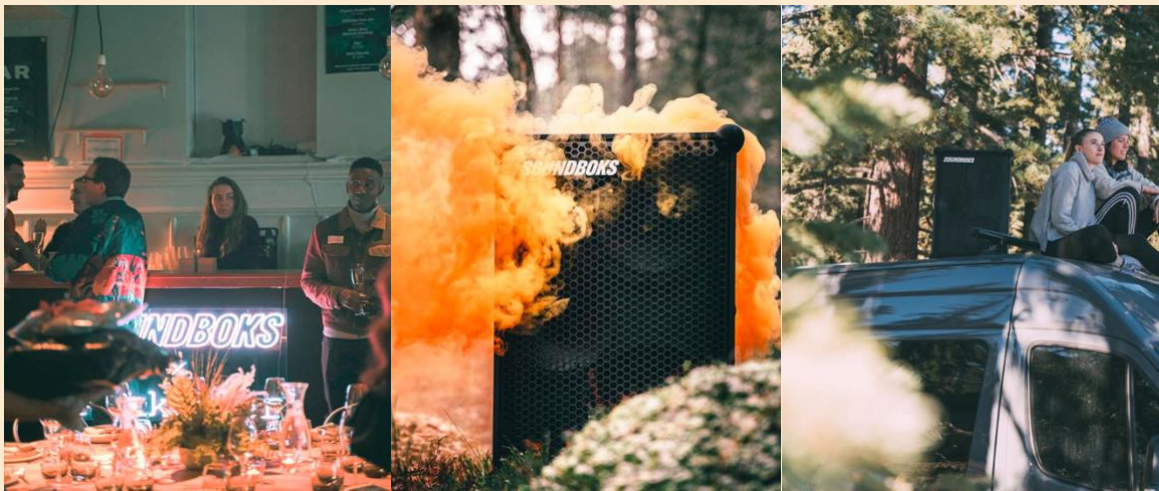


BREAK THROUGH THE NOISE

Generation Z

EXPLORING LOYALTY IN ONLINE COMMUNITIES:

A NETNOGRAPHIC SINGLE CASE STUDY ON SOUNDBOKS



Master Thesis – Cand.merc. Brand and Communications Management

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ABSTRACT

Consumers within Generation Z are rapidly increasing in maturity and spending power. Shaped by growing up in the digital era – their behaviours and desires significantly differ from previous generations. Most of these consumers' everyday life is tinted by social media presence and online interactions. Consumers in Generation Z are said to have a relatively short attention span, and they crave personalised messages and customized products over genericism. They want dialogue instead of one-way communication and would rather experience the brand story as opposed to having it told. Consequently, brands need to adapt and tailor their efforts to build competitive advantage through connections and fostering of true brand loyalty.

Thus, the purpose of this thesis is to explore how online brand communities can contribute in nurturing connections and potentially, build brand loyalty within consumers of Generation Z. We explore relevant constructs influencing brand loyalty in the online brand community setting. This includes the markers of online brand communities, engagement and co-created experiences. The nature and nuances of such co-created experiences are reflected upon in a profound manner. Though brand loyalty for Generation Z may be fostered through a number of marketing initiatives, this thesis is limited to the scope of the online brand community and the engagement within it.

To answer the research question, an exploratory single case study has been conducted. Following an abductive approach, we constructed a theoretical framework based on literature to guide the research. A qualitative method of netnographic observations was applied in analysing the online brand community of SOUNDBOKS. Additionally, the NPS was measured within the community, in order to gain perspective on their perceived loyalty. The results are therefore relevant in the scope of the SOUNDBOKS online community firstly. However, the insights provided can also be beneficial for marketing managers in fostering brand loyalty within Generation Z in online brand communities.

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1.0 INTRODUCTION

The following chapter will provide an introduction to the topic of research. First, a background of the research topic will be presented. This includes the evolution of brand management which gave room to the principal concepts of the thesis. Secondly, the purpose of our research, as well as a formulation of the related research question, will be specified. Lastly, the chapter offers a structural overview of the thesis.

1.1 BACKGROUND

As introduced by the American Marketing Association (Heding, Knudtzen, & Bjerre, 2008) a brand can be defined as;

“A name, term, sign, symbol or combination, intended to identify the goods or services of one seller or group of sellers”

The evolution of the market environment has drastically changed the premises of managing brands today. Ever-changing markets, environmental and technical challenges, as well as highly engaged consumers to the value-creation process, has forced brands to adapt in a rapid speed (Veloutsou & Guzman, 2017). Researchers around the globe acknowledge the movement of focus from company-centric to a more customer-centric value creation (Vargo & Lusch, 2004). In earlier days, brands were perceived as transactional tools managed inside the company and out to passive recipients. Brand value was only assigned to sold goods. On the contrary, brands today are viewed as engagement entities who co-create value with its stakeholders (Veloutsou & Guzman, 2017).

Sprung from this evolution, co-creation and brand experience has come to receive much attention. Given the preferences from consumers for experiences, marketers have realised the importance of providing marketing experiences in their marketing strategies (Bapat & Thanigan, 2016). Technology has changed the way consumers experience brands (Veloutsou & Guzman, 2017). Consumers now expect brands to provide them with

experiences throughout all touchpoints of the customer journey (Merrilees, 2016). Understanding the nuances of brand experiences is important in adjusting the marketing strategies (Bapat & Thanigan, 2016). In close relation to brand experience, co-creation has received attention as an interactive experience where the consumer adds their contribution to the interaction (Merrilees, 2016). The way consumers experience brands impact the way they react to them and process the brand-related information (Veloutsou & Guzman, 2017). In this manner, consumer participation is a factor which adds value to the experience.

Consumers seek to build deep, meaningful connections and rewarding relationships with brands from a young age (Veloutsou & Guzman, 2017). As a way to fulfil personal and social needs, they develop bonds and a sense of community with other consumers of similar interest in the brand. Thus, leading to the creation of online brand communities. (Veloutsou & Guzman, 2017).

Brakus et al. (2009) uncovered that brand experiences influence loyalty both directly and indirectly. Nysveen & Pedersen (2014) later found all brand experience dimensions to influence customer loyalty, but whether the influence is positive or negative depends on the individual dimension.

1.2 PURPOSE

As the online world grows to embody most of people's day to day activities, it becomes increasingly complex for brands to navigate. The popular concept of online brand communities is only one out of many constructs a company would have to familiarize themselves with in order to sustain competitive advantage in today's landscape. Though one in many, it can certainly be considered a great opportunity for differentiating and creating deep bonds with one's consumers.

The next generation set to hit with full force is Generation Z. As Gen Zers grow in maturity and spending power, businesses will need to make decisions based on an understanding of, not only their specific behaviour, but how certain actions and experiences might affect constructs such as loyalty. A *Business Insider Intelligence* report from 2019 stresses the fact that Gen Z hold an immense amount of spending power, but they are yet to decide where they want to store and spend it. As the youngest of the generation graduate college this year, it is a matter of urgency for businesses in developing a foundation of brand loyalty. The report further claims it inefficient and limiting to fall for the temptation of targeting Millennials and Generation Z with the same strategies (Toplin, 2019). They are inherently different in needs and wants, which means they need different ways of being catered to in order to create beneficial relationships.

Though research has been done on different aspects of this generation, to our knowledge, no literature covers specifically Gen Z's behaviour in an online brand community. This is considered a gap in research and deems especially relevant today as our modern society is coloured by the speed of change in technology and the engagement within it (Veloutsou & Guzman, 2017).

Most consumers' everyday life is tinted by social media and online interactions, with the result of consumers expecting seamless, tailored experiences throughout all brand touchpoints (Veloutsou & Guzman, 2017). The speed of technological progressions increases like never before and the need to explore relevant constructs deems this paper a necessary nuance to existing and future research within relevant fields.

Extensive research has been conducted on the constructs of co-creation, brand experience, brand engagement, and brand loyalty. Some of the literature takes on the terms as separate constructs, while others have taken on the challenge to connect them. The conceptual model built by Nysveen and Pedersen (2014) provide an extensive overview of co-creation, brand engagement, brand experience and brand satisfaction which affect customer loyalty, both directly and indirectly. Their research is supplemented by studies, such as Prahalad and Ramaswamy (2004a and b) on value co-creation and its possibilities as competitive advantage. They also include Vargo and Lusch's (2008) take on service dominant logic (S-D logic) and enterprises' offering of value propositions. Authors such as Hollebeek (2011) give some further nuance to these concepts and provide profound understanding through preliminary research and the composition of a conceptual model. The model illustrates the relationships between customer brand engagement, relationship quality and customer loyalty. Iglesias, Singh and Batista-Fouquet (2011) highlights how true brand loyalty can be achieved through superior brand experiences, mediated by affective consumer-brand commitment.

It is safe to say the relationship between brand experiences and brand loyalty has been confirmed by extensive literature (e.g. Brakus et al., 2009; Iglesias et al., 2011; Hollebeek, 2011; Nysveen & Pedersen, 2014). Creating a firm-hosted online brand community is one way for brands to spur co-created brand experiences, engagement and customer-firm relationships (Claffey & Brady, 2019). As demonstrated in the past section, there is an abundant amount of empirical research on these concepts, but we have not been able to unearth satisfying literature on the relation between the growing phenomenon of online brand communities and the objective: true customer loyalty.

This thesis will attempt to provide deeper insight into the behaviour in an online brand community. Theory on online brand communities, brand engagement, co-creation, brand experiences and customer loyalty will then be applied in order to explore the relationship between behaviour in brand communities and customer loyalty. It all being within the context of a specific consumer good, SOUNDBOKS, and their target segment, Generation Z. In order to explore the nature of Generation Z within the context of an online brand community, an exploratory case study on SOUNDBOKS and their Facebook community will be conducted. Secondary data consisting of research on constructs such as brand

engagement, customer experiences, customer loyalty and, of course, brand communities will contribute in creating a holistic picture of how Gen Zers act in online brand communities and the argued outcome of customer loyalty.

With the before-mentioned problem statement in mind, the following research question has been defined to address the argued gap. The research question is further specified through two sub-questions (referred to as SRQ's). The aim is to include nuances in which contribute to further insight into the main question.

How do online brand communities contribute to brand loyalty through facilitating co-created experiences with Generation Z?

SRQ1 - How do consumers within Generation Z interact in an online brand community?

SRQ2 - How do consumers co-create experiences in an online community?

1.3 DELIMITATIONS

To ensure coherence and theoretical focus in line with the problem formulation and purpose of thesis – we have carefully selected and purposefully omitted some theories and perspectives. For instance, the paper provides a deep-dive into the roots of empirically grounded models and literature concerning online brand communities, co-created experiences and brand loyalty. However, terms such as brand engagement have received less attention as separate concepts and more in regard to the other concepts. Brand loyalty is considered solely in the context of co-created experiences. We are, of course, aware of the other possible effects online brand communities can have on multiple aspects of a brand. Although other factors may also impact loyalty, these have been disregarded as they are beyond the scope of this study. We do not, however, exclude their existence as such. Co-creation is narrowed down to value co-creation by value-in-use, although co-production is also defined.

Two other significant delimitations have been made. Firstly, we are only studying one community, though there are several other communities regarding the topic at hand. The community studied is the Facebook community - SOUNDBOKS community Denmark. Secondly, the research is further concentrated on Generation Z, which was a conscious choice of interest and an attempt to narrow the scope. Limits regarding time and resources contributed to these choices.

1.4 STRUCTURE OF THESIS

A structural overview of the chapters following the introduction is provided below. Each chapter is introduced briefly in order to sustain clarity for the reader throughout the entire thesis.

Chapter 2 – Literature Review

This chapter intends to enlighten the reader on existing literature within the scope of the thesis. Relevant research is handpicked and systematically defined and reflected upon. The chapter starts by reviewing the approaches to brand management. Further theories such as Co-Creation, Brand Engagement, Brand Experience and Brand Loyalty are included. Generation Z is described in a general manner, in order for the reader to maintain a clear vision of the research' context.

Chapter 3 – The Framework

Chapter 3 introduces the theoretical framework which has served as a guide for the analysis of data. The framework is developed on the basis of the literature review and combines these concepts in order to answer the research question. An illustration of the framework is provided.

Chapter 4 – The Case: SOUNDBOKS

The chosen case company, SOUNDBOKS, will in this chapter be briefly presented. This includes their history as a start-up, an introduction to their brand story and purpose, as well as some facts on the company's Danish Facebook community.

Chapter 5 – Methodology

The chapter of Methodology will provide an extensive description and justification of decisions made related to choice and execution of research method. This also incorporates research design, philosophy of science, chosen literature and lastly, netnography and its five steps of execution.

Chapter 6 – Analysis

In line with the theoretical framework, chapter 6 seeks to present and analyse the empirical data drawn from our study. Netnographic observations have been merged with primary data from SOUNDBOKS and extensive literature. The chapter is structured according to the theoretical framework in an attempt to create alignment and insights for discussion.

Chapter 7 – Discussion

This chapter contains a discussion in which the insights gained from the analysis is thoroughly reviewed in connection to literature. Lastly, a set of limitations to different aspects of the thesis are reflected upon.

Chapter 8 – Conclusion

The final chapter aims at connecting all the findings and insights from our research. The problem formulation works as a guide to this chapter. It is thereof, structured in accordance with the three sub-questions announced in the purpose. Conclusions will be drawn and contributions to research will be specified. Finally, chapter 8 includes a presentation of some ideas and recommendations for future research.

2.0 LITERATURE REVIEW

This chapter introduces the relevant key concepts and theoretical foundations for the thesis. Firstly, the approaches to brand management will be introduced to unearth the brand management concept. Followingly, Online Brand Communities, Co-Creation, Brand Engagement, Brand Experience and Brand Loyalty are some of the concept that have been deemed applicable. Lastly, a review of Generation Z is provided in order to set the contextual frames of research.

2.1 APPROACHES TO BRAND MANAGEMENT

Heding, Knudtzen, & Bjerre (2008) created a taxonomy which proposes seven different approached to brand management. The goal of the classification is to enhance the understanding, both in depth and width, of the brand management concept. These are the seven approaches presented in their research; (1) the economic approach, (2) the identity approach, (3) the consumer-based approach, (4) the cultural approach, (5) the personality approach, (6) the relational approach and, (7) the community approach.

