRAND RESONANCE – LOYALTY

### Statistics

Res\_Loyalty

N	Valid	1188
	Missing	0

Maximumpoints	20
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Building block total	71.48
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### Res\_Loyalty

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
1.00	1	.1	.1	.1	.000	.0	.0
4.00	11	.9	.9	1.0	.200	20.0	220.0
5.00	4	.3	.3	1.3	.250	25.0	100.0
6.00	4	.3	.3	1.7	.300	30.0	120.0
7.00	11	.9	.9	2.6	.350	35.0	385.0
8.00	31	2.6	2.6	5.2	.400	40.0	1240.0
9.00	46	3.9	3.9	9.1	.450	45.0	2070.0
10.00	52	4.4	4.4	13.5	.500	50.0	2600.0
11.00	74	6.2	6.2	19.7	.550	55.0	4070.0
12.00	111	9.3	9.3	29.0	.600	60.0	6660.0
13.00	123	10.4	10.4	39.4	.650	65.0	7995.0
14.00	119	10.0	10.0	49.4	.700	70.0	8330.0
15.00	130	10.9	10.9	60.4	.750	75.0	9750.0
16.00	166	14.0	14.0	74.3	.800	80.0	13280.0
17.00	92	7.7	7.7	82.1	.850	85.0	7820.0
18.00	67	5.6	5.6	87.7	.900	90.0	6030.0
19.00	70	5.9	5.9	93.6	.950	95.0	6650.0
20.00	76	6.4	6.4	100.0	1.000	100.0	7600.0
Total	1188	100.0	100.0				71.481

## LAKRIDS BRAND RESONANCE – ATTACHMENT

### Statistics

Res\_Attachment

N	Valid	1188
	Missing	0

Maximumpoints	35
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Building block total	71.48
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### Res\_Attachment

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid	7.00	2	.2	.2	.200	20.0	40.0
	8.00	1	.1	.3	.229	22.9	22.9
	10.00	2	.2	.4	.286	28.6	57.1
	11.00	3	.3	.7	.314	31.4	94.3
	12.00	2	.2	.8	.343	34.3	68.6
	13.00	4	.3	1.2	.371	37.1	148.6
	14.00	6	.5	1.7	.400	40.0	240.0
	15.00	12	1.0	2.7	.429	42.9	514.3
	16.00	18	1.5	4.2	.457	45.7	822.9
	17.00	20	1.7	5.9	.486	48.6	971.4
	18.00	38	3.2	9.1	.514	51.4	1954.3
	19.00	41	3.5	12.5	.543	54.3	2225.7
	20.00	40	3.4	15.9	.571	57.1	2285.7
	21.00	74	6.2	22.1	.600	60.0	4440.0
	22.00	78	6.6	28.7	.629	62.9	4902.9
	23.00	97	8.2	36.9	.657	65.7	6374.3
	24.00	115	9.7	46.5	.686	68.6	7885.7
	25.00	101	8.5	55.1	.714	71.4	7214.3
	26.00	79	6.6	61.7	.743	74.3	5868.6
	27.00	88	7.4	69.1	.771	77.1	6788.6
	28.00	86	7.2	76.3	.800	80.0	6880.0
	29.00	74	6.2	82.6	.829	82.9	6131.4
	30.00	57	4.8	87.4	.857	85.7	4885.7
	31.00	36	3.0	90.4	.886	88.6	3188.6
	32.00	48	4.0	94.4	.914	91.4	4388.6
	33.00	9	.8	95.2	.943	94.3	848.6
	34.00	7	.6	95.8	.971	97.1	680.0
	35.00	50	4.2	100.0	1.000	100.0	5000.0
Total		1188	100.0	100.0			71.48

# LAKRIDS BRAND RESONANCE – COMMUNITY

## Statistics

Res\_Community

N	Valid	1188
	Missing	0

Maximumpoints	40
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Building block total	52.46
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## Res\_Community

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
7.00	1	.1	.1	.1	.000	.0	.0
8.00	77	6.5	6.5	6.6	.200	20.0	1540.0
9.00	8	.7	.7	7.2	.225	22.5	180.0
10.00	21	1.8	1.8	9.0	.250	25.0	525.0
11.00	14	1.2	1.2	10.2	.275	27.5	385.0
12.00	46	3.9	3.9	14.1	.300	30.0	1380.0
13.00	26	2.2	2.2	16.2	.325	32.5	845.0
14.00	27	2.3	2.3	18.5	.350	35.0	945.0
15.00	21	1.8	1.8	20.3	.375	37.5	787.5
16.00	90	7.6	7.6	27.9	.400	40.0	3600.0
17.00	44	3.7	3.7	31.6	.425	42.5	1870.0
18.00	53	4.5	4.5	36.0	.450	45.0	2385.0
19.00	52	4.4	4.4	40.4	.475	47.5	2470.0
20.00	45	3.8	3.8	44.2	.500	50.0	2250.0
21.00	40	3.4	3.4	47.6	.525	52.5	2100.0
22.00	43	3.6	3.6	51.2	.550	55.0	2365.0
23.00	36	3.0	3.0	54.2	.575	57.5	2070.0
24.00	206	17.3	17.3	71.5	.600	60.0	12360.0
25.00	56	4.7	4.7	76.3	.625	62.5	3500.0
26.00	83	7.0	7.0	83.2	.650	65.0	5395.0
27.00	41	3.5	3.5	86.7	.675	67.5	2767.5
28.00	42	3.5	3.5	90.2	.700	70.0	2940.0
29.00	22	1.9	1.9	92.1	.725	72.5	1595.0
30.00	14	1.2	1.2	93.3	.750	75.0	1050.0
31.00	8	.7	.7	93.9	.775	77.5	620.0
32.00	22	1.9	1.9	95.8	.800	80.0	1760.0
33.00	8	.7	.7	96.5	.825	82.5	660.0
34.00	7	.6	.6	97.1	.850	85.0	595.0
35.00	3	.3	.3	97.3	.875	87.5	262.5
36.00	4	.3	.3	97.6	.900	90.0	360.0
37.00	2	.2	.2	97.8	.925	92.5	185.0
38.00	4	.3	.3	98.1	.950	95.0	380.0
39.00	3	.3	.3	98.4	.975	97.5	292.5
40.00	19	1.6	1.6	100.0	1.000	100.0	1900.0
Total	1188	100.0	100.0				52.46

## LAKRIDS BRAND RESONANCE – ENGAGEMENT

### Statistics

Res\_Engagement

N	Valid	1188
	Missing	0

Maximumpoints 45

Building block total 59.48

### Res\_Engagement

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
9.00	1	.1	.1	.1	.000	.0	.0
9.00	18	1.5	1.5	1.6	.200	20.0	360.0
10.00	5	.4	.4	2.0	.222	22.2	111.1
11.00	4	.3	.3	2.4	.244	24.4	97.8
12.00	8	.7	.7	3.0	.267	26.7	213.3
13.00	12	1.0	1.0	4.0	.289	28.9	346.7
14.00	11	.9	.9	5.0	.311	31.1	342.2
15.00	20	1.7	1.7	6.6	.333	33.3	666.7
16.00	13	1.1	1.1	7.7	.356	35.6	462.2
17.00	19	1.6	1.6	9.3	.378	37.8	717.8
18.00	28	2.4	2.4	11.7	.400	40.0	1120.0
19.00	39	3.3	3.3	15.0	.422	42.2	1646.7
20.00	34	2.9	2.9	17.8	.444	44.4	1511.1
21.00	36	3.0	3.0	20.9	.467	46.7	1680.0
22.00	39	3.3	3.3	24.2	.489	48.9	1906.7
23.00	46	3.9	3.9	28.0	.511	51.1	2351.1
24.00	53	4.5	4.5	32.5	.533	53.3	2826.7
25.00	65	5.5	5.5	38.0	.556	55.6	3611.1
26.00	74	6.2	6.2	44.2	.578	57.8	4275.6
27.00	108	9.1	9.1	53.3	.600	60.0	6480.0
28.00	71	6.0	6.0	59.3	.622	62.2	4417.8
29.00	80	6.7	6.7	66.0	.644	64.4	5155.6
30.00	75	6.3	6.3	72.3	.667	66.7	5000.0
31.00	72	6.1	6.1	78.4	.689	68.9	4960.0
32.00	55	4.6	4.6	83.0	.711	71.1	3911.1
33.00	42	3.5	3.5	86.5	.733	73.3	3080.0
34.00	34	2.9	2.9	89.4	.756	75.6	2568.9
35.00	24	2.0	2.0	91.4	.778	77.8	1866.7
36.00	28	2.4	2.4	93.8	.800	80.0	2240.0
37.00	13	1.1	1.1	94.9	.822	82.2	1068.9
38.00	8	.7	.7	95.5	.844	84.4	675.6
39.00	8	.7	.7	96.2	.867	86.7	693.3
40.00	8	.7	.7	96.9	.889	88.9	711.1
41.00	8	.7	.7	97.6	.911	91.1	728.9
42.00	4	.3	.3	97.9	.933	93.3	373.3
43.00	1	.1	.1	98.0	.956	95.6	95.6
44.00	4	.3	.3	98.3	.978	97.8	391.1
45.00	20	1.7	1.7	100.0	1.000	100.0	2000.0
Total	1188	100.0	100.0				59.48



## Appendix 12 - Mikkeller CBBE Valuation

### MIKKELLER BRAND SALIENCE

#### Statistics

Salience

N	Valid	768
	Missing	12

Maximumpoints	28
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Building block total	77.01
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#### Salience

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
14.00	24	3.1	3.1	3.1	.500	50.0	1200.0
15.00	24	3.1	3.1	6.3	.536	53.6	1285.7
17.00	84	10.8	10.9	17.2	.607	60.7	5100.0
18.00	24	3.1	3.1	20.3	.643	64.3	1542.9
19.00	96	12.3	12.5	32.8	.679	67.9	6514.3
20.00	36	4.6	4.7	37.5	.714	71.4	2571.4
21.00	96	12.3	12.5	50.0	.750	75.0	7200.0
22.00	108	13.8	14.1	64.1	.786	78.6	8485.7
23.00	48	6.2	6.3	70.3	.821	82.1	3942.9
24.00	36	4.6	4.7	75.0	.857	85.7	3085.7
25.00	24	3.1	3.1	78.1	.893	89.3	2142.9
26.00	72	9.2	9.4	87.5	.929	92.9	6685.7
27.00	60	7.7	7.8	95.3	.964	96.4	5785.7
28.00	36	4.6	4.7	100.0	1.000	100.0	3600.0
Total	768	98.5	100.0				
Missing	System	12	1.5				
Total		780	100.0				77.01

### MIKKELLER BRAND PERFORMANCE

#### Statistics

Performance

N	Valid	780
	Missing	0

Maximumpoints	30
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Building block total	74.10
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#### Performance

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
12.00	36	4.6	4.6	4.6	.400	40.0	1440.0
14.00	12	1.5	1.5	6.2	.467	46.7	560.0
15.00	12	1.5	1.5	7.7	.500	50.0	600.0
16.00	12	1.5	1.5	9.2	.533	53.3	640.0
17.00	36	4.6	4.6	13.8	.567	56.7	2040.0
18.00	48	6.2	6.2	20.0	.600	60.0	2880.0
19.00	24	3.1	3.1	23.1	.633	63.3	1520.0
20.00	48	6.2	6.2	29.2	.667	66.7	3200.0
21.00	84	10.8	10.8	40.0	.700	70.0	5880.0
22.00	48	6.2	6.2	46.2	.733	73.3	3520.0
23.00	108	13.8	13.8	60.0	.767	76.7	8280.0
24.00	48	6.2	6.2	66.2	.800	80.0	3840.0
25.00	60	7.7	7.7	73.8	.833	83.3	5000.0
26.00	96	12.3	12.3	86.2	.867	86.7	8320.0
27.00	24	3.1	3.1	89.2	.900	90.0	2160.0
28.00	60	7.7	7.7	96.9	.933	93.3	5600.0
29.00	24	3.1	3.1	100.0	.967	96.7	2320.0
Total	780	100.0	100.0				74.10

## MIKKELLER BRAND IMAGERY

### Statistics

Imagery

N	Valid	780
	Missing	0

Maximumpoints	140
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Building block total	79.57
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### Imagery

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
88.00	12	1.5	1.5	1.5	.629	62.9	754.3
90.00	12	1.5	1.5	3.1	.643	64.3	771.4
92.00	12	1.5	1.5	4.6	.657	65.7	788.6
95.00	12	1.5	1.5	6.2	.679	67.9	814.3
96.00	24	3.1	3.1	9.2	.686	68.6	1645.7
97.00	12	1.5	1.5	10.8	.693	69.3	831.4
99.00	24	3.1	3.1	13.8	.707	70.7	1697.1
102.00	24	3.1	3.1	16.9	.729	72.9	1748.6
103.00	24	3.1	3.1	20.0	.736	73.6	1765.7
104.00	48	6.2	6.2	26.2	.743	74.3	3565.7
106.00	24	3.1	3.1	29.2	.757	75.7	1817.1
107.00	12	1.5	1.5	30.8	.764	76.4	917.1
108.00	12	1.5	1.5	32.3	.771	77.1	925.7
110.00	12	1.5	1.5	33.8	.786	78.6	942.9
111.00	48	6.2	6.2	40.0	.793	79.3	3805.7
112.00	48	6.2	6.2	46.2	.800	80.0	3840.0
113.00	48	6.2	6.2	52.3	.807	80.7	3874.3
114.00	36	4.6	4.6	56.9	.814	81.4	2931.4
115.00	36	4.6	4.6	61.5	.821	82.1	2957.1
118.00	36	4.6	4.6	66.2	.843	84.3	3034.3
120.00	36	4.6	4.6	70.8	.857	85.7	3085.7
121.00	48	6.2	6.2	76.9	.864	86.4	4148.6
122.00	36	4.6	4.6	81.5	.871	87.1	3137.1
123.00	12	1.5	1.5	83.1	.879	87.9	1054.3
124.00	36	4.6	4.6	87.7	.886	88.6	3188.6
125.00	12	1.5	1.5	89.2	.893	89.3	1071.4
126.00	12	1.5	1.5	90.8	.900	90.0	1080.0
127.00	36	4.6	4.6	95.4	.907	90.7	3265.7
128.00	24	3.1	3.1	98.5	.914	91.4	2194.3
136.00	12	1.5	1.5	100.0	.971	97.1	1165.7
Total	780	100.0	100.0				79.57