(1) *The economic approach* builds upon the idea of optimal sales being a result of the right marketing mix. McCarthy's (1968) Four P's of product, place, price and promotion, and the transaction theory shapes the theoretical framework of the approach. Additionally, principles such as the 'invisible hand' deems a central position. The assumption in this approach is that consumers make their purchasing decisions in a rational manner and thereof, the relationship between the brand and consumer is considered linear, functional and transaction-based (Heding, Knudtzen, & Bjerre, 2008). The goal is linear communication from the brand to the consumer with focus on promoting the brand at the right time and place for the right price. The economic approach is considered the foundation of the other six approaches.

(2) *The identity approach* comes second and comprises the assumption that a brand should express a single, definite identity both internally and externally. The approach takes a viewpoint where the brand is deeply connected to corporate identity. The VCI-model of vision, culture and identity is considered to be one of the most prominent models within the

approach. According to Heding et al. (2008) this approach focuses on alignment between brand identity and internal and external stakeholders.

(3) As the name implies, *the consumer-based approach*, sees the brand in strong relation to consumer associations. Keller's (1993) Customer-Based Brand Equity model is argued to pose as the basepoint in which this approach is built. The consumer-based approach drives upon the idea that a the value creation is controlled by the marketer and how the brand is cognitively perceived, comprehended and interpreted in the head of the consumer.

(4) *The cultural approach* takes on an entirely different view than the consumer-based approach. It focuses on the brand as part of a bigger picture, a larger cultural meaning. Here, the goal is to zoom out and through a macro-level view focus on how the brand can influence consumers. Marketers want to figure out how brands can become icons by acting as cultural leaders, encouraging people to think and act differently.

(5) *The personality approach* builds upon the brand personality construct, including Aaker's (1996) five dimensions of brand personality. Taking the brand can take on different forms of human-like personality traits, the approach aims to explain why and how consumers choose brands with certain personalities. Consumption is regarded as a result of consumers' need for identity and expression of self. Through brand personality, human personality and consumer-self-expression, the brand aims to form deep connections with consumers.

(6) *The relational approach* highlights the brand as part of a relationship, but the consumers' own perception of the relationship is the primary force. Phenomenology stands central in this approach and it uses the brand relationship theory as a core framework. It is a rather difficult approach to handle, as consumers are seen as the actual owners of brands.

(7) Lastly, *the community approach* views the brand as a commonplace for social interaction and emphasises meaning derived from these interactions between consumers and the brand. It is a contextualized intersect between the consumer-based, personality and relational approaches. Some of the most prominent research done within this

approach is Muniz and O'Guinn (2001) who defined brand communities and highlighted the brand as the key motivator for creating these communities. The phenomenon is not geographically bound, which means they frequently appear in online platforms where consumers can share their admiration for the brand.

2.2 ONLINE COMMUNITIES

According to Bagozzi and Dholakia (2002, p. 3) a virtual community can be defined as;

“Mediated social spaces in the digital environment that allow groups to form and be sustained primarily through ongoing communication processes.”

The growing participation in such communities has led to several forms of online communities. Porter's (2004) typology of virtual communities can be helpful in getting an overview of the different types. In the typology, Porter (2004) defines a distinction between two main types of online communities, including member-initiated communities and organization-sponsored communities (see Figure 1). Within a member-initiated community, the relationship is either of social or professional orientation. When it comes to the organization-sponsored communities, the focus is commercial, non-profit or governmental.

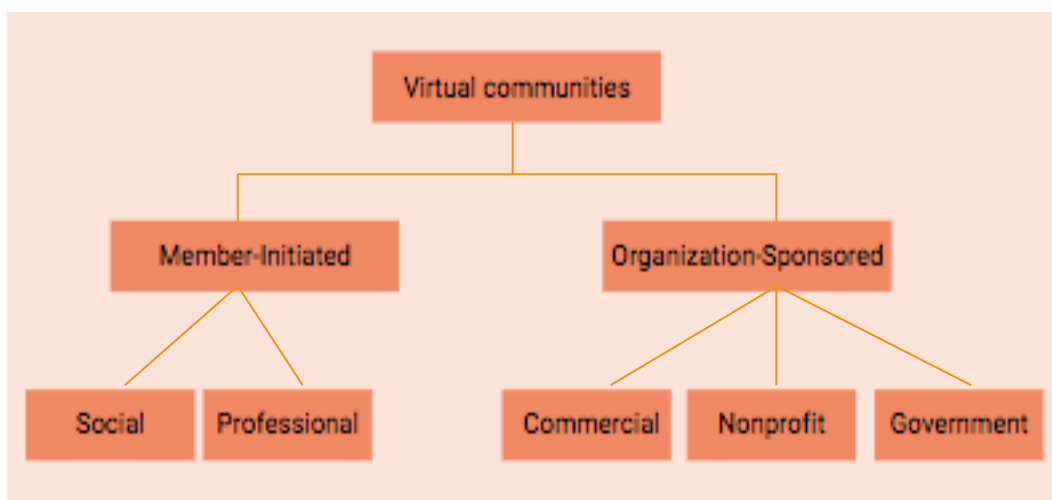


Figure 1 (Porter, 2004)

2.2.1 Online Brand Communities

The creation of online brand communities takes a community approach to brand management and views brand as a commonplace for social interaction (Heding et al. 2008). The online brand communities differ from regular communities due to the members' common interest, admiration or love centred around a specific brand (Albert, Merunka, & Valetta-Florence, 2008). Thereby, the creation of brand communities stem from consumers' need to satisfy personal and social needs, or to express their feelings regarding a brand (Veloutsou & Guzman, 2017). Although brand communities have been around for a long time, the rise of technology has facilitated brand communities with online presence (Madupu & Cooley, 2010). Social media networks facilitate a means for consumers to find like-minded individuals to develop bonds, a sense of community and social structures (Veloutsou & Guzman, 2017). Hosting online brand communities allow brands to get in touch with their customers and facilitate conversations, insights and feedback (Akrouit & Nagy, 2018) Gong (2018) highlight how consumers in a community develop an understanding of the brand through their connection with one another. This particular understanding contributes to a kind of subculture being created, in which share similarities to brand communities. Online brand communities, the way we know them today, is defined by Muniz and O'Guinn (2001, p. 412) as;

“A specialized, non-geographically bound community, based on a structured set of social relations among admirers of a brand.”

Online brand communities have become an important platform as a means to encourage co-created experiences where brands can leverage external sources of knowledge and create deeper connections with their customers. Participation in online brand communities on social media can provide brands with rich insights and knowledge and is therefore an essential part of branding co-creation. The online community works as a platform for individuals and businesses interacting around shared interest (Dessart, Veloutsou, & Morgan-Thomas, 2015). The advantage of an online brand community is its ability to create a wider, more complex relationship and value between the customer and company

(Kotler, Keller, Brady, Goodman, & Hansen, 2019). Research also argue that online brand communities have a significant role in building brand loyalty (Muniz & O'Guinn, 2001; McAlexander, Schouten, & Koenig, 2002)

One of the most prominent contributions to the academic field, Muniz & O'Guinn (2001), present three foundational markers of brand communities; (1) shared consciousness, (2) rituals and traditions, and (3) shared moral responsibility. The first marker is considered the most important and it represents the intrinsic connection felt between members, as well as collectively feeling different from those not in the community. The members inhabit a feeling of “we-ness” which involves a common collective sense of belonging that goes beyond shared attitudes or similarities. A shared consciousness includes processes of *legitimacy* and *oppositional brand loyalty* (Muniz & O'Guinn, 2001). Through legitimacy, the members seek out who the true members of the community are and who are not. However, legitimacy was not proved to be present in all brand communities. Oppositional brand loyalty is the process in which members show disapproval or resistance towards competing brands as a way to prove loyalty to the brand and the group. This social process contributes in determining the meaning of the brand, as well as what the brand and its supporters are not.

The second marker is the occurrence of rituals and traditions. These vital social processes contribute in preserving the community's shared history, culture and consciousness. Rituals contain collective meaning and contributes to defining public definitions and social solidarity (Muniz & O'Guinn, 2001). Traditions embody social practises in line with behavioural norms and values. Within these rituals and traditions, two branches are defined; *sharing brand stories* and *celebrating the history of the brand*. They both contribute in sustaining the meaning of the community. Sharing brand stories is an important process within this construct, which entails sharing stories of common experiences between the members. These stories link the members in the community and adds meaning to the brand. Lastly, as many brands have long histories which form their uniqueness, celebrating the history of the brand keeps these communities vital and reproduces their culture.

The third indication of a community is the feeling of obligation to the community, a shared moral responsibility. According to Muniz and O'Guinn (2001, p. 424) this implies “a sense

of duty to the community as a whole, and to individual members of the community". Moral responsibility unfolds in everyday social commitments and these systems are highly contextualized. The important processes within this element include communal missions of *integrating and retaining members* and *assisting brand community members in the proper use of the brand* (Muniz & O'Guinn, 2001). In order to secure communal survival long-term, it is crucial to retain old members and integrate new ones. The second process means that the members in the community look out for each other's wellbeing and help each other in using and consuming the brand.

2.3 CO-CREATION

In line with the evolvement of brand logic, the concept of value co-creation has received much attention in recent literature. The term includes processes of collaboration between multiple stakeholders on various touchpoints (Prahalad & Ramaswamy, 2000). Value creation is an intangible concept, with diverse meanings applied to it. The confusion of the term makes it difficult to grasp in a clear and coherent definition. Nonetheless, a review of the term and its connected processes is presented below.

2.3.1 Value Co-creation

The concept of value co-creation was first coined by Prahalad & Ramaswamy (2004a), when stating the importance of co-creation for future competitiveness. They first introduced a definition assuming a joint value creation between consumers and the firm. These were enabled through direct or indirect collaboration at one or several stages in production and consumption (Prahalad & Ramaswamy, 2004a; Ranjan & Read, 2016). Consequently, the concept embraced all processes where activities included different actors to be a co-creation of value (Grönroos & Voima, 2013). The challenge with this definition is that it assumes all actors to somehow influence value, making it complicated for analytical and practical use (Grönroos & Voima, 2013). Therefore, researchers have tried to dig deeper to understand the multidimensional nature of the concept. Based on a rigorous review on existing literature, Ranjan & Read (2016) identified two key concepts which can be highlighted as core approaches to value co-creation, namely co-production and value-in-use.

Co-production

Co-production narrows the field of value co-creation to the context of product development (Füller, Mühlbacher, Matzler, & Jawecki, 2010). Within this approach, customer participation entails generation and evaluation of ideas at all stages of the product development process (Grönroos & Voima, 2013). This may include stages of ideation, evaluation, design, testing, launch and support activities (Hoyer, Chandy, & Dorotic, 2010). Co-production is also described as customer interaction through reciprocal exchange, physical and mental activities, and access to mutual expertise (Ertimur & Venkatesh, A, 2010). The firm defines the nature and extent of the co-production and is therefore the actor in control (Vargo & Lusch, 2004). In a co-production activity, the customers share their ideas, suggestions and problems with the specific firm. This personal investment to the firm is expected to foster satisfaction (Cemak, File, & Prince, 1994).

Value-in-use

Value co-creation is not limited to formal innovation processes, companies can also learn from consumers in contemporary consumption (Roberts, Baker, & Walker, 2005). Thereby, value can also be co-created in daily consumption situations. This involves value-in-use where value co-creation is seen as a process of consumption, independent from the company's exchange (Grönroos C., 2006; Vargo & Lusch, 2004). It exceeds co-production as customers have to learn how to use, repair and maintain a product or service proposition in order to participate (Vargo & Lusch, 2004). Value-in-use is "derived from the user's use context and processes including time, location, or uncertain conditions, unique experiences, stories, perception, and symbols, and relational effect" (Ranjan & Read, S, 2016, p. 293). The concept is named value-in-use as the customer determines the value of the offering based on their usage (Edvardsson, Ng, Min, Firth, & Yi, 2011). Thereby, it comprises the customer's experiential evaluation of a product or service according to their own motivations, actions, competences (Edvardsson, Gustafsson, & Roos, 2005; Edvardsson, Enquist, & Johnston, 2010). Therefore, the consumer reinforces their own identities and beliefs based on a product or service proposition (Heinonen & Strandvik, 2009). Based on this they develop associated relationships, which can provide meaning to the consumer and enrich their lives (Merz, Vargo, & He, 2009).

Co-creation spheres

Grönroos & Voima (2013) also aim to narrow the generic definition of value co-creation by specifying the role of each included actor. Their study contributes with a definition of the scope, locus and nature of it. The result is a framework that identifies at which stages value is created and categorises the involved actors' actions into spheres. These are classified as a provider, joint and customer sphere (Figure 2, Grönroos & Voima, 2013). Within the spheres, interactions are either directly or indirectly leading to forms of value creation and co-creation. The framework distinguishes between two perspectives, namely a production and a value creation perspective. The applied perspective depends on the outcome of the co-creation activity.

In the provider sphere, the firm is responsible for the production process and facilitates resources and processes for customers' value creation. As the firm facilitates the value creation, it can be characterised as the value facilitator (Grönroos 2008, 2011). In the joint sphere, value is created through the interaction between the firm and the customers. Through interactions with the customer, the firm has the possibility to impact the value-creation process and take role as a value co-creator. In the customer sphere, the customer creates value as value-in-use independently of the provider. It is important to acknowledge that the process is not necessarily linear as illustrated in the model. According to the authors, value may be created in the different spheres at different time periods (Grönroos & Voima 2013).

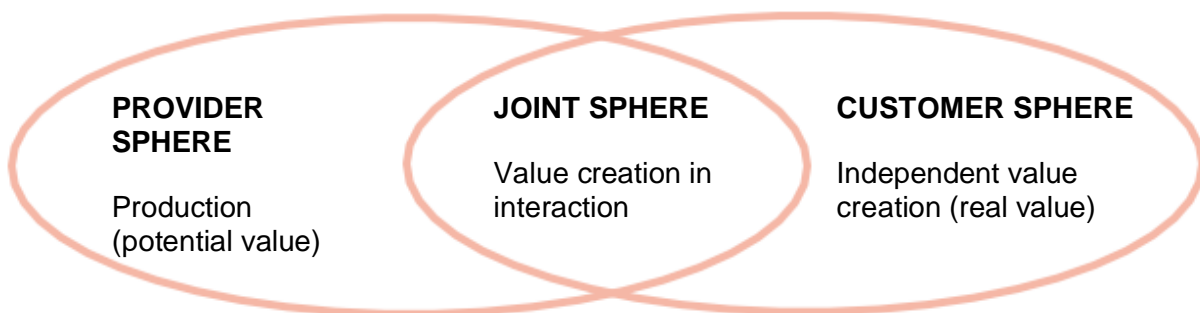


Figure 2 (Grönroos & Voima, 2013)

2.4 BRAND ENGAGEMENT

Engagement is a concept broadly studied in several academic disciplines. In marketing literature, the term is broken down to a context-specific discipline of customer brand engagement. The term involves a psychological process that highlights the underlying mechanisms by which consumer relationships are formed (Claffey & Brady, 2019). Brand engagement is considered a multidimensional concept. Loureiro, Gorgus, & Kaufmann (2017) put forward three key dimensions comprising brand engagement, including a cognitive, affective and an active one. The cognitive dimension relates to the consumer's processing of thoughts toward a brand when interacting. The affective dimension is the positive emotion a consumer experience during and/or after the interaction. Lastly, the active dimension includes the consumer's energy, effort and time spent on the interaction. Consumer engagement enables an interactive relationship between consumers and brands (Loureiro, Gorgus, & Kaufmann, 2017). Brand engagement has received attention due to its significant power to predict loyalty outcomes (Hollebeek, 2011), and has been claimed in literature to generate superior contributions to brand performance (Roumani, Nwankpa, Ho, & H-F, 2017).

The interest in brand engagement has especially increased in relation to the growth of social media (Solem , 2016). The interactive nature of social media facilitates brand engagement through customer participation. The importance of leveraging consumer engagement through virtual communities in social media has received augmented attention (Claffey & Brady, 2019). In this regard, brands are increasingly creating social media-based brand communities and Facebook brand pages. Customer brand engagement has been found to be an important driver of customer participation. When consumers engage emotionally, cognitively and/or intentionally in brand activities, they show more interest in participating with the brand (Solem , 2016).

According to Gummerus et al. (2012) engagement in an online brand community is crucial for its survival. Thus, active members publishing content is critical for involving members to engage. Engagement can take place on different levels and intensity. Brodie et al. (2013) conceptualise customer brand engagement in online brand communities as an interactive experience among the members of the community. Customer brand engagement in such

an online brand community can boost the brand experience. Their engagement allows companies to interact with them, and thereby establish relationships and create experiences (Pongpaew, Speece, & Tiangsoongnern, 2017).

Brodie et al. (2013) further categorize consumer engagement into interrelated sub-processes specific for virtual communities; sharing, learning, co-developing, socializing and advocating. The first explains a way of engaging with the community through actively sharing personal information, knowledge and experiences. The second process, learning, includes cognitive competencies acquired to use in decision-making related to purchases and consumption. Thirdly, co-developing is the process where members assist the company in developing new products, services, brands or brand meanings. Fourth, socializing embraces two-way, non-functional interactions which thereof contributes acquiring or developing attitudes, norms and language. Lastly, advocating refers to the expression of engagement, more specifically in recommending brands, products, services, organizations and/or usage-areas.

2.5 BRAND EXPERIENCE

Experience has been defined in literature as “an empathetic, emotional, and memorable interaction that has intrinsic value” (Ranjan & Read, S, 2016, p. 293). Applied to brand management, Brakus et al. (2009, p. 52) conceptualised brand experience as;

“Sensations, feelings, cognitions, and behavioural responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications, and environments.”

Brand experiences encompass the multiple interactions a consumer has across all platforms with a firm (Brakus, Schmitt, & Zarantonello, 2009; Veloutsou & Guzman, 2017). Experiences occur along all touchpoints of the customer journey, including when consumers *search for*, *shop for* and *consume* products. Thus, brand experience stem from multiple interactions between a consumer and a brand, such as perceptions of brand name, delivery, in-store, mass-media, employees, point of sale material, brand stories, and

so on (Khan & Rahman, 2016). The high expectation consumers have of brands as service providers, underlines the importance of a consistent experience throughout all touchpoints (Veloutsou & Guzman, 2017). Holbrook & Hirschman (1982) acknowledged consumption patterns to be driven by a flow of feelings, fantasies and fun. According to their research, consumption is a subjective state of consciousness driven by symbolic meaning, hedonic responses and aesthetic criteria.

According to Brakus et al. (2009) brand experience differs from other brand constructs. Brand experiences are delimited to evoking sensations and feelings triggered by brand-related stimulus. Elements such as evaluations are not considered to be part of it. Therefore, the brand experience construct alone cannot presume a motivational state – Meaning that the consumer can have an experience with the brand, without personal connection or emotions to the brand (Brakus, Schmitt, & Zarantonello, 2009). Hence, the construct will not provide much meaning in isolation. Only when the experience is combined with constructs such as loyalty, then we can draw meaning from it.

The way consumers experience a brand has become significant in developing marketing strategies amongst both scholars and practitioners (Brakus, Schmitt, & Zarantonello, 2009; Holbrook & Hirschman, 1982; Nysveen & Pedersen, 2014). Following the evolution of brand management, the development of technology poses as a main contributor for how consumers experience brands. Easy and unlimited access to brands through Internet and social media has moved current expectations. Experience has moved from an individualized brand experience in the offline space, to “an interactive, individualized but yet communal, brand experience throughout all touchpoints for all stakeholders, understanding that not all stakeholders are actively involved” (Veloutsou & Guzman, 2017, p. 4).

Brakus et al. (2009) highlight four dimensions of brand experience, namely a sensory, affective, intellectual and behavioural brand experience. The sensory dimension explains how a brand appeals to the consumer's senses. The affective dimension involves how strongly a brand evoke consumers' feelings and emotions. The intellectual dimension concerns how much the brand stimulates the consumers' cognition. Lastly, the behavioural brand experience dimension embraces how good the brand is at engaging consumers in

physical activities. Additionally, Nysveen et al. (2012) added a relational element to the brand experience dimensions, due to the increasing relevance of co-creation.

Literature links customer experience to co-creation through the assumption that value shifts to experiences (Prahalad and Ramaswamy, 2004a). Thereof, the key to competitive advantage is facilitating co-creation activities that leads to customer experiences (Nysveen & Pedersen, 2014). Experiences derive from the way consumers link the brand-related stimuli to physical, cognitive and affective dimensions, which in turn establish the perceived user value (Edvardsson, Gustafsson, & Roos, 2005). From this, the customer co-create value through their experiences in use (Ranjan & Read, S, 2016).

2.6 BRAND LOYALTY

Like many other multidimensional and sophisticated construct, brand loyalty suffers from irregular definitions in various user areas (Taylor, Celuch, & Goodwin, 2004). As Oliver (1999, p. 34) states, the term has in some circles of literature and research been defined with consumer behaviour in mind mainly. This implies a consumer to be considered loyal through frequency of repeat purchase and/or through the relative volume of purchasing the same brand (e.g. Tellis, 1988; Newman & Werbel, 1973). In order to tap into the psychological meaning of loyalty, Oliver (1999, p. 34) presents the following definition, which includes both approaches;

“A deeply held commitment to rebuy or repatronize a preferred product/service consistently in the future, thereby causing repetitive same-brand or same brand-set purchasing, despite situational influences and marketing efforts having the potential to cause switching behaviour.”

Brand loyalty maintains an unprecedented position in contributing to competitive advantage and growth. Taylor et al. (2004, p. 217) states customer brand loyalty to be considered “the ultimate desirable marketing-based outcome from strategic marketing activities”. Iglesias et al. (2011) argue differences of loyalty however, more specifically

between true brand loyalty and spurious loyalty. As opposed to spurious loyalty, true brand loyalty is said to require some affective psychological attachment in order to be developed and is followingly not just driven by situational exigencies (e.g. price, convenience).

The authors' provide empirical evidence of affective consumer-brand commitment being a necessary component in creating true brand loyalty through superior brand experiences (See figure 3 below). Thus, meaning that a brand experience is only perceived superior if there is already an established affective brand commitment. The affective commitment can be defined as the emotional attachment customers have for a specific brand based on their identification with it (Iglesias, Singh, & Batista-Fouquet , 2011). Iglesias et al. (2011) further state the important implications for this as it suggests that brands who want to create a loyal customer base need to work on the affective dimensions, as well as the overall brand experience. The relationship between brand experiences and brand loyalty has been confirmed by extensive literature and is still a frequent topic of research (e.g. Brakus et al., 2009; Iglesias et al., 2011; Nysveen & Pedersen, 2014). The model presented below is one of the more prominent ones within the scope of brand experiences and brand loyalty.

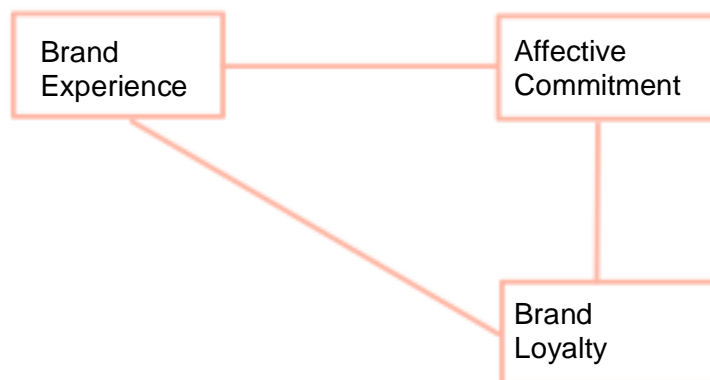


Figure 3 (Iglesias, Singh, & Batista-Fouquet , 2011)

2.6.1 Behavioural and Attitudinal Loyalty

As mentioned, the term itself is defined in various ways, but brand loyalty is widely considered a function of both behavioural and attitudinal loyalty (Taylor, Celuch, & Goodwin, 2004). While behavioural loyalty is said to tap in to purchase intentions and leads to greater market share, attitudinal loyalty refers to consumer feelings and leads to higher relative brand pricing (Chaudhuri & Holbrook, 2001; Morgan, 2000). Aaker (1991) also found outcomes of brand loyalty to include reduced marketing costs, increase in new customers and trade advantages. Positive word of mouth, resistance to counter persuasion, search motivation and significant attachment among the loyal consumers are further listed as advantages to true brand loyalty (Dick & Basu, 1994). It is safe to say that authors agree on true brand loyalty being a significant success factor for many brands.

2.6.2 Measuring Brand Loyalty

There are multiple ways of measuring Brand loyalty, in which most of them differ in how comprehensive they are to organize, analyse and implement. With such an intangible phenomenon as loyalty, the most common tool for measurement has been the customer survey/questionnaire and interviews (Hill & Alexander, 2016). As customer loyalty's presence in literature and possibilities in creating and maintaining sustainable competitive advantage shows no signs of slowing down – several indicators for measurement and surveillance have been suggested throughout the years (e.g. the Net Promoter Score (NPS), Customer Loyalty Index (CLI), Customer Engagement Numbers, Upselling Ratio and Repurchase Ratio etc. (Pascal, 2016). One of the most prominent ones is the rather simple Net Promoter Score, or NPS for short.

In 2003, Frederick F. Reichheld published an article in collaboration with Bain & Company, where a means to track customer loyalty was presented (Net Promoter System, 2003; Reichheld, 2003). Inspired by Rent-A-Car's CEO, Andy Taylor, he began a two-year long process of finding a means to connect survey questions to actual customer behaviour and in the end, predict organic growth. The results of his studies were at the time rather astounding, as one single question was found to directly correlate with differences in growth rates among a variety of competing businesses (Reichheld, 2003);

What is the likelihood that you would recommend Company X to a friend or colleague?

Customer satisfaction surveys were once complicated, difficult to act upon and hardly relatable to profits or growth (Reichheld, 2003). Measuring a customer's willingness to recommend a certain company to someone else did not only give valuable insights and predictions of possible growth, it was easy to implement. The answer to the question was given on a graded scale from *zero* (not at all likely) through *five* (neutral) to *ten* (extremely likely). Three natural clusters emerged through examination of customer referral and repurchase behaviour along the grading; 0-6 *detractors*, 7-8 *passively satisfied*, 9-10 *promoters*. This somewhat modest scale made it possible to divide customers into separate groups with different needs and wants – which contributed to an easier process of strategic implementation and organizational responses than before. Further on, it eliminates what the author calls *grade inflation*, meaning that customers who feel slightly better than neutral will not be assessed as satisfied. Lastly, the concept was so easy to understand that investors and other external stakeholders could grasp the idea without an extensive introduction or handbook (Reichheld, 2003). In response to some criticism, Bain & Company built an extended version, the Net Promoter *System* rather than the Net Promoter *Score*, both meanings for the acronym NPS (Fisher & Kordupleski, 2019). The system includes a number of questions which the customer receives if he or she responds unsatisfactory to the first and principal question.

Challenges

The simplicity of NPS was one of the contributing factors in it becoming widespread as a means of measurement, but it also seems to be its downfall. As studies prove brand loyalty to be a phenomena of several dimensions, the NPS increasingly fails as a sufficient measurement tool (Zakie, Kandeil, Neely, & McColl-Kennedy, 2016). Zaki et al. (2016) deems NPS to not necessarily correspond with actual behaviour, and presents their own big data driven approach to predict brand loyalty. Another research article of the NPS, criticizes the tool as it does not fulfil its intention (Fisher & Kordupleski, 2019). The authors

present some of its claimed shortcomings, including that NPS provides no data on what to improve, no competitive data and embeds a destructive internal focus rather than external.

Reichheld (2003) makes sure to state that there are, of course, other contributing factors to brand loyalty and growth. Still, referral to a friend, a colleague or a family member proved to be a strong sign of loyalty, which again contributes to growth. Still, it seems to be some wide agreement that the answers received from NPS (both score and system), should be considered nice to know – not need to know.

2.7 GENERATION Z

Generation Z has in recent years become the talk of the marketplace-party, and for good reason. The generation rising up in the heels of Millennials share and create digital content like never before. With nicknames such as Digital Natives, the Net Generation, Mobile Prodigies and Generation C (for content) – their needs and behaviours are undoubtedly tinted by growing up with the smartphone and general fast paced technological progressions (Smith, 2019).

Whilst the generation can take in information instantaneously, they also lose interest just as fast (Williams, 2015). Reaching through to this generations is therefore a challenge. Studies show that Generation Z would much rather be part of a narrative, than being advertised to (Cornacchio , 2019). They want to experience the brand narrative rather than having the company learn it to them. In order to do so, brands need to interact with them to get insights on what drives them. Based on this, they can connect the brand story to their lives and bring the brand story through experiences. According to Cornacchio (2019) “Offering Gen Z value-driven experiences while showcasing your company’s narrative is the sweet spot”. Further, Generation Z value brands who are embracing diversity, which leads to inclusivity of minority groups and general differences to be of significance.