## MIKKELLER BRAND JUDGEMENTS

### Statistics

Judgements

N	Valid	780
	Missing	0

Maximum points 90

Building block total 70.50

### Judgements

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid 30.00	12	1.5	1.5	1.5	.333	33.3	400.0
35.00	12	1.5	1.5	3.1	.389	38.9	466.7
36.00	12	1.5	1.5	4.6	.400	40.0	480.0
39.00	12	1.5	1.5	6.2	.433	43.3	520.0
40.00	12	1.5	1.5	7.7	.444	44.4	533.3
41.00	12	1.5	1.5	9.2	.456	45.6	546.7
42.00	12	1.5	1.5	10.8	.467	46.7	560.0
44.00	12	1.5	1.5	12.3	.489	48.9	586.7
48.00	24	3.1	3.1	15.4	.533	53.3	1280.0
49.00	12	1.5	1.5	16.9	.544	54.4	653.3
54.00	24	3.1	3.1	20.0	.600	60.0	1440.0
55.00	12	1.5	1.5	21.5	.611	61.1	733.3
56.00	24	3.1	3.1	24.6	.622	62.2	1493.3
57.00	24	3.1	3.1	27.7	.633	63.3	1520.0
58.00	12	1.5	1.5	29.2	.644	64.4	773.3
59.00	24	3.1	3.1	32.3	.656	65.6	1573.3
60.00	12	1.5	1.5	33.8	.667	66.7	800.0
61.00	12	1.5	1.5	35.4	.678	67.8	813.3
62.00	12	1.5	1.5	36.9	.689	68.9	826.7
63.00	36	4.6	4.6	41.5	.700	70.0	2520.0
64.00	60	7.7	7.7	49.2	.711	71.1	4266.7
65.00	48	6.2	6.2	55.4	.722	72.2	3466.7
66.00	36	4.6	4.6	60.0	.733	73.3	2640.0
67.00	12	1.5	1.5	61.5	.744	74.4	893.3
68.00	24	3.1	3.1	64.6	.756	75.6	1813.3
69.00	36	4.6	4.6	69.2	.767	76.7	2760.0
70.00	12	1.5	1.5	70.8	.778	77.8	933.3
71.00	24	3.1	3.1	73.8	.789	78.9	1893.3
72.00	12	1.5	1.5	75.4	.800	80.0	960.0
73.00	60	7.7	7.7	83.1	.811	81.1	4866.7
74.00	12	1.5	1.5	84.6	.822	82.2	986.7
76.00	24	3.1	3.1	87.7	.844	84.4	2026.7
78.00	12	1.5	1.5	89.2	.867	86.7	1040.0
80.00	12	1.5	1.5	90.8	.889	88.9	1066.7
83.00	24	3.1	3.1	93.8	.922	92.2	2213.3
85.00	12	1.5	1.5	95.4	.944	94.4	1133.3
86.00	12	1.5	1.5	96.9	.956	95.6	1146.7
88.00	12	1.5	1.5	98.5	.978	97.8	1173.3
89.00	12	1.5	1.5	100.0	.989	98.9	1186.7
Total	780	100.0	100.0				70.50

## MIKKELLER BRAND JUDGEMENTS - QUALITY

### Statistics

Judge\_Quality

N	Valid	780
	Missing	0

Maximumpoints	15
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Building block total	83.28
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### Judge\_Quality

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
7.00	12	1.5	1.5	1.5	.467	46.7	560.0
8.00	36	4.6	4.6	6.2	.533	53.3	1920.0
9.00	36	4.6	4.6	10.8	.600	60.0	2160.0
10.00	24	3.1	3.1	13.8	.667	66.7	1600.0
11.00	96	12.3	12.3	26.2	.733	73.3	7040.0
12.00	132	16.9	16.9	43.1	.800	80.0	10560.0
13.00	144	18.5	18.5	61.5	.867	86.7	12480.0
14.00	204	26.2	26.2	87.7	.933	93.3	19040.0
15.00	96	12.3	12.3	100.0	1.000	100.0	9600.0
Total	780	100.0	100.0				83.28

## MIKKELLER BRAND JUDGEMENTS - CREDIBILITY

### Statistics

Judge\_Credibility

N	Valid	780
	Missing	0

Maximumpoints	40
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Building block total	68.88
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### Judge\_Credibility

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
10.00	12	1.5	1.5	1.5	.250	25.0	300.0
12.00	12	1.5	1.5	3.1	.300	30.0	360.0
13.00	12	1.5	1.5	4.6	.325	32.5	390.0
14.00	12	1.5	1.5	6.2	.350	35.0	420.0
15.00	48	6.2	6.2	12.3	.375	37.5	1800.0
18.00	12	1.5	1.5	13.8	.450	45.0	540.0
20.00	24	3.1	3.1	16.9	.500	50.0	1200.0
21.00	48	6.2	6.2	23.1	.525	52.5	2520.0
23.00	12	1.5	1.5	24.6	.575	57.5	690.0
24.00	24	3.1	3.1	27.7	.600	60.0	1440.0
25.00	36	4.6	4.6	32.3	.625	62.5	2250.0
26.00	36	4.6	4.6	36.9	.650	65.0	2340.0
27.00	24	3.1	3.1	40.0	.675	67.5	1620.0
28.00	72	9.2	9.2	49.2	.700	70.0	5040.0
29.00	60	7.7	7.7	56.9	.725	72.5	4350.0
30.00	48	6.2	6.2	63.1	.750	75.0	3600.0
31.00	72	9.2	9.2	72.3	.775	77.5	5580.0
32.00	12	1.5	1.5	73.8	.800	80.0	960.0
33.00	24	3.1	3.1	76.9	.825	82.5	1980.0
34.00	48	6.2	6.2	83.1	.850	85.0	4080.0
35.00	60	7.7	7.7	90.8	.875	87.5	5250.0
37.00	24	3.1	3.1	93.8	.925	92.5	2220.0
40.00	48	6.2	6.2	100.0	1.000	100.0	4800.0
Total	780	100.0	100.0				68.88

## MIKKELLER BRAND JUDGEMENTS - CONSIDERATION

### Statistics

Judge\_Consideration

N	Valid	780
	Missing	0

Maximumpoints 20

Building block total 67.23

### Judge\_Consideration

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid 5.00	12	1.5	1.5	1.5	.250	25.0	300.0
6.00	24	3.1	3.1	4.6	.300	30.0	720.0
7.00	12	1.5	1.5	6.2	.350	35.0	420.0
8.00	36	4.6	4.6	10.8	.400	40.0	1440.0
9.00	24	3.1	3.1	13.8	.450	45.0	1080.0
10.00	60	7.7	7.7	21.5	.500	50.0	3000.0
11.00	36	4.6	4.6	26.2	.550	55.0	1980.0
12.00	60	7.7	7.7	33.8	.600	60.0	3600.0
13.00	96	12.3	12.3	46.2	.650	65.0	6240.0
14.00	108	13.8	13.8	60.0	.700	70.0	7560.0
15.00	84	10.8	10.8	70.8	.750	75.0	6300.0
16.00	72	9.2	9.2	80.0	.800	80.0	5760.0
17.00	60	7.7	7.7	87.7	.850	85.0	5100.0
18.00	48	6.2	6.2	93.8	.900	90.0	4320.0
19.00	36	4.6	4.6	98.5	.950	95.0	3420.0
20.00	12	1.5	1.5	100.0	1.000	100.0	1200.0
Total	780	100.0	100.0				67.23

## MIKKELLER BRAND JUDGEMENTS - SUPERIORITY

### Statistics

Judge\_Superiority

N	Valid	780
	Missing	0

Maximumpoints 15

Building block total 66.36

### Judge\_Superiority

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid 5.00	12	1.5	1.5	1.5	.333	33.3	400.0
6.00	12	1.5	1.5	3.1	.400	40.0	480.0
7.00	48	6.2	6.2	9.2	.467	46.7	2240.0
8.00	96	12.3	12.3	21.5	.533	53.3	5120.0
9.00	216	27.7	27.7	49.2	.600	60.0	12960.0
10.00	120	15.4	15.4	64.6	.667	66.7	8000.0
11.00	120	15.4	15.4	80.0	.733	73.3	8800.0
12.00	60	7.7	7.7	87.7	.800	80.0	4800.0
13.00	24	3.1	3.1	90.8	.867	86.7	2080.0
14.00	48	6.2	6.2	96.9	.933	93.3	4480.0
15.00	24	3.1	3.1	100.0	1.000	100.0	2400.0
Total	780	100.0	100.0				66.36