Southgate (2017) suggests a new approach of marketing to be necessary for Gen Z. Although 95% of U.S. teens have access to a smartphone and 45% say they are online almost constantly (Anderson & Jiang, 2018) – they require highly personal attention and interactivity. Followingly, they are said to consume in a way in which expresses their individual identity (Francis & Hoefel, n.d.). Personalized products are not only preferred,

but the willingness to pay a premium is higher when individuality is highlighted in the offering. As the generation grows in importance, it is deemed vital to tailor sales and marketing initiatives towards these needs in order for certain businesses to sustain growth and profitability.

Though an exact delineation of birth years for the generation differs from source to source, some claim Gen Z to be anyone born after the early 1990s (Friedrich, Peterson, Koster, & Blum, 2010). On the other hand, as Millennials are oftentimes considered to be born within 1980 and the mid-1990s (Smith, 2019; Southgate, 2017) – this study will delineate Gen Z as the generation born between the mid-1990s and through the year of 2010 (Seemiller & Grace, 2016). Differences within generations appear frequently as they are inherently complex and diverse groups of people. Nevertheless, the principal distinguishing factor when it comes to generations is behaviour (Smith, 2019). Which then makes it imperative to map attitudes, beliefs, social norms and behaviours when deciding what makes a certain generation unique.

The circumstances you grow up in, arguably, affects your outlook on life, your fellow human beings and yourself. Behaviour and beliefs arise as counterreactions to their context, which then reasons it relevant to acquire an overview of the generations before Gen Z's prominence. Timmermann (2007) defines the foregoing generations as; The GI Generation (before 1932), The Silent Generation (1932-1945), Leading-Edge Boomers (1946-1955), Younger Boomers (1956-1964), Generation X (1965-1976) and Generation Y/Millennials (1977-1994), before Generation Z (1995-2010). A profound portrayal of all these are not considered relevant for this paper, but it should be stated that there seems to be a correlation between the generations (Timmermann, 2007). Generation Y, or Millennials, grew up in somewhat peaceful international conditions, which led to a general optimism. Technology is a central part of their everyday life, and norms require high speed and instant responses. However, while 66% of Millennials are claimed to have spent more than one hour per day accessing the web via mobile device, Gen Zers reach 74% (Southgate, 2017). Participants in the study from Generation Z refer to their mobile device as their *personal secretary* and *lifeline*, which illustrates a certain level of attachment and dependence.

3.0 THEORETICAL FRAMEWORK

Based on the purpose of our research and the previous literature review, a theoretical framework has been constructed to guide the analysis. First, a justification of the structural decisions regarding the framework will be presented, followed by the related literature for each proposed component. Thirdly, the relevance of each component linked to the main research question and its sub-questions will be addressed.

A significant part of the framework's structure is inspired by Nysveen & Pedersen's (2014) study on influences of co-creation on brand experience. As illustrated in their conceptual model below (Figure 4), their aim was to quantitatively explore the influences of co-creation on brand experience through brand engagement, and to satisfaction and brand loyalty. Many of the constructs in their study are similar to the ones studied in our thesis and part of their model will therefore work as a foundation for our theoretical framework.

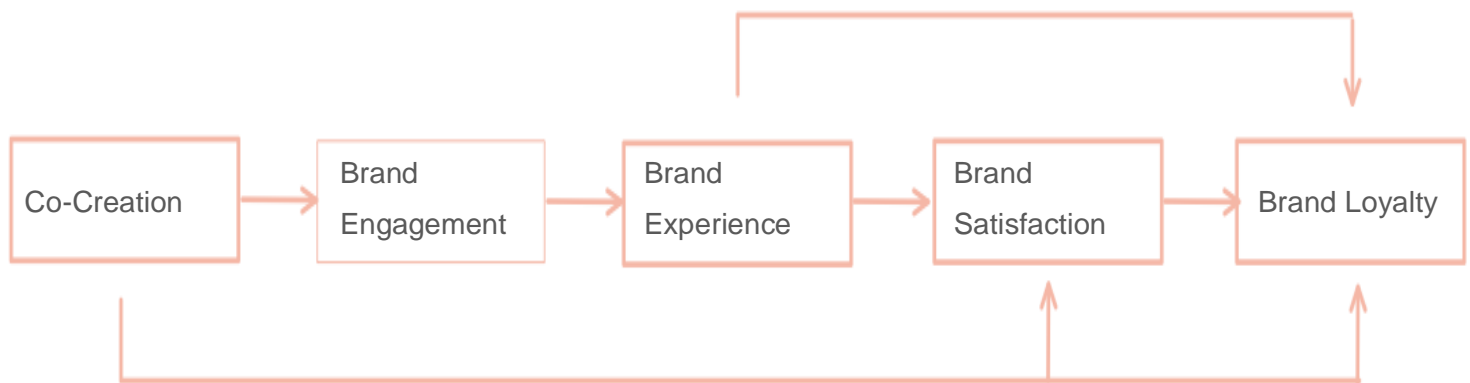


Figure 4 Conceptual model (Nysveen & Pedersen, 2014)

Our framework is adjusted with regards to answering the research question(s) as clearly as possible. The structure is illustrated below in figure 5 and includes the Elements of the Online Brand Community, Brand Engagement, Co-Created Experiences and Brand Loyalty.

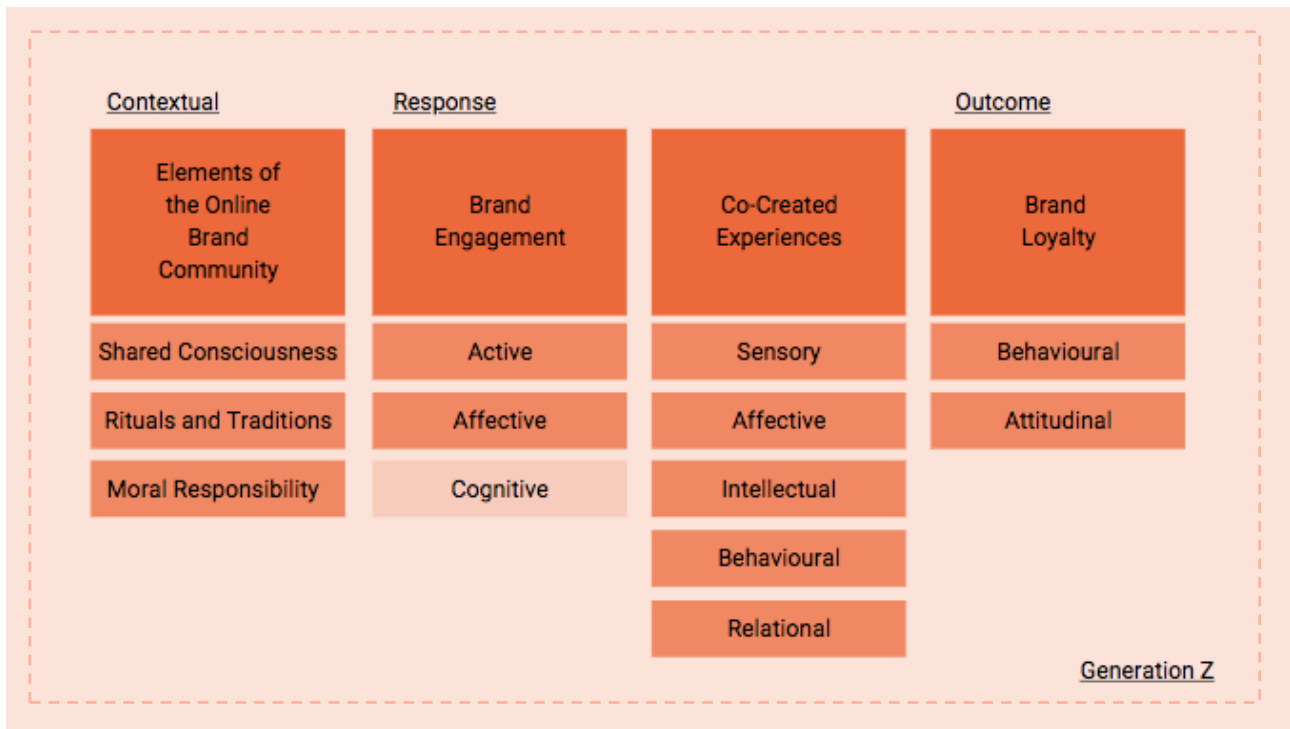


Figure 5 Theoretical Framework

3.1 ELEMENTS OF THE ONLINE BRAND COMMUNITIES

First, the elements of the online brand community will be evaluated. In this way, contextualised knowledge can be gained in order to understand the nature of the online brand community. Based on Porter's (2004) distinction of brand communities, the SOUNDBOKS community is considered a, so called, commercial organization-sponsored community. Muniz & O'Guinn (2001) defined three markers of brand communities and these are applied as central points for analysis and discussion. Thereby, the SOUNDBOKS community will be analysed in line with the elements of *shared consciousness, rituals and traditions* and *shared moral responsibility* (Muniz & O'Guinn, 2001).

3.2 BRAND ENGAGEMENT

“SRQ 1: How do consumers within Generation Z interact in an online brand community?”

The next two components (Brand Engagement and Co-created Experiences) will analyse the consumer responses in the community. By looking at the engagement, we will be able to answer SRQ 1 of how the consumers interact. Engagement is a multidimensional concept, and as put forward by Loureiro, Gorgus & Kaufmann (2017) it comprises three main dimensions, including a cognitive, affective and an active one. By observing the online brand community, the affective and active engagement can be detected. In this way, we can uncover emotions in the consumer's experience, and the active energy, effort and time members spend. Common characteristics sorted in categories and codes for engagement will be analysed to do so. Brodie et al. (2013) categorized consumer engagement in five interrelated sub-processes, of sharing, learning, co-developing, socializing and advocating. These will not guide our analysis, but rather help us understand the uncovered engagement processes in the discussion. According to Hollebeek (2011), engagement has significant power to predict loyalty outcomes, and this element will therefore help us in determining the brand loyalty towards SOUNDBOKS.

3.3 CO-CREATED EXPERIENCES

“SRQ 2: How do consumers co-create experiences in an online community?”

For the third component, the co-created experience in the community will be analysed. This will help us answer SRQ 2, cited above. The two concepts of co-creation and experience have been deemed closely related (Nysveen & Pedersen, 2014). Thereby, the concepts have been merged as we seek to investigate how these interrelate in an online brand community.

Brakus et al. (2009) conceptualised experiences into dimensions of sensory, affective, intellectual and behavioural. When studying co-created experiences, Nysveen & Pedersen (2012) added a relational dimension to these proposed dimensions. This was considered

relevant given the relational character of co-creation. Thereby, the relational dimension is also deemed relevant to our analysis of co-created experiences.

As asserted in the literature review, co-creation is a broad term which can be distinguished by co-production and value-in-use. The direction of this thesis is narrowed towards the value-in-use approach. According to Edvardsson, Ng, Min, Firth, & Yi (2011), consumers in this approach determine the value based on their usage. Vargo & Lusch (2004) assert that the value-in-use exceeds the co-production as the customers have to use, repair and maintain a product. This is true for the SOUNDBOKS community as the members need to take their product in use to derive value from the participation.

Grönroos & Voima (2013) divided the co-creation of value into three different spheres, namely a provider, joint and customer sphere. This will be applied to the SOUNDBOKS community to assess where value is created. Further, co-creation of value is created in the customer journey when consumers *search for, shop for and consume products* (Brakus, Schmitt, & Zarantonello, 2009). Our research will analyse in which part of the customer journey value is created in the online brand community. In the scope of value, we will look at the reciprocal value for both the members and the firm.

3.4 BRAND LOYALTY

“RQ: How do online brand communities contribute to brand loyalty through facilitating co-created experiences with Generation Z”

Next, the outcome of the responses will be analysed in terms of brand loyalty. This will help us to answer the research question of how the previous elements influence loyalty. First of all, the members' loyalty towards SOUNDBOKS has to be declared. Net Promoter Score (NPS) is SOUNDBOKS' measurement for loyalty and has been deemed an effective tool. The NPS will therefore be measured through an online survey published in the community. Subsequently, the nature of the loyalty and the elements influencing it will be assessed.

Loyalty as an overarching term is considered through behavioural and attitudinal loyalty (Taylor, Celuch, & Goodwin, 2004). Behavioural loyalty includes analysing members' intention to buy SOUNDBOKS products/services, whilst the attitudinal loyalty concerns

consumers' feelings and attitudes of loyalty. These will be applied to determine the nature of the loyalty.

Further, loyalty differs between spurious and true loyalty (Iglesias, Singh, & Batista-Fouquet, 2011). The authors further state that in order to achieve true loyalty, experiences have to be mediated by affective-consumer brand commitment. The online brand community's ability to drive such affective commitment will therefore be assessed.

3.5 GENERATION Z

The majority of the SOUNDBOKS community comprise of people from Generation Z (Klentz, 2020), and the theoretical framework is therefore placed in the context of this particular segment. Growing up as digital natives, their needs and behaviours are impacted by fast paced technological progressions (Smith, 2019). Consequently, marketing efforts applied to connect with Generation Z differs from previous generations (Toplin, 2019). Some common characteristics for this generation will be mapped out through the analysis of the community and current literature.

4.0 THE CASE: SOUNDBOKS

This chapter is dedicated to the case-company and their respective online community. The intention is to provide contextual information, so that the reader is equipped to understand the data collection, analysis and discussion. Most of the information is collected through online sources, but some insights are drawn from conversations with the Head of Product Development at SOUNDBOKS (Gustavson, 2020) and an e-mail exchange with the Consumer Insights Lead (Klentz, 2020).

4.1 INTRODUCTION

SOUNDBOKS is a young Danish company, which made its success as three high school friends build a home-made speaker in their parents' basement. Officially founded in January 2015, SOUNDBOKS claim to be the first and only Bluetooth Performance Speaker (SOUNDBOKS, The Story, n.d.). This is almost 5 years ago and today, SOUNDBOKS states to have sold over 50,000 rugged speakers to customers in over 40

different countries. The country in which they have the biggest market share is, however, Denmark (Gustavson, 2020).

The team of 65 is spread between two offices in Copenhagen, Denmark and Los Angeles, California. They are said to be an interesting mix of passionate, young and rather unexperienced people to a “heavy-duty backbone of experienced people, in each of their fields” (SOUNDBOKS, 2016). From starting out in a basement, the company now finds themselves growing at high pace, even gaining a spot on Forbes list of “30 under 30 – Industry” due to their success (Forbes, 2018). SOUNDBOKS still identifies themselves as a start-up and the company’s relatively young and ambitious nature seems to be an interesting basepoint of analysis. Their explicit attention towards consumer experiences and communities, as well as an unarguably youthful business-module, further ignites the spark of interest.

SOUNDBOKS has an explicit and comprehensively communicated brand story, which is represented by their brand statement “Break Through the Noise”. The brand story can best be summarized in its storytelling from one of their commercials (SOUNDBOKS, 2019);

“(...) Noise is all around you. It’s someone telling you that you can’t. That it’s out of reach, that it’s not possible. Noise creates the barriers that keeps you from exploring, from finding new perspectives, seeing love, experiencing joy and discovering yourself. Noise keeps you from your potential, and the more you pay attention to it, the louder it becomes. But: There is something louder than the noise. Wherever there is a noise, actions can break through. It just takes that moment for you to turn up, step up, move ahead of stereotypes, conventions, borders, misconceptions. Defy the idea that it is only one path to happiness, or one ladder to success. To focus, listen, create, lead, follow, connect, discover and Break Through the Noise.”

4.2 THE SOUNDBOKS COMMUNITY

The SOUNDBOKS Facebook Community Denmark (SBCDK) is a public community. It is firm-hosted and open to public, which means the content is open and can be viewed by anybody, even without a Facebook account. There are no requirements in place for becoming a member, so practically everybody can join in – whether they own a

SOUNDBOKS speaker or not. However, if you want to participate in discussions and online mingling, you do need a Facebook-account and you have to be a member of the group.

DK COMMUNITY

Created: 20.11.2016

Members: 11 288

Language: Danish

Per 21.04.2020

New members (last 30 days):

+126

New posts (last 30 days):

+110

Per 21.04.2020

ABOUT:

Hey all SOUNDBOKS-owners, interested, enthusiasts, supporters! 🙌

The Danish SOUNDBOKS Community was made to exchange information, pictures, experiences and questions in relation to your SOUNDBOKS. Equally important, you get to be a part of a larger and unique community filled with competitions, product news and behind the scenes!

Be sure to check out the rules for the group and read the instructions to learn more on important details and FAQs.

So, invite your friends, keep a finger on the pulse and live life at 11 🔥

Translated from the Danish Community - Per 21.04.2020

The Facebook community has 7 administrators and moderators. SOUNDBOKS' general Facebook page is one of them, while the others are individuals working in their community team. They have combined their first name and 'Soundboks' in what we expect is an

attempt to create a personal and intimate atmosphere. There are five written rules defined in the group, and they go as follows;

GROUP RULES

- 1- No hateful rhetoric or bullying
- 2- Use the available search feature:
- 3- Be kind and polite
- 4- Respect everyone's right to privacy
- 5- No buying, selling or renting

We have made a simple glossary, in order to ensure that the reader can understand the quotes that are cited. Please note, this is not an extensive glossary and there may still be some missing terms. However, it is believed these can contribute to the understanding.

GLOSSARY

SB	Abbreviation for SOUNDBOKS
SB1, SB2, SB3	Abbreviation for the available versions of the SOUNDBOKS speaker
SBCDK	Abbreviation for SOUNDBOKS Community Denmark
Bump (B)	Commenting <i>B</i> or <i>Bump</i> on somebody's post is a way of "bumping" it back up to the top of the feed so that it receives more views and potentially more likes/comments
Follow (F)	Commenting <i>F</i> or <i>Follow</i> on somebody's post is a way of getting notifications if changes or comments are made to the thread
PB	Danish abbreviation for private message or direct message (DM). Commented on somebody's post as a way of indicating they want more information in private message, or that they have sent a personal message. Often commented for customization posts where people want to know how to do it themselves
Mads Soundboks	The primary administrator of the group and part of the SOUNDBOKS Community Team
Wrap	Material used to decorate and personalize the SOUNDBOKS (a kind of film with glue on one side)

5.0 METHODOLOGY

This chapter is intended to provide an extensive framework to describe and justify the chosen research methodology. The chapter is divided into five main sections; (1) the research design, (2) research philosophy, (3) research approach, (4) literature search and lastly, (5) the research strategy with a special deep dive into netnography.

5.1 RESEARCH DESIGN

A research design is a study's formal and holistic plan of how the research question intends to be answered (Saunders, Lewis, & Thornhill, 2006). This includes objectives, sources of data collection and possible constraints. De Vaus (2001, p. 9) defines the function of a research design to "ensure that the evidence obtained enables us to answer the initial question as unambiguous as possible". The choice of research design should be closely related to the purpose of the research (Saunders, Lewis, & Thornhill, 2006). Thus, it is essential to consider what kind of information and data is necessary to answer the research question. Our study intends to look into co-created experiences within the online community of SOUNDBOKS and the possible relation to consumer loyalty. Thereof, the research design is aimed at collecting data which can contribute in deep understanding of the activity in the chosen online community, as well as the possible impact for the firm.

There are three different approaches to research design, namely descriptive, explanatory and exploratory research (Yin, Case study research: Design and Methods, 2003). An exploratory angle is deemed appropriate for this particular thesis. It fits with the research question as exploratory research is valuable for the purpose of looking in to "what is happening to seek new insights; to ask questions and to assess phenomena in a new light" (Robson, 2002, p 59). Further, the research strategy implements a single case study of SOUNDBOKS. A case study suits the exploratory research design selected as it is "a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within it's real life context using multiple sources of evidence." (Robson, 2002, p. 178). It is beneficial as it adds to the researchers' knowledge of a specific phenomenon (Yin, Case study research: Design and Methods, 2003) and aims at gaining rich understanding of the context of research (Morris & Wood, 1991).

For case studies, the data collection is recommended to be done through triangulation. More specifically, Yin (2003, p.13) claims case studies to entail situations where “there will be many more variables of interest than data points, and as one result relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as another result benefits from the prior development of theoretical propositions to guide data collection and analysis”. This means multiple types of data sources should be included and combined to strengthen the findings (Saunders, Lewis, & Thornhill, 2006). The same goes for netnography, as Kozinets (2002, p. 62) emphasizes how marketing researchers who want to generalize their netnographic findings of a particular online group, must include triangulation in methods and careful evaluations of similarities. Another positive aspect of conducting the research in a triangulating fashion, is that it is said to decrease any intrinsic biases or prejudices the researchers might have (Yin, 2017). Thereof, this thesis implements evidence through a combination of primary and secondary data. Additionally, a theoretical framework has been composed to secure and guide a purposeful data collection and analysis to help answer the thesis.

Primary data is provided, firstly, through a netnographic analysis of the SOUNDBOKS online brand community on Facebook and secondly, through a set of data points provided by SOUNDBOKS’ own Consumer Insights Lead (see Klentz, 2020; appendix B). Additionally, a minor survey was implemented to see the NPS specifically within the boundaries of the community (see appendix A). This survey and its answers help us to purposefully reflect upon the brand loyalty. The data set received from SOUNDBOKS contains information on distribution of age and gender, spare time interests, engagement details and motivators for joining the online community. This information has contributed to ensuring the study is actually focused around Gen Z, as it determines the percentages within each age group. **The secondary data** is gathered from extensive, relevant literature concerning the included concepts mainly regarding online communities, co-creation and brand loyalty.

5.2 RESEARCH PHILOSOPHY

Choice regarding research philosophy have an impact on the way we make assumptions about the world, and therefore it sets the foundation for research strategy and methods (Saunders, Lewis, & Thornhill, 2006). Through this thinking framework, the behaviour of the researcher is guided according to the connected beliefs. Ontological and epistemological assumptions represent two main philosophical dimensions distinguishing existing research paradigms (Wahyuni, 2012). While ontology represents the way one perceives reality, epistemology takes the knowledge we know to be acceptable and valid before deciding in which way to generate, understand and use it. In this section, the two research philosophies will be further addressed.

5.2.1 Ontology

Ontology concerns the nature of reality, and the assumptions researchers inhabit about the world (Saunders, Lewis, & Thornhill, 2006). The philosophy elaborates on two main aspects, objectivism (realism) and subjectivism (nominalism). These aspects are separated by how they view the truth and its context. The central orientation of **objectivism** is that social entities can be perceived as external and independent to other social actors (Saunders, Lewis, & Thornhill, 2006). On the contrary, **subjectivism** holds that “social phenomena are created from the perceptions and consequent actions of those social actors concerned with their existence” (ibid., p. 69). The latter, thereof, views reality as a result of continuous social interactions and is subsequently under constant state of revision.

Through the investigation of the current social phenomena of preferences and behaviours of a specific generation, subjectivism is incorporated as the approach of this thesis. This means that the “reality” examined is considered subjectively experienced in the mind of the consumers (Szmigin & Foxall, 2000). To understand this reality, we need to adopt a holistic understanding of the consumers as embedded in a social, cultural context. Through this we can find the consumers’ interpretation of their experiences.

5.2.2 Epistemology

Epistemology embraces the issue of deciding in which way to generate acceptable and valid knowledge (Wahyuni, 2012). Thereof, it examines the relationship between the knowledge (or the knowable) and the inquirer (the knower) (Guba, 1990).

Epistemologically, research can branch out in positivism, realism and interpretivism.

Positivism and interpretivism are the two extremes within the epistemological paradigm.

The **positivistic** research philosophy works with an observable social reality and results which can be generalised. This view assumes that an observed phenomenon will lead to credible data production with the researcher positioned external to the data collection process. Thereby, the researcher is considered independent of the study and the individual has little effect on the outcome data.

On the contrary, the **interpretivist** view takes subjective meanings and social phenomena into account. This research leans primarily towards this view, in the sense that we focus on subjective meanings and motivating actions of participation in co-created experiences. The context is of essence and the phenomenon cannot be separated from it. A qualitative method is applied to ensure rich descriptions of the social constructs (Wahyuni, 2012). With the application of such a method, our subjective set of meanings can impact the way the data is interpreted (Wahyuni, 2012). Thus, the authors cannot be separated from the research, and the research will have to be considered somewhat subjective.

5.3 RESEARCH APPROACH

Theory generation may be carried out at an abstract conceptual or empirical level (Adams, Khan, Raeside, & White, 2007, p 28). At an abstract conceptual level, the approach of deductive reasoning is applied.

The research approach entails the process of sensemaking of collected data. Three approaches can be applied; deduction, induction or abduction. The former involves deriving a conclusion from a known premise (ibid.), where theory and hypothesis are gathered before being tested (Saunders, Lewis, & Thornhill, 2006). On the contrary, the process of induction involves collecting data first, and then developing one or more hypothesis and theory as a result of the data analysis (Saunders, Lewis, & Thornhill,

2006). This thesis pursues an intersection of the two, by applying the approach of abduction. With this approach, the first steps include gathering relevant literature which then becomes the basis of developing the thesis. Throughout the process of research and analysis, literature is consistently reviewed and added. This also concurs with grounded theory which states collection of data to be continuous as long as new insights occur (Kozinets 2002; Glaser & Anselm, 1967). Nevertheless, with an exploratory study, it is key to be flexible and adaptable to change and thereof, being open to change direction along the way of the data collection.

5.4 LITERATURE SEARCH

In order to ensure triangulation, academic literature has been thoroughly reviewed, compared and reflected upon. The abductive nature of research allows for continuously collecting literature, which means theory has been included and removed throughout the whole process. A variety of respected sources and approaches have been used to collect literature. In order to ensure quality, relevant keywords were pursued through databases such as Business Source Complete and EBSCO Host, provided by the library of CBS. On several occasions, literature was found through papers we had already applied and in that manner, they were considered both relevant and of high quality. Peer-reviewed papers were located in different journals such as the Journal of Marketing, Journal of Consumer Research, Journal of Product & Brand Management, Journal of Marketing Management and Journal of Marketing Science. To make sure this research is up to date and maintains relevance, newer sources have been preferred. However, some key concepts are considered relevant even though they may be of older age.

5.5 RESEARCH STRATEGY

Two approaches of research methods are prominent in literature, namely qualitative and quantitative. There seems to be a growing consensus that qualitative research is aimed at discovering a phenomenon, while quantitative research aims to justify (Park & Park, 2016). Nevertheless, these approaches are frequently put up against each other when it comes to what they can assist with for research. A third approach combines qualitative and quantitative, with the prospect of giving holistic insight both discovering and justifying.

Quantitative research is most often focused on quantification through numerical data in a deductive process (Bryman & Bell, 2015). It usually gives the researcher a chance to inspect more units through less resources, but won't supply as detailed and nuanced data as a qualitative approach (Jacobsen, 2015). Additionally, quantitative research seems to concentrate on the width, rather than the depth which contributes to the choice of collecting qualitative data in this thesis. The qualitative approach further suits our research question as it intends to explore the phenomenon of online communities and the relation to consumer loyalty. Information is thereof collected and analysed through words and interactions, rather than numbers. The qualitative way of the thesis will contribute to gathering symbolism, details and diversity in the interactions within the online community. As this is our objective, the method of netnography is chosen.

5.5.1 Netnography

Netnography is one of the newer approaches to qualitative research, and as its name implies, it combines the multifaceted mass medium of the Internet and the research method of ethnography. Ethnography originates from cultural anthropology and observation of people and cultures in their own territory (Bruni, Gherardi, & Poggio, 2004). Combining this approach with the *newer* phenomenon of the Internet, Kozinets (2010, p. 1) defines netnography in the following manner;

“Netnography: Redefined uses social science methods to present a new approach to conducting ethical and thorough ethnographic research that combines archival and online communications work, participation and observation, with new forms of digital and network data collection, analysis and research representation.”

In essence, netnography can be viewed as a faster Internet-optimized ethnographic research technique (Alavi, 2015). As a research technique, the approach unites qualitative research, customer integration research, online community research and web information retrieval. It includes social interactions with fonts, spacing, texts, images, photos and

videos (Kozinets, 2015). The approach of netnography has grown in importance as consumers increasingly turn to online communities for more objective information and advice on products and services (Kozinets, 2010). As mentioned in the literature review, these communities facilitate a platform for brand engagement, which is important to brands as it is argued to affect brand loyalty. Netnography is, thereof, considered an essential tool as it looks at information available in these online communities or social media and tries to identify needs and decision influences of the online consumer groups. This method dives deeper into the context behind individual conversations, interactions and experiences (Kozinets, 2015).