## MIKKELLER BRAND FEELINGS

### Statistics

Feelings

N	Valid	780
	Missing	0

Maximumpoints	70
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Building block total	52.64
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### Feelings

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
1.00	24	3.1	3.1	3.1	.000	.0	.0
9.00	12	1.5	1.5	4.6	.129	12.9	154.3
14.00	24	3.1	3.1	7.7	.200	20.0	480.0
15.00	24	3.1	3.1	10.8	.214	21.4	514.3
17.00	24	3.1	3.1	13.8	.243	24.3	582.9
18.00	12	1.5	1.5	15.4	.257	25.7	308.6
19.00	12	1.5	1.5	16.9	.271	27.1	325.7
22.00	24	3.1	3.1	20.0	.314	31.4	754.3
23.00	12	1.5	1.5	21.5	.329	32.9	394.3
24.00	12	1.5	1.5	23.1	.343	34.3	411.4
25.00	36	4.6	4.6	27.7	.357	35.7	1285.7
26.00	12	1.5	1.5	29.2	.371	37.1	445.7
29.00	24	3.1	3.1	32.3	.414	41.4	994.3
30.00	24	3.1	3.1	35.4	.429	42.9	1028.6
32.00	12	1.5	1.5	36.9	.457	45.7	548.6
33.00	24	3.1	3.1	40.0	.471	47.1	1131.4
34.00	36	4.6	4.6	44.6	.486	48.6	1748.6
35.00	48	6.2	6.2	50.8	.500	50.0	2400.0
36.00	12	1.5	1.5	52.3	.514	51.4	617.1
38.00	12	1.5	1.5	53.8	.543	54.3	651.4
39.00	12	1.5	1.5	55.4	.557	55.7	668.6
41.00	12	1.5	1.5	56.9	.586	58.6	702.9
42.00	24	3.1	3.1	60.0	.600	60.0	1440.0
43.00	12	1.5	1.5	61.5	.614	61.4	737.1
45.00	36	4.6	4.6	66.2	.643	64.3	2314.3
46.00	36	4.6	4.6	70.8	.657	65.7	2365.7
47.00	24	3.1	3.1	73.8	.671	67.1	1611.4
48.00	12	1.5	1.5	75.4	.686	68.6	822.9
49.00	36	4.6	4.6	80.0	.700	70.0	2520.0
50.00	12	1.5	1.5	81.5	.714	71.4	857.1
51.00	24	3.1	3.1	84.6	.729	72.9	1748.6
52.00	12	1.5	1.5	86.2	.743	74.3	891.4
53.00	24	3.1	3.1	89.2	.757	75.7	1817.1
57.00	12	1.5	1.5	90.8	.814	81.4	977.1
60.00	12	1.5	1.5	92.3	.857	85.7	1028.6
63.00	12	1.5	1.5	93.8	.900	90.0	1080.0
66.00	12	1.5	1.5	95.4	.943	94.3	1131.4
68.00	12	1.5	1.5	96.9	.971	97.1	1165.7
70.00	24	3.1	3.1	100.0	1.000	100.0	2400.0
Total	780	100.0	100.0				52.64

## MIKKELLER BRAND RESONANCE

### Statistics

Resonance

N	Valid	780
	Missing	0

Maximum points	140
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Building block total	60.11
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### Resonance

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid	25.00	12	1.5	1.5	1.5	.179	214.3
	39.00	24	3.1	3.1	4.6	.279	668.6
	50.00	12	1.5	1.5	6.2	.357	428.6
	56.00	12	1.5	1.5	7.7	.400	480.0
	57.00	12	1.5	1.5	9.2	.407	488.6
	64.00	24	3.1	3.1	12.3	.457	1097.1
	65.00	12	1.5	1.5	13.8	.464	557.1
	66.00	24	3.1	3.1	16.9	.471	1131.4
	67.00	12	1.5	1.5	18.5	.479	574.3
	68.00	36	4.6	4.6	23.1	.486	1748.6
	69.00	24	3.1	3.1	26.2	.493	1182.9
	70.00	12	1.5	1.5	27.7	.500	600.0
	72.00	12	1.5	1.5	29.2	.514	617.1
	73.00	12	1.5	1.5	30.8	.521	625.7
	74.00	24	3.1	3.1	33.8	.529	1268.6
	79.00	24	3.1	3.1	36.9	.564	1354.3
	80.00	24	3.1	3.1	40.0	.571	1371.4
	81.00	24	3.1	3.1	43.1	.579	1388.6
	82.00	12	1.5	1.5	44.6	.586	702.9
	83.00	24	3.1	3.1	47.7	.593	1422.9
	85.00	36	4.6	4.6	52.3	.607	2185.7
	86.00	24	3.1	3.1	55.4	.614	1474.3
	87.00	36	4.6	4.6	60.0	.621	2237.1
	89.00	12	1.5	1.5	61.5	.636	762.9
	90.00	36	4.6	4.6	66.2	.643	2314.3
	91.00	12	1.5	1.5	67.7	.650	780.0
	94.00	24	3.1	3.1	70.8	.671	1611.4
	95.00	24	3.1	3.1	73.8	.679	1628.6
	96.00	12	1.5	1.5	75.4	.686	822.9
	97.00	12	1.5	1.5	76.9	.693	831.4
	99.00	12	1.5	1.5	78.5	.707	848.6
	100.00	24	3.1	3.1	81.5	.714	1714.3
	101.00	12	1.5	1.5	83.1	.721	865.7
	103.00	12	1.5	1.5	84.6	.736	882.9
	105.00	12	1.5	1.5	86.2	.750	900.0
	106.00	24	3.1	3.1	89.2	.757	1817.1
	110.00	12	1.5	1.5	90.8	.786	942.9
	114.00	12	1.5	1.5	92.3	.814	977.1
	116.00	12	1.5	1.5	93.8	.829	994.3
	118.00	12	1.5	1.5	95.4	.843	1011.4
	120.00	12	1.5	1.5	96.9	.857	1028.6
	132.00	12	1.5	1.5	98.5	.943	1131.4
	140.00	12	1.5	1.5	100.0	1.000	1200.0
Total	780	100.0	100.0				60.11

## MIKKELLER BRAND RESONANCE – LOYALTY

### Statistics

Res\_Loyalty

N	Valid	780
	Missing	0

Maximumpoints	20
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Building block total	62.23
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### Res\_Loyalty

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
4.00	24	3.1	3.1	3.1	.200	20.0	480.0
5.00	12	1.5	1.5	4.6	.250	25.0	300.0
7.00	12	1.5	1.5	6.2	.350	35.0	420.0
8.00	24	3.1	3.1	9.2	.400	40.0	960.0
9.00	48	6.2	6.2	15.4	.450	45.0	2160.0
10.00	96	12.3	12.3	27.7	.500	50.0	4800.0
11.00	60	7.7	7.7	35.4	.550	55.0	3300.0
12.00	144	18.5	18.5	53.8	.600	60.0	8640.0
13.00	72	9.2	9.2	63.1	.650	65.0	4680.0
14.00	120	15.4	15.4	78.5	.700	70.0	8400.0
15.00	48	6.2	6.2	84.6	.750	75.0	3600.0
16.00	36	4.6	4.6	89.2	.800	80.0	2880.0
17.00	12	1.5	1.5	90.8	.850	85.0	1020.0
18.00	24	3.1	3.1	93.8	.900	90.0	2160.0
19.00	12	1.5	1.5	95.4	.950	95.0	1140.0
20.00	36	4.6	4.6	100.0	1.000	100.0	3600.0
Total	780	100.0	100.0				62.23