The goal is to gain cultural insights from contextualized data, rather than quantified data, as the paper seeks to understand the holistic picture of symbolism and meaning in the online community. SOUNDBOKS' online Facebook communities are considered an integral part of their business model (Gustavson, 2020). With it having such an essential position in their business, it is considered highly beneficial to detect and map behaviour within these online groups. Kozinets (2010) reasons netnography to be extremely useful in discovering online "interaction styles, personal narratives, communal exchanges, online rules, practices, and rituals, discursive styles, innovative forms of collaboration and organization, and manifestations of creativity." (p. 3). Insights into symbolism, meanings and consumption patterns of online consumer groups can potentially be knowledge used to evolve the platform as a competitive advantage. Alavi (2015, p. 72) reasons word-of-mouth communications to have been revolutionized by the Internet and the presence of resilient online communities. Which again proves to be a unique opportunity for brands in their search for customer loyalty and strong economic returns. Through the application of netnography, interactions and communications will be observed to derive underlying meaning and behaviours. Naturally, behaviour of all members cannot be included. An extract of recent interactions is therefore presented.

It could be argued that interviews, focus-groups or other variations of the qualitative approach could (1) be more efficient than netnography or (2) contribute with well-suited additional insights. Compared to other methods within qualitative research, Kozinets (2002) deem netnography unique in that it combines acting in a naturalistic and an unobtrusive way. This exact argument is also used to reason netnography more expedient

than focus groups or interviews. Netnography allows continuing access to informants in a particular online social situation (Kozinets, 2002). Because it is conducted through observations of consumers in a context which is not artificially fabricated by the researcher, it provides insights not likely to be exposed through an experiment. Additionally, it is considered to be more timely, easier, and less expensive than traditional and market-oriented ethnography. There could though, be reasons to implement interviews of the given community in addition to the netnography. Limitations with respect to time, prevented us from incorporating this approach. We have, however, informally interviewed an employee at SOUNDBOKS, which is considered to strengthen the research.

5.5.2 The five steps of Netnography

Kozinets (2002; see also Kozinets et al., 2014) has presented a series of steps in order to prepare, conduct and draw conclusions upon a netnographic research process. It should be noted however, that although these steps are deemed relevant, he applies them on a consumer driven community. The point of this being that there may occur some difference in each step as the characteristics of a firm-hosted community somewhat differs from one driven by the consumers themselves. As Kozinets (2002, p. 63) states though, netnography “is inherently flexible and adaptable to the interests and skill set of the individual marketing researcher. Nevertheless, the following five steps from ethnography are moderated and applied in the context of our research; (1) preparing for data collections and cultural entrée, (2) collecting and creating the data, (3) performing ethical research, (4) conducting an in insightful and trustworthy analysis and (5) representing the data analysis in a meaningful and appropriate manner (Kozinets, Dolbec, & Earley, 2014). After a thorough review of these steps, we will proceed to a reflection upon limitations.

Step 1 – Entrée

Two initial steps are presented by Kozinets (2002) in order to prepare for the netnographic procedure; (1) definition of a specific research question(s) and identification of relevant online forums, and (2) learn as much as possible about the chosen forum and its participants. He further states five criterion to preferably be at place in the chosen field site. Researchers should favour those which (1) are more “research question relevant”, (2)

have a “higher traffic of postings”, (3) have larger numbers of discrete posters, (4) have more detailed or descriptively rich data, and (5) have more between-member interactions of the type required by the research question (Kozinets, 2002).

The research question embraces the engagement within online communities and its potential consequences for a company. SOUNDBOKS’ experience-centred nature and overall online engagement triggered our interest. Generation Z and their hot-topic behaviour fit well with the firm’s segmentation, which together made a curious topic of research. With this realization, we went through a period of “lurking” (a form of online reconnaissance), to see if a SOUNDBOKS community truly could help answer the question at hand (Kozinets, Dolbec, & Earley, 2014). SOUNDBOKS has a number of online communities on Facebook, which are directed at their respective target markets (e.g. Germany, Norway, US, France etc.) and other topics mainly dedicated to buying, selling and renting. The Danish Facebook group is by far the most active one in terms of postings per day and number of members. Per 21.04.2020, (the last day of observation) the SBCDK had 11,288 members, 126 new members the last 30 days, and 110 new postings per month. Additionally, a great deal of the total postings was made by consumers and responded to by consumers, without interference by the company. With this in mind, the Danish one, in particular, was deemed most relevant and attractive to research.

Kozinets (2002) recommend a certain level of understanding to the characteristics of the group before initiating contact or data collection. Since both authors were familiar with SOUNDBOKS and their product prior to the research, at least some level of knowledge in terms of culture, terminology and online norms is present. As mentioned, some lurking was also done before moving forward to secure some understanding and foreknowledge. We reason Danish to be outmost similar to our native language, Norwegian, and for that reason, close to no linguistic meaning will go lost. It is, with this in mind, argued that the chosen community and its members fulfil all five of Kozinets’ (2002) criterion to the field site.

Step 2 – Data collection and analysis

The second step of the netnographic research process is the data collection and analysis. Once decided on which online community to observe, the data collection could commence. Three forms of data are available through the chosen medium; archival data, elicited data and field note data (Kozinets, Dolbec, & Earley, 2014). The stage of data collection and analysis contain two central components (Kozinets, 2002);

- (1) *Data from the community* – the data the researcher directly copy from the computer-mediated communications of online community members, and;
- (2) *Reflective field notes* – the data the researchers inscribe regarding their observations of the community and its members, interactions, and meanings.

Writing reflective field notes is considered an important part of netnography and should be begun at the very start of research. These notes can contain contemplations on subtexts, pretexts, contingencies, conditions and personal emotions in which occur during the process (Kozinets, 2002). The field notes were taken separately, but in a shared document, which allowed us to continuously reflect upon each other's thoughts and observations. This contributed to further nuance and less personal bias. Reflections have been done concomitant with the data collection and the notes are divided in to the different categories of posts. The field notes were then used in the process of analysing the data, as they held spontaneous thoughts and feelings arising at the time of reading each post. See Appendix D for full version.

As Kozinets (2002) then suggests, data is collected guided by the research question. The timeframe of the study dates from 21.04.2020 and 700 posts back in time, with the last post being from 28.02.2018. Yet, some posts stay higher up in the Facebook-feed than they actually are supposed to according to their date. The reason for this is that a post is bumped up in the feed once somebody comments on it or likes it. This means a more realistic timeframe of research dates from 01.10.2019 – 21.04.2020, but with some older posts as well. Since one or more members have recently reacted to these older posts, they are still considered valuable to our research. The number of involved members has not been kept track of, which means although 700 posts have been gathered, the number of posters is likely to be lower. However, useful conclusions might be drawn even from

smaller samples, if these contain rich descriptions and are analysed in-depth with enough analytic insights (Kozinets, 2002).

The netnographic observations in its entirety can be found in Appendix C. An Excel sheet was made in order to keep clear track of the collected data. The URL to every post is included in the excel sheet, as the data is accessible to all online. Moreover, it includes the date of each post, the number of comments received, first name and small remarks the observer may have had. If a post was made by the company, it is stated in the name-column. Format of post and code is additionally included in the document and will be specified below.

In order to expediently observe and collect data in the community, all posts were divided into format; picture, text, video or link. Text posts were the ones exclusively consisting of text and no other format of content. This means the posts in other categories might also include text, though categorized as picture, video or link. The text category also includes a number of poll-posts, where members vote for the best fitting option. All posts in which included a picture was categorized as such, and the same goes for video. Link posts include both shared content (link to another person's content, in or outside the group) and links to different pages such as Spotify or pages for purchasing goods.

Codes have been set up in order to classify the varying nature of content in the community. As Kozinets (2002, p. 64; Van Maanen, 1988) highlights; "classification and coding of data are important concerns that inevitably involve trading off symbolic richness for construct clarity". To counteract this as best possible, the coding was conducted in a manner of descriptive coding and contextual remarks was included in the excel sheet. Firstly, the posts were split up to either originate from a consumer or SOUNDBOKS themselves. For consumer-posts, eight categories were identified according to topic; customization, inspiration, help, social, sale, product idea, tips and praise. For company-posts, two categories were identified; the more general classification of (1) firm-post and, those explicitly related to (2) competitions.

Consumer-posts

The code “*customization*” was utilized whenever the post included cues on customizations of the SOUNDBOKS speaker. This also includes questions and asking for advice regarding the topic of personalizing the visuals of the speaker. “*Inspiration*” as a category was determined by content intending to inspire different aspects regarding the other members. Messages and pictures or videos with an inspiring and encouraging nature was classified in this category. During the period of lurking in the community, it was clear that many members asked for help regarding numerous aspects of owning or potentially purchasing/renting a SOUNDBOKS – This lays the foundation of the code called “*help*”. Posts in this category included questions both directed at other members and the company, with varying level of technical finesse. A fourth code is named “*social*”, which embraces threads of entertainment, humour and music playlists. These posts are in high regard targeting other members for consumer-to-consumer social interactions. Fifthly, the code “*sale*” comprises all posts regarding buying and selling of any number of SOUNDBOKS or related products. “*Product idea*” is a code anticipated to entail suggestions of tweaks to the already existing products or proposals of new products. The “*tips*” code related to content giving unasked advice to be kind, for example giving a heads up on active discount codes. Lastly, the code “*praise*” was used for unsolicited posts of acclaim or admiration.

Firm-posts

The majority of posts in the community originates from consumers. It is, however, firm-hosted and the company also post content from time to time. The “*firm-post*” code encapsulates all general posts made by SOUNDBOKS. For instance, content on live music-sessions and product-stock updates goes in this classification. The final code “*competition*” further includes all posts related to competitions and challenges.

It should be noted that some posts could potentially fit in several of the beforementioned classifications. In that case, we have tried to determine the category which is most fitting. No post has received more than one code, in order to maintain clearness and expedient overview. It should be noted that the authors were aware of potentially having to add a code consisting of posts in which did not fit with any other major classification. However, it

turned out to be no need for such a category. As Kozinets (2002) emphasises, the researchers can decide to include all the data and then spend the most analytical efforts on an outtake of the most informational and on-topic messages. Chapter 6.0 of analysis will thereof supply a selection of the most representative posts.

Step 3 – Providing trustworthy interpretation

Providing trustworthy interpretation is the third step of the netnographic research process. This step is intended to provide an understanding of market-oriented topics through observing discourse and interactions of the people in the chosen community (Kozinets, 2002). In order to do so in a trustworthy and reasonable manner, conventional procedures must be followed. It is important to be aware of the fact that netnography is based on textual discourse in computer-mediated communication. This is substantially different from ethnography, as it observes face to face interactions. The authors are thereof aware that, in an online environment, people are not necessarily acting according to true representations of themselves. Yet, the community is facilitated through Facebook and in order to become a member, you would need a Facebook profile. This is believed to reduce the uncertainty of members posing as themselves, though not entirely. Nonetheless, the research is still considered trustworthy, as the focus is not on individual behaviour, but the communal behaviour as a phenomenon. As Kozinets (2002, p. 64) put it, “the ultimate unit of analysis is not the person but the behaviour or the act”.

Step 4 – Research ethics

The fourth step entails ethical consideration which we, as researchers, are obliged to contemplate upon. Kozinets (2002, p. 65) mention the following two as “nontrivial, contestable, and interrelated issues”; (1) are online forums to be considered a private or a public site? and (2) What constitutes ‘informed consent’ in cyberspace? It is stated that a clear and coherent consensus has not yet emerged on the topic. Unlike other in-person methods, netnography observes information which is not given specifically for the purpose of research. Many can stay oblivious as to what their online activity could potentially be used for. The debate on private versus public has been touched upon by numerous scholars. While some agree that “informed consent (is) implicit in the act of posting a message to a public area” (Kozinets, 2002, p. 65), others claim that researchers should

disclose their presence and share the results once done. Kozinets (2002) agree with the latter and argue the first standpoint to potentially inflict harm. Followingly, four ethical research procedures are recommended;

- (1) The researcher should fully disclose his or her presence, affiliations, and intentions to online community members during any research
- (2) The researchers should ensure confidentiality and anonymity to informants
- (3) The researcher should seek and incorporate feedback from members of the online community being researched
- (4) The researcher should take a cautious position on the private-versus-public medium issue

We agree with these points, but have adapted them to our own understanding and in order to fit the purpose of our research. Firstly, presence in the community was not disclosed in the community prior to observation, although SOUNDBOKS was aware of the ongoing process. On this matter, the research complies with Langer and Beckman (2005) who suggest conducting completely covert netnography. The Facebook community at hand is fully open to public with no requirements of becoming a member, other than sending a simple request. Stating our presence in the community could potentially affect the members' behaviour, as people may not act true to themselves when aware of being observed. We did, however, publish a post in the community which stated what we have been doing, its purpose, an extract of the observation statistics and lastly, an assurance that all information would be handled anonymously and with the outmost caution. It was posted after the observation period and somewhat attends to all of the beforementioned bullet points. It is also relevant to the next step in netnography (see step 5 below). No last names have been included in the netnographic research, which contributes to the members keeping their privacy and anonymity.

Step 5 – Members check

The fifth and last step of netnography is the members check. It is, as mentioned, closely related to the measures of ethical considerations. The step includes presenting some or all of the research findings to the members of the community with the purpose of gathering their comments. Kozinets (2002, p. 66) suggest three reasons why the member check

proves valuable; (1) they enable researchers to obtain and elicit additional, more specific insights into consumer meanings and thereof, they are particularly valuable for conducting an unobtrusive, observational netnography; (2) they help better some of the ethical concerns, while still preserving the value of unobtrusive observation; (3) can contribute in establishing an ongoing information exchange between marketing researchers and consumer groups.

As mentioned in the past section, we published a post in the community after completing the primary data collection. This was done for multiple purposes. In addition to minimizing the ethical considerations, the post aimed at opening up for comments or questions the members might have. The post is written in an informal language, in order to fit the vibe of the group and increase the chance of them contributing with some comments. The following was published in the community on 29.04.2020 in Danish (translation to English beneath);

DANISH

Advarsel: Kedeligt opslag

Hej allesammen!

Vi er to kandidat-studerende fra CBS som de seneste uger har observeret jeres community. Vi har lavet jer om til data, som vi selvfølgelig håndterer anonymt og med respekt. Bare skriv hvis i har nogle spørgsmål. Herunder er noget af det vi er kommet frem til.

God aften 😊

ENGLISH

Warning: boring post

Hey, all!

We are two master-students from CBS who during the past week have been observing the activity in the community. We have transformed your activity to data, and all potential information is handled carefully and anonymously. Please write we if you have any questions. Below you'll see some of our findings. Have a good evening 😊

There were no responses received in regard to the research, although a number of people did like the post.