## MIKKELLER BRAND RESONANCE – ATTACHMENT

### Statistics

Res\_Attachment

N	Valid	780
	Missing	0

Maximumpoints	35
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Building block total	66.20
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### Res\_Attachment

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
11.00	12	1.5	1.5	1.5	.314	31.4	377.1
12.00	24	3.1	3.1	4.6	.343	34.3	822.9
13.00	24	3.1	3.1	7.7	.371	37.1	891.4
14.00	12	1.5	1.5	9.2	.400	40.0	480.0
16.00	24	3.1	3.1	12.3	.457	45.7	1097.1
18.00	72	9.2	9.2	21.5	.514	51.4	3702.9
19.00	24	3.1	3.1	24.6	.543	54.3	1302.9
20.00	36	4.6	4.6	29.2	.571	57.1	2057.1
21.00	12	1.5	1.5	30.8	.600	60.0	720.0
22.00	60	7.7	7.7	38.5	.629	62.9	3771.4
23.00	96	12.3	12.3	50.8	.657	65.7	6308.6
24.00	48	6.2	6.2	56.9	.686	68.6	3291.4
25.00	72	9.2	9.2	66.2	.714	71.4	5142.9
26.00	72	9.2	9.2	75.4	.743	74.3	5348.6
27.00	72	9.2	9.2	84.6	.771	77.1	5554.3
28.00	24	3.1	3.1	87.7	.800	80.0	1920.0
29.00	24	3.1	3.1	90.8	.829	82.9	1988.6
30.00	12	1.5	1.5	92.3	.857	85.7	1028.6
32.00	12	1.5	1.5	93.8	.914	91.4	1097.1
33.00	12	1.5	1.5	95.4	.943	94.3	1131.4
35.00	36	4.6	4.6	100.0	1.000	100.0	3600.0
Total	780	100.0	100.0				66.20

## MIKKELLER BRAND RESONANCE – COMMUNITY

### Statistics

Res\_Community

N	Valid	780
	Missing	0

Maximumpoints	40
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Building block total	52.62
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### Res\_Community

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid	12	1.5	1.5	1.5	.000	.0	.0
7.00	12	1.5	1.5	3.1	.175	17.5	210.0
8.00	12	1.5	1.5	4.6	.200	20.0	240.0
10.00	48	6.2	6.2	10.8	.250	25.0	1200.0
11.00	12	1.5	1.5	12.3	.275	27.5	330.0
12.00	12	1.5	1.5	13.8	.300	30.0	360.0
13.00	36	4.6	4.6	18.5	.325	32.5	1170.0
14.00	36	4.6	4.6	23.1	.350	35.0	1260.0
15.00	12	1.5	1.5	24.6	.375	37.5	450.0
16.00	24	3.1	3.1	27.7	.400	40.0	960.0
17.00	24	3.1	3.1	30.8	.425	42.5	1020.0
18.00	24	3.1	3.1	33.8	.450	45.0	1080.0
19.00	24	3.1	3.1	36.9	.475	47.5	1140.0
20.00	48	6.2	6.2	43.1	.500	50.0	2400.0
21.00	24	3.1	3.1	46.2	.525	52.5	1260.0
22.00	24	3.1	3.1	49.2	.550	55.0	1320.0
23.00	84	10.8	10.8	60.0	.575	57.5	4830.0
24.00	60	7.7	7.7	67.7	.600	60.0	3600.0
25.00	24	3.1	3.1	70.8	.625	62.5	1500.0
26.00	48	6.2	6.2	76.9	.650	65.0	3120.0
27.00	48	6.2	6.2	83.1	.675	67.5	3240.0
28.00	48	6.2	6.2	89.2	.700	70.0	3360.0
29.00	24	3.1	3.1	92.3	.725	72.5	1740.0
30.00	12	1.5	1.5	93.8	.750	75.0	900.0
32.00	12	1.5	1.5	95.4	.800	80.0	960.0
36.00	12	1.5	1.5	96.9	.900	90.0	1080.0
37.00	12	1.5	1.5	98.5	.925	92.5	1110.0
40.00	12	1.5	1.5	100.0	1.000	100.0	1200.0
Total	780	100.0	100.0				52.62

## MIKKELLER BRAND RESONANCE – ENGAGEMENT

### Statistics

Res\_Engagement

N	Valid	780
	Missing	0

Maximumpoints 45

Building block total 61.09

### Res\_Engagement

	Frequency	Percent	Valid Percent	Cumulative Percent	Percent point fulfilled	Percent fulfilled	
Valid							
1.00	12	1.5	1.5	1.5	.000	.0	.0
2.00	12	1.5	1.5	3.1	.178	17.8	213.3
3.00	12	1.5	1.5	4.6	.311	31.1	373.3
4.00	24	3.1	3.1	7.7	.378	37.8	906.7
5.00	12	1.5	1.5	9.2	.400	40.0	480.0
6.00	12	1.5	1.5	10.8	.422	42.2	506.7
7.00	36	4.6	4.6	15.4	.444	44.4	1600.0
8.00	12	1.5	1.5	16.9	.489	48.9	586.7
9.00	36	4.6	4.6	21.5	.511	51.1	1840.0
10.00	84	10.8	10.8	32.3	.533	53.3	4480.0
11.00	60	7.7	7.7	40.0	.556	55.6	3333.3
12.00	24	3.1	3.1	43.1	.578	57.8	1386.7
13.00	48	6.2	6.2	49.2	.600	60.0	2880.0
14.00	48	6.2	6.2	55.4	.622	62.2	2986.7
15.00	36	4.6	4.6	60.0	.644	64.4	2320.0
16.00	48	6.2	6.2	66.2	.667	66.7	3200.0
17.00	24	3.1	3.1	69.2	.689	68.9	1653.3
18.00	48	6.2	6.2	75.4	.711	71.1	3413.3
19.00	36	4.6	4.6	80.0	.733	73.3	2640.0
20.00	48	6.2	6.2	86.2	.756	75.6	3626.7
21.00	24	3.1	3.1	89.2	.778	77.8	1866.7
22.00	24	3.1	3.1	92.3	.800	80.0	1920.0
23.00	12	1.5	1.5	93.8	.822	82.2	986.7
24.00	12	1.5	1.5	95.4	.844	84.4	1013.3
25.00	12	1.5	1.5	96.9	.867	86.7	1040.0
26.00	24	3.1	3.1	100.0	1.000	100.0	2400.0
Total	780	100.0	100.0				61.09

## Appendix 13 – Sprout, LAKRIDS

**sproutsocial**  
www.sproutsocial.com

### FACEBOOK PAGE REPORT

from July 18, 2011 - July 18, 2013

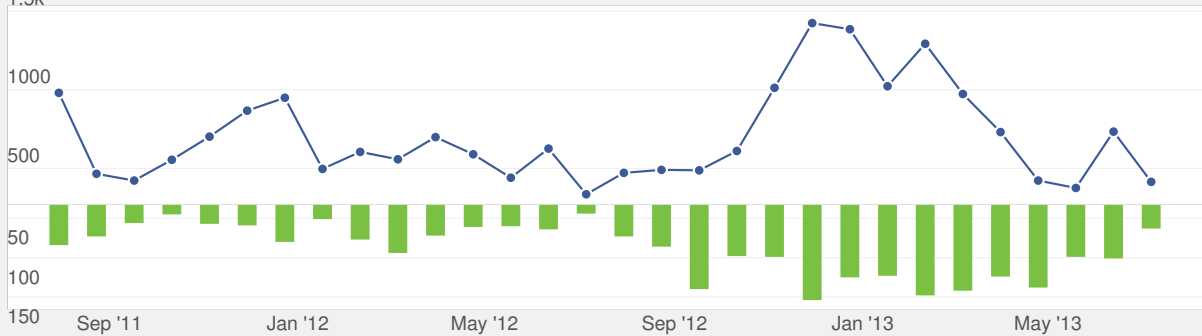


Lakrids by Johan Bülow

#### FAN GROWTH

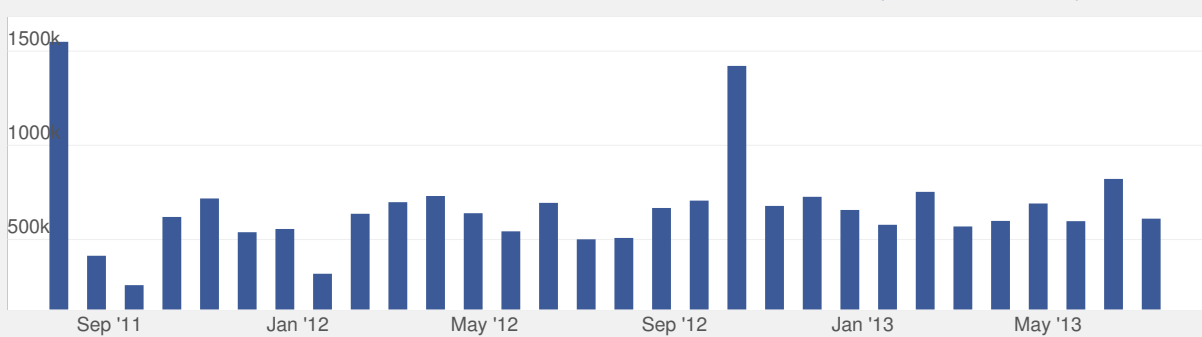
32.22k Total Likes, and 541 people talking about this

New Fans 21.1k Unliked your Page 2.7k

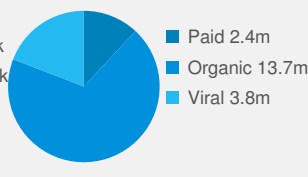
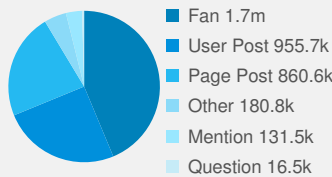


#### PAGE IMPRESSIONS

Impressions 20.0m by 5.1m users



#### IMPRESSIONS



#### BY DAY OF WEEK

	AVG	TOTAL
Sun	28.7k	3.0m
Mon	38.5k	4.0m
Tue	26.2k	2.7m
Wed	28.0k	2.9m
Thu	27.3k	2.9m
Fri	26.6k	2.8m
Sat	15.9k	1.7m

#### IMPRESSION DEMOGRAPHICS

Here's a quick breakdown of people engaging with your Facebook Page

##### AGE & GENDER

13-17	148.0k / 151.2k
18-24	196.6k / 335.0k
25-34	427.2k / 841.8k
35-44	341.2k / 878.9k
45-54	198.1k / 646.9k
55+	113.7k / 335.3k

##### TOP COUNTRIES

Denmark	4.0m
Sweden	161.1k
Norway	143.0k
Germany	61.8k
United States	39.5k

##### TOP CITIES

Copenhagen, Denmark	478.4k
København, Denmark	262.7k
Aarhus, Denmark	150.5k
Odense, Denmark	113.6k
Aalborg, Denmark	81.2k

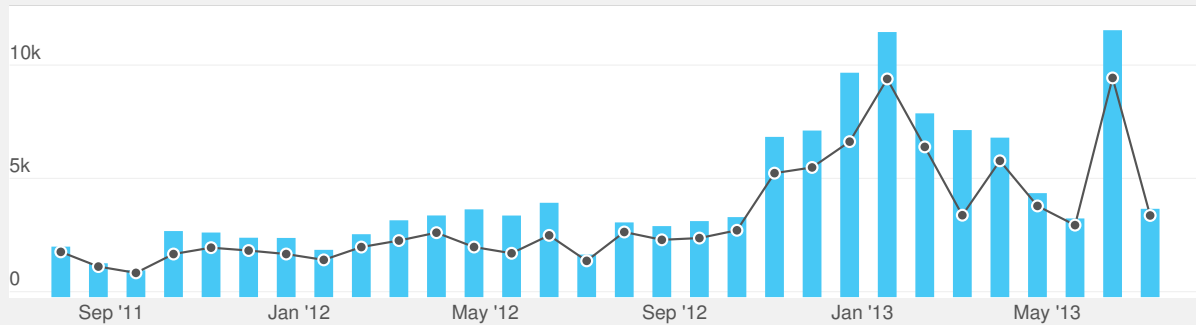


## SHARING

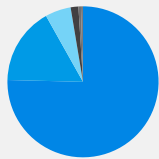
how people are sharing your content

### STORIES

Stories Created **129,662** by **98,284** users



### SHARE TYPE



- Page Post 97.7k
- Fan 21.4k
- User Post 7.1k
- Other 2.1k
- Question 700
- Mention 554
- Page Subscribe 8

### BY DAY OF WEEK

	AVG	TOTAL
Sun	198.5	20.6k
Mon	170.5	17.9k
Tue	173.8	18.3k
Wed	262.6	27.6k
Thu	185.4	19.5k
Fri	154.8	16.1k
Sat	93.4	9.7k

### SHARER DEMOGRAPHICS

Here's a quick breakdown of people creating stories on your Facebook Page

#### AGE & GENDER

13-17	1.3k / 2.4k
18-24	1.3k / 5.1k
25-34	3.7k / 15.5k
35-44	4.7k / 21.8k
45-54	3.0k / 17.6k
55+	2.2k / 11.6k

#### TOP COUNTRIES

Denmark
Sweden
Norway
Germany
United States

79.4k
3.6k
2.8k
1.1k
882

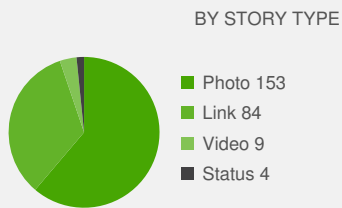
#### TOP LOCALES

Danish (Denmark)	74.0k
English (United States)	5.9k
English (United Kingdom)	3.9k
Swedish (Sweden)	2.9k
Norwegian Bokmal (Norway)	1.9k



## YOUR CONTENT

a breakdown of the content you post



	AVG	TOTAL
Reach	8.63k	1.92m
People Talking About This	249.19	55.57k
Engagement	8.33%	9.21%