6.0 ANALYSIS

This chapter is aimed at presenting the empirical findings of the study. The data will be analysed in regard to the reviewed literature with the goal of creating insights for discussion. Primary data is, as mentioned, collected through netnographic observations and will be referred to as such. Field notes compliment this data with real-time reflections. Secondary data is then supplemented to create the basis for analysis.

Note that nearly all citations are translated from Danish to English, and although an effort has been put in to maintain the feeling of the post – some meaning may be lost in translation. The full record of netnographic observations can be found in Appendix C.

The chapter is structured in keeping with the main research question and its sub-questions presented in chapter 1.0. Firstly, the elements of the online brand community are studied. Second, the engagement in the community is assessed through four executive categories; seeking contact, seeking information, seeking help and those firm-initiated. Co-created experiences are next for analysis and lastly, the brand loyalty concept is evaluated.

6.1 ELEMENTS OF THE ONLINE BRAND COMMUNITY

The nature of the SOUNDBOKS community will be assessed according to the three indicators of a brand community; shared consciousness, shared rituals and traditions and moral responsibility (Muniz & O'Guinn, 2001). As these are applicable for brand communities in general, the elements describing the online presence will be asserted first.

The "SOUNDBOKS Community Denmark" is a public Facebook group, which means that all posts are visible for everyone to see. This might have an impact on behaviour if the members feel like they are exposed to everyone. There are no direct boundaries or restrictions for becoming a member, the process simply involves clicking the "become a member"-button. It is not required for members to own a SOUNDBOKS. The fact that it is not necessary to make a great effort in order to become a member or send a member request, reduces the boundaries for joining. However, as all interaction is centred around purchase or consumption of SOUNDBOKS, being a member without actually owning one seems rather pointless. The SOUNDBOKS 2 costs 6.299DKK and the price for a SOUNDBOKS 3 is 6.699DKK. Given that this can be deemed a considerable investment for the Generation Z segment, it can be assumed that the ones becoming members are somewhat dedicated.

6.1.1 Shared Consciousness

The purpose of the SOUNDBOKS community can be extracted from the "ABOUT" section of the community (see chapter 4.0 – Case description). The stated purpose is for members to be part of a unique community as whole and connect with each other by exchanging information, pictures, experiences and questions related to their SOUNDBOKS. The brand community is initiated by the firm, and the purpose is, thus, created with the intentions of what the company desires it to be. Consequently, the stated purpose may not necessarily coincide with actual behaviour, emotions or motivators. Through observation of the community we are able to detect whether the behaviours reflect a shared consciousness to the members and the brand.

Survey-data from SOUNDBOKS research department shows that *"Primarily they (members) join because they are very happy with their product & they can share this with*

other members.” (Klentz, 2020). The observations can indicate a shared consciousness by the posts characterised by elements of a supportive environment, emotions of togetherness and posts for social interaction, which will be discussed further.

Supportive environment

Based on the observations, the community seems to have a rather supportive environment. This applies both amongst the members themselves and towards the brand. This is evident in the everyday interaction, where members are happy to share their playlists, inspire each other with customized designs, help with product-related problems and so much more. An example of the supportive environment is William (Nr 543), who posted a picture of his custom designed Soundboks with the caption; *“It was about time I got to do something Nice with my grill! 😊👍”*. The post got 26 comments and 113 likes, where members tell him that it looks super cool and wants to know how he did it. This is showcased through comments such as; *“It looks sick”*, *“Looks super nice!”* *“This is the best grill I’ve ever seen”*, *“F*** how nice, great work”*, and *“Super awesome made, and creatively though out! Super cool”*. Even administrator, Mads Soundboks, commented “Clapping hands emoji” and one of the co-founders of SOUNDBOKS, Jesper Thomsen, liked the post. This likely made William feel seen, appreciated and “in with the crowd” of the community. Responding to the positive feedback the author of the post comments; *“Thank you so much for the 100 likes, it means a lot and I am so happy you all like it!! ❤️👍”*.

Moreover, a member in the community links to Soundcloud and writes that he just made a new trap song that he wants to share with the community (See nr. 290, Appendix C). He says that he would be happy to receive some feedback, as it is the first made “trap-song”. He further states that the song is great for playing on a SOUNDBOKS due to the level of base. Some replying comments include phrases such as; *“Way better than expected”* and *“Insane”*. Later on, he puts up a post with another song, asking for constructive feedback (nr 267). The overall response is positive, with comments such as; *“Too insanely well made”*, *“Sounds sick”* and *“Put that banger on Spotify”* – Showing that the members are supportive towards each other’s personal achievements.

Further on, as seen in line 21 (Appendix C), Mads Soundboks published the post below. 130 respective members commented with stars, and some even posted screenshots of their reviews. The willingness to help the brand in reaching this milestone shows their great support to Soundboks, as well as their commitment to each other as a team.

“Help us reach 1.000 Trustpilot reviews (and preferably a bit more;) If you have not done it already, we would appreciate your time to review us on Trustpilot. Comment a “star” emoji when done, and we will send stickers to 3 random selected. Thank you for your support!”

Togetherness

The published posts and interactions in the group reveal a feeling of togetherness. Members actively invite each other to take part of their life, by sharing content of everything from ordinary activities to huge events with their SOUNDBOKS.

For instance, Tobias posted a video of himself skateboarding and writes; *“Hope everyone has a dope weekend”* (nr. 299, Appendix C). Emil posted pictures of many beers with a SOUNDBOKS in the background and writes; *“Det svinger”*, which is a Danish expression. The expression is hard to translate and cannot be done directly, but it is believed to be something like “It’s on”, “let’s do it”, “party up”, “It’s rolling” (nr. 286). Further on, Tobias posted a picture of his SOUNDBOKS in the back of a muddy off-road car; *“Happy Saturday”* (nr. 302). Mikkel posted a picture of three generations (SB1, SB2 and SB3) of SOUNDBOKSES with Christmas hats and writes; *“Happy Friday you all. Hope it will be as good as mine with 3 soundboxs 🍷”* (nr. 455). To this post, one member responded that if there was a 4th SOUNDBOKS, he could have used one speaker for each advent and Mikkel responds approvingly; *“Haha yes great idea”*. Michael posted a video from a party with his two SOUNDBOKSES playing loudly and writes; *“I love my new SOUNDBOKSES!”* (nr. 529). These examples are all of somewhat arbitrary content but illustrate the desire for attachment to their peers.

It is clear that members consider the community as “family”. For example, a member’s SOUNDBOKS got stolen, and when buying a new one he posted a picture of his newly purchased SOUNDBOKS and writes; *“It feels great to be back in “the family”* (nr 100,

Appendix C). Other members respond with; *“Thanks to you as well”* and *“Did you get your insurance money?”* – Showing thoughtfulness and sympathy for each other.

The togetherness is especially evident during holidays. For Christmas and New Year’s, members are posting pictures wishing each other a happy holiday. On Christmas eve, we observed posts such as; *“Merry Christmas everyone. And Merry Soundboks”* (nr. 377) and *“Happy New Year – May I see your Soundboks?”* (nr. 323). Others follow in the same tracks with; *“Just wanted to wish you a merry Christmas and a happy new year. My Soundboks is all fixed up for New Years and ready to hold a bang of a part. Remember to turn up at 11”* (nr. 378) which received 47 replies, commenting on the design of the SOUNDBOKS and wishing him a happy Christmas. *“Are you people ready to turn up the music for the party of the year? Share some pictures of your New Year Soundboks”* (nr 362) which invites members to share and express their thoughts, thereof receiving 51 comments with pictures of customized SOUNDBOKS.

On Christmas eve, another member posted a picture praising SB3 with the text; *“Got this animal for Christmas gift ahaa, merry Christmas, best speaker I have ever heard 🎧🎧🎧 🤪🤪”* (nr. 377). The post received 59 likes and members are congratulating him on the gift. Two fellow members comment; *“Congratulations! But just think about turning up 11 if there is a bird in that cage behind 🐼🐼🐼🐼🐼”* and, *“Rip for those birds you own :O Merry Christmas”*. The two comments got many likes, and a playful and uplifting tone of voice is present throughout. Presenting similar senses of humour, the members are interacting in a way comparable to those of close friends.

Social connection

87 of the posts included in the observation are considered to be purely of social purposes. This includes everything from entertainment, sharing of playlists, to humoristic and funny video-posts. Simon posted a humoristic post with the text; *“Like if you’re listening to the Queen’s New Year’s speech on your SB.”* (nr 347). The post had an attached picture of himself with a SOUNDBOKS in front of the TV with the Queen’s speech playing. It received 48 likes and 11 comments, which suggests several of his peers to be doing the same. Similarly, when Spotify released some data on how frequent each consumer had been on the Spotify-app, as well as his/her top artists and genres. Casper shared a

screenshot of his Spotify data and asked; *“How does yours look? Have a nice day 😊”* (nr. 460). 86 comments where members display their own Spotify-activity were posted. For example, a comment goes; *“We can conclude that the SOUNBOKS Community listens a lot to Gilli”* which indicates a common ground of reference and fellowship within the group (Gilli is a Danish rapper/actor).

Legitimacy

According to Muniz & O’Guinn (2001) Legitimacy and oppositional brand loyalty is two aspects to shared consciousness. Due to the ease of becoming a member and the characteristics of a Facebook community it is hard to establish whether a legitimacy is present. The members who are not true loyal to the community, may not engage at all and the other members may therefore not be aware of them.

Oppositional brand loyalty

As for oppositional brand loyalty, we were not able to establish a direct oppositional interaction regarding other brands. Nevertheless, all communications regarding industry-related brand(s) concerns SOUNDBOKS. SOUNDBOKS is presented as the only option to questions such as *“which speaker would you recommend?”* (Nr 342, See appendix) *“Hey Soundboks dk! I’ve had a Soundboks 1 forever now, I think its number 1100 or something, and it’s time for an upgrade. I would therefore like to hear with you which one you would recommend, nr 2 or 3? Advantages? Disadvantages? Preferably from people who had both. Thanks in advance and wash your hands <3”* (Nr 63, appendix C) 5 members owning both the 2 and 3 gave elaborated arguments for which one they would recommend. This indicate that SOUNDBOKS is the only brand the members are loyal to. This may not come as a surprise, as the community in fact is hosted by SOUNDBOKS. For this reason, members may feel restricted to mention other brands. It is therefore hard to establish whether or not true oppositional loyalty is present through observations.

6.1.2. Shared Rituals and Traditions

Shared rituals and traditions are social processes where the meaning of the brand is reproduced (Muniz & O’Guinn, 2001). Sharing the pleasure of music and customizing their SOUNDBOKS sticks out as two consistent interests in the group – forming a type of ritual

or tradition. Members frequently exchange Spotify playlists, ask for music inspiration and make suggestions for songs suited to be played on the SOUNDBOKS. As for customization, members share their customized products and ask for inspiration, help and inputs to the process. The following posts illustrate the phenomenon of shared rituals;

“What song plays best on your speaker? On mine it’s this one” (nr. 657) – 8 comments with pictures of the members’ favourite songs.

“Please post some good song, I’m lacking inspiration for good music to play on my Soundboks” (nr. 346).

“I would like to extend my playlist for my beloved Soundboks does someone have any bangers?” (nr. 55) – Received 60 comments with song- and playlist suggestions.

Further on, the circumstances of the current corona crisis have put parties and enjoying music in bigger gatherings to a drastic end. However, it does not seem to stop the members from sharing the rituals connected to music. As an alternative, SOUNDBOKS members are hosting balcony parties to keep a distance, while still enjoying music together. In a recent post SOUNDBOKS shared the message showed below. It is a good example of firm-initiated interaction and it is posted in a time of need for closeness – as many feel alone and distanced from others during this time.

“We are in solo-mode these days, but music still plays a big role. We are experiencing these genius balcony parties (with a SOUNDBOKS), but how are you using yours in alternative ways these days? Spread good vibes! 🙌” (nr. 107).

Sharing brand stories

The next aspect concerns the act of sharing brand stories. SOUNDBOKS has a quite solid brand story, which is told through the brand statement of “Break Through the Noise”. Both the brand and their customers seem to aspire towards this declaration. As presented in the case description (chapter 4.0), the story involves a lifestyle where they want to break down social barriers which keep us from doing what we really want – mostly in a festive setting, but also on a personal level. However, most of the posts in the community reflect the mantra through hosting unique parties (e.g. nr. 561, Appendix C). The rather inspiring

mantra is also evident through the company's initiation of competitions. In a competition hosted by SOUNDBOKS, they encouraged members to "Break through another crappy New Year's" (nr. 384). The instructions were to take a "sick" group photo/video of the ones you celebrate New Year's. The winner (nr. 316) decided to take the challenge to the next level and hosted a party where they invited strangers for a New Year's Party and encouraged everyone to party sober. He describes it as;

"Now that's how to live by the SOUNDBOKS mantra "Break Through the Noise" – a lifestyle of breaking down social barriers and set ourselves free in a party setting, wouldn't you say?"

Another example is Hjalte (nr. 561, Appendix C) who invites the members of the community to a private SOUNDBOKS event. The intention of the event is to test a new concept in regard to their tagline "Break through the noise". A part of the description goes; *"Hjalte and his friends will facilitate an inclusive experience designed to make us all break down our barriers"*. These posts aim to show how the motto is embedded in the community, for members and brand alike. A last example of such a manifestation is firm-initiated and motivated by the company's 5-year anniversary. SOUNDBOKS wanted to hear how the community-members have been incorporating their slogan in their lives for the past 5 years (Nr 115);

"Share your experience that best respond to our slogan through either image or video".

The five best posts were set to receive a big merchandise birthday present. 73 members ended up sharing detailed stories in the comment section of their "Break Through the Noise" experiences. Amongst others, the following post showed how the slogan is interpreted and proudly showcased in consumer lives:

"Congratulations! I was on skiing-vacation in Wagrain the other week. Every day we turned it up to 11 and made so many people happy. You could hear the Soundboks almost across the entire mountain. That's what I call Break Through The Noice."

Celebrating the history of the brand

The Danish Roskilde Festival constitutes an important tradition for the SOUNDBOKS community and the brand. The SOUNDBOKS history began at Roskilde, when the three founders wanted to break through the noise with the loudest music and coolest parties. SOUNDBOKS usually hosts parties, events and a camping area during the festival. They also use Roskilde in their marketing as a way to celebrate the history of the brand. For the big release of artists in the 2020 festival, Mads Soundboks posted;

“Roskilde is out with their full program! Let me hear what you think. Rate the program from 1-5 stars, where 5 is the best. Also write what you are looking most forward to” (nr. 160) – it received 38 comments with members rating the programme.