## CONTENT BREAKDOWN

A breakdown of how your individual posts performed

DATE	POST	REACH	ENGAGED	TALKING	LIKES	COMMENTS	SHARES	ENGAGEMENT
07/17/13	Vi har noget i lakridsærmet!#a!%#.....	8.4k	404	108	103	9	--	4.8%
07/14/13	LIVETS SALT! Lav din egen lakridssalt...	6.8k	250	61	58	2	2	3.67%
07/13/13	Psst .. Til det gode sommervejr har v...	10.0k	654	243	235	14	1	6.52%
07/12/13	Vil du også vækkes sådan? ...Giv din ...	12.4k	763	320	273	22	65	6.13%
07/11/13	Mmmmmh kunne du også spise sådan en L...	12.3k	703	187	163	28	17	5.73%
07/10/13	Har du lagt mærke til vores nye forse...	12.3k	829	310	300	16	5	6.74%
07/10/13	RØDGRØD med ... og så et lille strøg ...	6.0k	157	45	44	1	1	2.62%
07/08/13	På gensyn Roskilde #rf13. Magi og sød...	8.2k	324	129	128	4	--	3.96%
07/07/13	TÆND for din radio og lær Johan lidt ...	18.8k	207	82	82	3	--	1.1%
07/05/13	Lakridslette with love from Roskilde....	9.7k	509	120	117	5	--	5.26%
07/04/13	Prøvesmager Roskilde Roast med Raw Po...	8.0k	421	78	74	5	1	5.27%
07/03/13	BILLEDET TALER FOR SIG SELV... Behøve...	17.6k	1.3k	552	544	13	17	7.09%
06/30/13	DRØM.... Sidder du også og drømmer di...	16.7k	1.0k	182	175	9	5	6.07%
06/29/13	[Photo]	495	7	0	--	--	--	1.41%
06/28/13	Skal du grille i weekenden? .... Do i...	9.8k	514	98	86	8	12	5.27%
06/28/13	Et kig til vores nye shop i København...	13.0k	908	65	59	10	3	6.99%
06/26/13	HUDGUF indefra og ud... Det ELSKER vi....	8.8k	466	184	181	3	4	5.3%
06/25/13	[Photo]	1.7k	56	0	--	--	--	3.21%
06/24/13	TILLYKKE til alle de skønne STUDENTER...	18.6k	1.1k	240	236	1	5	6.01%
06/21/13	Kender DU det? Selv her på lakridsko...	10.8k	525	123	118	14	1	4.85%
06/20/13	TØR DU? Spred vingerne op HOP... det ...	12.1k	490	81	81	5	2	4.06%
06/19/13	FRISTET? Planlæg din weekend nu... Ko...	7.9k	322	66	62	6	2	4.05%
06/19/13	GODMORGEN lakridskaffe :) Eller nu h...	9.9k	467	104	97	7	8	4.74%
06/17/13	I ØNSKEDE JER EN WEBSHOP!... VÆRSKO!...	32.8k	3.3k	878	820	85	58	10.12%

## Appendix 14 – Sprout, Mikkeller

**sproutsocial**  
www.sproutsocial.com

## FACEBOOK PAGE REPORT

from July 18, 2011 - July 18, 2013

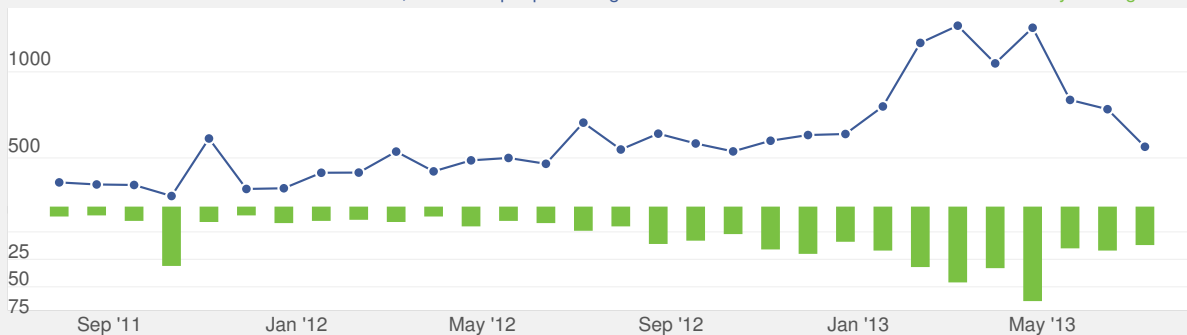


Mikkeller

## FAN GROWTH

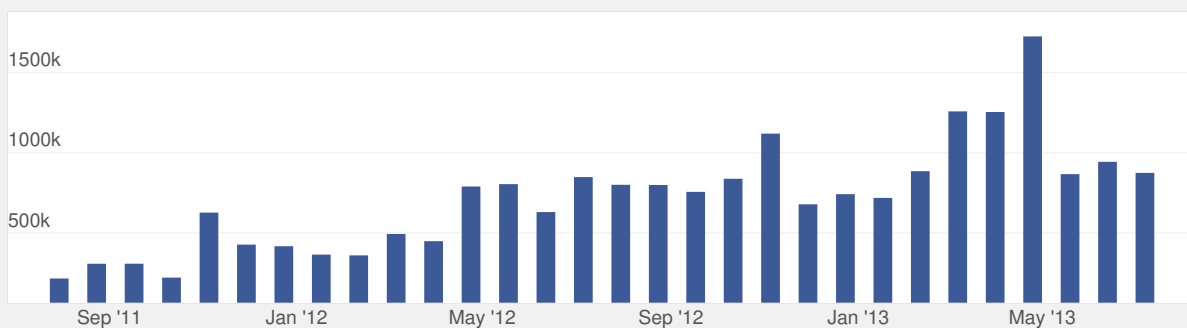
22.82k Total Likes, and 888 people talking about this

New Fans 18.4k Unliked your Page 938

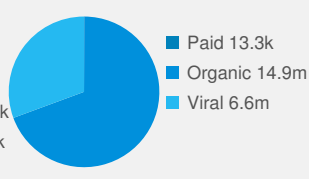
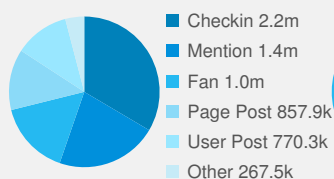


## PAGE IMPRESSIONS

Impressions 21.5m by 5.0m users



## IMPRESSIONS



## BY DAY OF WEEK

BY DAY OF WEEK	AVG	TOTAL
Sun	18.8k	2.0m
Mon	29.5k	3.1m
Tue	33.0k	3.5m
Wed	30.9k	3.2m
Thu	34.9k	3.7m
Fri	33.4k	3.5m
Sat	25.3k	2.6m

## IMPRESSION DEMOGRAPHICS

Here's a quick breakdown of people engaging with your Facebook Page

## AGE &amp; GENDER

AGE & GENDER	
13-17	16.0k / 13.8k
18-24	450.1k / 264.4k
25-34	1.6m / 675.1k
35-44	868.4k / 287.9k
45-54	256.1k / 114.8k
55+	128.5k / 73.6k

## TOP COUNTRIES

TOP COUNTRIES	
Denmark	1.1m
United States	1.1m
Sweden	834.5k
Norway	280.4k
United Kingdom	231.0k

## TOP CITIES

TOP CITIES	
Copenhagen, Denmark	369.9k
Malmö, Sweden	164.1k
København, Denmark	155.9k
Stockholm, Sweden	145.6k
Oslo, Norway	87.5k

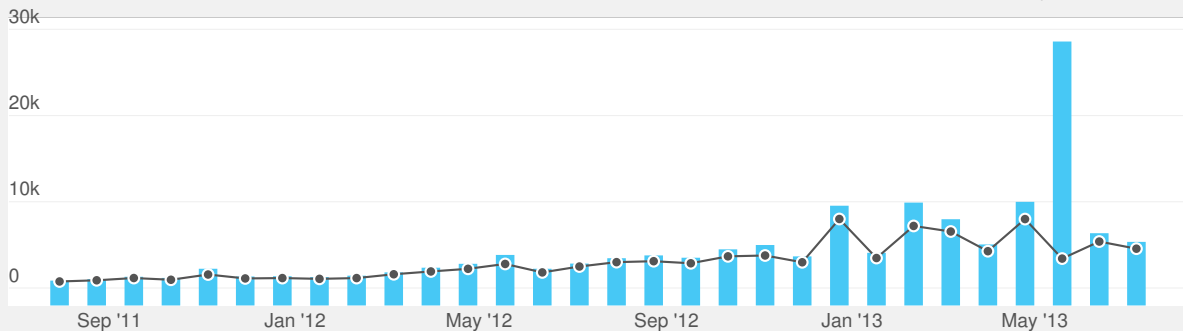


## SHARING

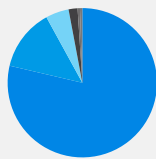
how people are sharing your content

### STORIES

Stories Created **138,561** by **92,849** users



### SHARE TYPE



- Page Post 108.8k
- Fan 18.5k
- Checkin 6.9k
- User Post 2.7k
- Other 711
- Mention 698
- Page Subscribe 5

### BY DAY OF WEEK

Day	Avg	Total
Sun	83	8.6k
Mon	377.8	39.7k
Tue	161.8	17.0k
Wed	174.4	18.3k
Thu	199.4	20.9k
Fri	182.5	19.0k
Sat	144.8	15.1k

### SHARER DEMOGRAPHICS

Here's a quick breakdown of people creating stories on your Facebook Page

#### AGE & GENDER

Age Group	Count
13-17	131 / 78
18-24	6.8k / 2.8k
25-34	29.4k / 7.7k
35-44	20.1k / 3.6k
45-54	6.5k / 1.9k
55+	3.0k / 828

#### TOP COUNTRIES

United States
Denmark
Sweden
Norway
United Kingdom

21.0k
16.7k
15.9k
3.9k
3.7k

#### TOP LOCALES

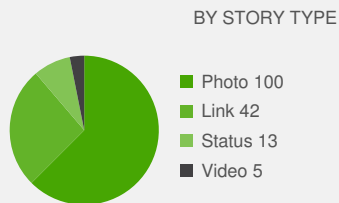
English (United States)	35.3k
Danish (Denmark)	11.1k
English (United Kingdom)	11.0k
Swedish (Sweden)	9.9k
Norwegian Bokmal (Norway)	2.1k





## YOUR CONTENT

a breakdown of the content you post



	AVG	TOTAL
Reach	6.56k	1.05m
People Talking About This	105.31	16.85k
Engagement	11.95%	8.58%

## CONTENT BREAKDOWN

A breakdown of how your individual posts performed

DATE	POST	REACH	ENGAGED	TALKING	LIKES	COMMENTS	SHARES	ENGAGEMENT
07/16/13	Time to meet some of our friends from...	4.6k	93	30	30	--	--	2.03%
07/12/13	Danish Børsen today. The mixologist i...	4.1k	247	31	31	--	--	6%
07/12/13	HQ - is going to the beach for a coup...	11.0k	79	39	39	--	--	0.72%
07/11/13	What is this? First right guess get...	13.7k	1.8k	166	81	95	2	13.46%
07/11/13	This guy! Solid as a rock. Check out...	7.3k	556	137	135	2	1	7.59%
07/10/13	Fresh from Belgium! Available at Mik...	5.7k	436	69	65	5	1	7.65%
07/10/13	Hi Freak'ettes! We're doing an all w...	6.8k	458	60	46	14	6	6.78%
07/10/13	We wanna go to bangkok	2.6k	187	45	42	--	3	7.13%
07/10/13	It is now official! The Mikkeller Bar...	4.4k	323	159	154	8	--	7.33%
07/10/13	See you in London in August?	7.4k	341	53	38	12	7	4.6%
07/09/13	These FREAKS came from the hospital 6...	9.5k	919	239	229	14	5	9.69%
07/09/13	We at Mikkeller & Friends recommend t...	2.1k	61	5	5	--	--	2.85%
07/09/13	Friday we will be at the Faroe Island...	7.3k	352	72	65	11	5	4.8%
07/08/13	My, my, look at that. The sun shines ...	3.5k	239	83	80	1	3	6.93%
07/05/13	Here at Mikkeller we love IPA, w...	4.1k	189	55	53	2	--	4.66%
07/05/13	Hello Beer Geeks and Freaks We have ...	7.5k	386	26	21	3	2	5.16%
07/05/13	Getting closer....we are excited. Are...	6.4k	401	111	109	4	1	6.29%
07/04/13	Shout out to all your sour bitches an...	12.0k	1.1k	246	227	13	14	9.14%
07/04/13	[Photo]	4.5k	294	124	121	6	3	6.49%
07/04/13	San Francisco is a beautiful city! In...	7.3k	557	232	226	11	4	7.64%
07/03/13	We are happy to have helped the aweso...	12.2k	301	93	87	5	7	2.46%
07/02/13	The complete Beer Geek Family - come ...	13.9k	1.8k	522	461	42	52	12.76%
07/02/13	Mikkeller - Beer Geek Bacon in Mikkell...	13.4k	1.3k	422	334	77	74	9.74%
07/01/13	Mikkeller Spirits popup bar @bryggen	5.3k	323	56	53	5	2	6.14%

## USB

### Appendix 15 – In-depth Interviews: Audio Recordings & Transcripts

#### Brands & Experts

- Interview 1 - Johan Bülow, LAKRIDS founder
- Interview 2 - Mikkel Bjergsø, Mikkeller founder
- Interview 3 - Rie Vasehus, Online Manager LAKRIDS
- Interview 4 - Martin Rubæk, Social Media Expert
- Interview 5 - Sverre Riis Christensen, Gallup

#### LAKRIDS - Fans

- Interview 6 - Maria MA, LAKRIDS fan
- Interview 7 - Mathias, LAKRIDS fan
- Interview 8 - Katrine, LAKRIDS fan
- Interview 9 - Tino, LAKRIDS fan
- Interview 10 - Maria SH, LAKRIDS fan
- Interview 11 - Jacob, LAKRIDS fan
- Interview 12 - Simon, LAKRIDS fan
- Interview 13 - Yvonne, LAKRIDS fan

#### LAKRIDS – Non-Fans

- Interview 14 - Henrik, LAKRIDS non-fan
- Interview 15 - Signe, LAKRIDS non-fan
- Interview 16 - Mette, LAKRIDS non-fan
- Interview 17 - Casper, LAKRIDS non-fan

#### Mikkeller – Fans

- Interview 18 - Anne, Mikkeller fan
- Interview 19 - Christian, Mikkeller fan
- Interview 20 - Line, Mikkeller fan
- Interview 21 - Thomas, Mikkeller fan
- Interview 22 - Johan, Mikkeller fan
- Interview 23 - Danny, Mikkeller fan
- Interview 24 - Asger, Mikkeller fan
- Interview 25 - Kenny, Mikkeller fan

#### Mikkeller – Non-Fans

- Interview 26 - John, Mikkeller non-fan
- Interview 27 - Thea, Mikkeller non-fan
- Interview 28 - Malthe, Mikkeller non-fan
- Interview 29 - Erlo, Mikkeller non-fan

**Appendix 16 – Themes from LAKRIDS Fans Interviews**

To be found on the USB

**Appendix 17 – Themes from LAKRIDS Non-fans Interviews**

To be found on the USB

**Appendix 18 – Themes from Mikkeller Fans Interviews**

To be found on the USB

**Appendix 19 – Themes from Mikkeller Non-fans Interviews**

To be found on the USB

**Appendix 20 – Social Media Observations, LAKRIDS**

To be found on the USB

**Appendix 21 – Social Media Observations, Mikkeller**

To be found on the USB

**Appendix 22 – Questionnaire, LAKRIDS**

To be found on the USB

**Appendix 23 – Questionnaire, Mikkeller**

To be found on the USB