6.1.3 Shared moral responsibility

The third element comprises a shared moral responsibility (Muniz & O'Guinn, 2001). This component becomes apparent through the group rules, as outlined below. In order to be a part of the group, these rules have to be obtained;

Group rules:

- 1- No hateful rhetoric or bullying
- 2- Use the available search feature
- 3- Be kind and polite
- 4- Respect everyone's right to privacy
- 5- No buying, selling or renting

The first rule ensures that everyone can feel safe and accepted by preventing hateful comments and bullying. This includes derogatory comments concerning race, religion, sexual orientation, culture, sex, identity. The second rule encourage members to use the search feature if possible. In this way, spam and repetition can be avoided, which may form negative emotions among some members. For example, one member decides to remind the members in a post solely related to enforcing this rule;

“Hey boys and boyseess! A little recommendation for you who have a question about your SOUNDBOKS, new and old! Please use the search-function in the group, so the group won’t have the same questions multiple times. They fill quite a lot in the group and cover up the other cool posts in the group 😊 Other than that, YOU get help with your questions faster! If your question haven’t been answered, then of course you are welcome to post it! Thank you in advance! SOUND ON 🔊”. (nr. 559)

Closely related to the first rule, number three encourages everyone to be friendly and polite. As the administrators state “We are all united in creating a welcoming environment. Let’s treat each other with respect”. The fourth rule entails respecting each other’s right to privacy. The community is situated in an open Facebook-group, so mutual trust is considered important. The administrators state that open and honest discussions are good for the group, but may reveal some private and sensitive information. Such private information should be kept in the group. In order to avoid becoming a group characterized by buying/selling, rule number 5 restricts members from posting ads on buying, selling or renting to each other. The latter rule, however, is not followed very strictly, and there are some instances of selling and renting equipment.

As described by Muniz & O’Guinn, the moral responsibility does not need to be big, time-consuming commitments, but rather everyday social commitments and support. Following the group rules and keeping a friendly tone can be considered such daily social commitments in the SOUNDBOKS community.

Integrating and retaining members

In the “about” section, SOUNDBOKS encourage members to invite their friends. Additionally, SOUNDBOKS host competitions when reaching a certain number of followers, which motivates members to spread the word about the community and invite friends and acquaintances. For example, when they reached 10.000 members, SOUNDBOKS hosted a 10-day giveaway challenge. Additionally, ensuring a positive environment through the group rules helps to retain existing members.

Assisting brand community members in the proper use of the brand

Helping fellow members in the use of the product is an important component to the shared moral responsibility (Muniz & O'guinn, 2001). This is apparent in actions members take to help each other repair products or solve product-related problems. As much as 55.4% of the posts form the “Help”-category. Naturally, the technical nature of the product requires some knowledge for use and maintenance. Helping each other solve problems can be categorized as commitments to acquire and spread this knowledge. As gathered from the observation, the help-posts have 14,2 comments each on average. This indicates the members to be happy to lend a helping hand if needed.

The overall impression is a community characterized by a positive and supportive atmosphere. However, some negative tendencies have been observed in a few posts. For example, Marcus (See nr. 686, Appendix C) noticed a trend of making internal jokes with the assumed purpose of making fun of someone. He therefore publishes a post where he asks if there is a reason why people write “*soundbok købe*” (English: “*soundbok buy*”) on random posts in the group. Other members replied that it was something they made fun of because there was a member who at some point wrote it on several posts. It turned out the person doing so actually had a mental disease. This was criticised by many members for immature and unacceptable behaviour. As a result of this, one member called out the immature behaviour and initiated the creation of a new community for the more mature segment (See 687, Appendix C). It is clear that there are some differences in behaviour and desires across generation within the community. In a separate post, the same member stated that the tone in the group had become better, but she still wanted a separate place for SOUNDBOKS-lovers, without; “*(...) being spammed with the same questions about gps, joints, cool songs and delivering the amazing "trouble-free" new speaker, day after day.*” (nr. 659).

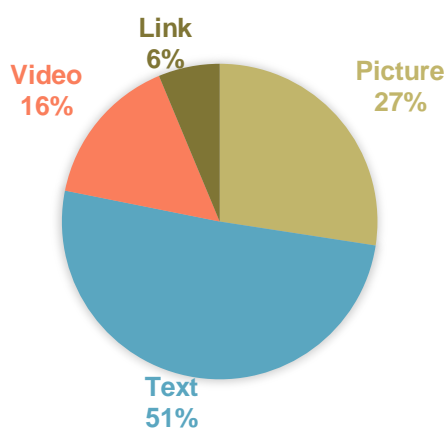
Several members agreed and she therefore made a closed community called SB Utopia “plejehjemmet” (See 659). The name can be translated to “nursing home” or “eldercare”, as a fun reference to the group being made for an older segment than Gen Z. In a community where Generation Z make up approximately 80% for the group (Klantz, 2020) – It is not too surprising that the adult segment shows different behaviour, somewhat conflicting with the younger generation.

6.2 BRAND ENGAGEMENT

As the community is commercial, firm-hosted, interactions are both member-initiated and instigated by SOUNDBOKS. As seen from the netnographic observation, only 6% of the total 700 posts originate from the firm itself (aside from announcement of competitions). Together with competition-posts, the company stands for 10% of all posts, which means 90% is published by the consumers. These statistics show that even though SOUNDBOKS is present in the community to possibly guide some interaction, most of the interaction originate from the members. The publisher of most of the firm-posts goes by the name “Mads Soundboks” – From our conversation with the Head of Product Development, it became clear that this was purposefully done to make the posts appear less commercial (Gustavson, 2020). In this way, the brand becomes more personal and consumers may feel like the brand is part of the group as an equal.

700 posts receiving everything between 0 to 600 comments were collected. The most published type of post is pure text-posts, with over 50% of the posts. When it comes to the content of the posts, the help-code was by far the most frequent. Presented below you will find pie-charts of the distribution of post types and codes.

TYPE:



CODE:

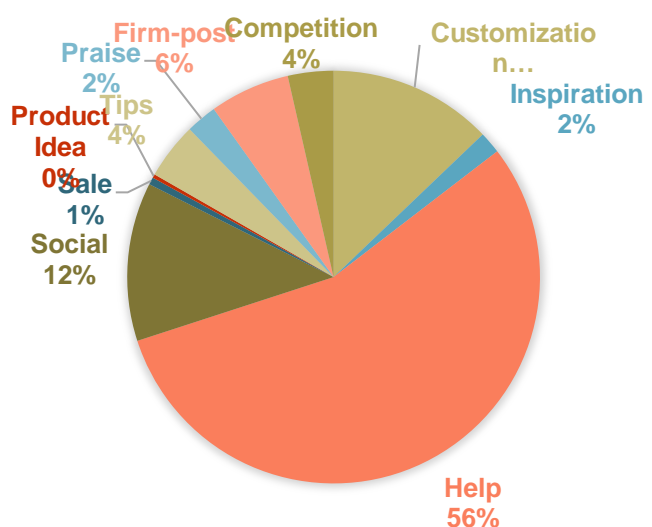


Figure 6 Results Pie-charts

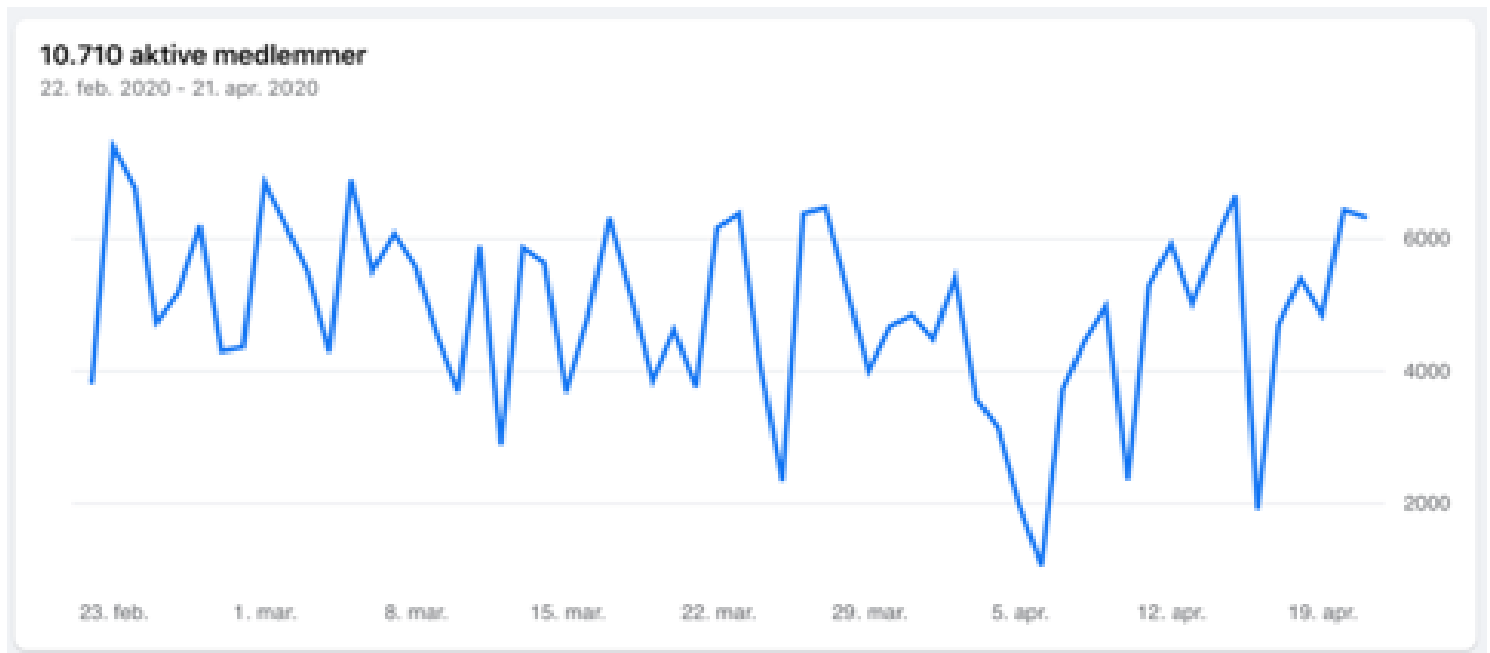


Figure 7 Active members

The line chart above (figure 7) depicts the engagement level in the SOUNDBOKS community from 22.02.2020 – 21.04.2020. It is worth mentioning that SOUNDBOKS' definition of an active member is anybody who has viewed, engaged, posted and/or commented in the community (Klantz, 2020). A total of 10710 out of 11288 (94.9%) members showed some form of activity during this period. Though not derived from the exact time-period of our research, it is considered representative for determining a general level of engagement.

From our period of netnographic data collection (01.10.2019 – 21.04.2020), there was an average of 3.4 posts per day, including the days where no posts were published. In order to illustrate the level of engagement, we have included an average number of comments within each code, consumer- and SOUNDBOKS-posts and the total excluded competition-posts. Each post received 22.5 comments on average (see figure 8), but the average is influenced by the exceedingly high engagement of SOUNDBOKS-initiated competitions and thereof, considered slightly biased. Calculating the average number of comments excluding competition-posts, the number is more reasonable and still noticeably high at

22.7. Below, in figure 8, the number of posts per category and the average number of comments is presented. The average number of comments for competitions is a high 177.4, which proves high engagement from consumers when possibly rewarded. Additionally, posts asking for help on different aspects get more comments than others because it actively requests interaction.

	Code:	Number of posts:	Average nr. comments:
Consumer-posts	Customization	90	21,08
	Inspiration	12	16,78
	Help	388	14,21
	Social	87	16,94
	Sale	4	16,90
	Product Idea	2	17
	Tips	31	16,65
	Praise	17	21,88
SOUNDBOKS	Firm-post	44	30,50
	Competition	25	177,40
Total			22,51

Figure 8 Posts and comments per code

The findings from the observations are supported by SOUNDBOKS' primary data on topics members find the most interesting; Customizations, Competitions & access to merch, Exclusive news, Early access, Social competitions (Klantz, 2020).

As mentioned in chapter 5.0 on methodology, different categories of content were extracted based on the netnographic observations. The main topics discussed were customization, inspiration, help, entertainment, social, sale, tips, praise, firm-post and competition. These were followingly divided into executive categories of triggers for posting in the community; seeking contact, seeking information, seeking help and firm-initiated post. Table 9 below, shows an overview of the executive categories and coding, as well as a description, number for posts and an example of each.

Executive Category	Code	Description	Nr. of posts	Example
SEEKING CONTACT	Inspiration	Posts of encouragement and	12	“Looking forward to more days like this when all of this is over! 🙏 Until then, stay home, and stay safe 🏠” (Nr. 25, picture)
	Social	Initiating conversations and connections	87	“It feels nice to be part of the ‘Family’ 😊👍👤” (Nr. 100, picture)
	Praise	Unsought positive comments	17	“Today I had the pleasure of receiving the New SOUNDBOKS, and I have never loved a speaker more than this one. I play significantly better than SOUNDBOKS 2 and the quality of the bass is spot on. (...). All in all a huge upgrade from the SOUNDBOKS 2 in my opinion. :) Hope you enjoy all the pictures I have taken :) P.S don’t know why I made a review but who cares...” (Nr. 448 , picture)
	Tips	Advice on any aspect related to SB	31	“!!! Important !!! Hey everybody, I’ve had a bad experience with the business Cuztom and just wanted you to know before you decide to use them (...)” (nr. 174, text)

SEEKING INFORMATION	Product Idea	Suggestions for new products or tweaks to already existing products	2	“I'm just saying, would really like to see Soundboks make a “soundbund” so we can have some more bass for the totally crazy parties. Should preferably be as easy to connect to as the new sb3's. Would totally rib them for a couple of those, if they did make them 😊 Anybody vote yes?” (Nr. 66, text)
	Sale	Posts regarding sale/renting/buying	4	“soundboks1 for sale with full led installation, 2700kr, write me” (Nr. 53, picture)
	Customization	Posts regarding customizations of SB	90	“Seeking something awesome for my Soundbox that looks awesome” (Nr. 514, text)
SEEKING HELP	Help	Questions on different aspects of the SB, setup etc.	389	<p>“I'm missing a charger. Is it possible that someone in Skanderborg/Ry can lend me one?” (Nr. 361, text)</p> <p>“Quick Question – How can I send a Soundboks by post?” (Nr. 281, text)</p>

FIRM-INITIATED	Firm-post	All firm-initiated posts excl. posts on competitions	43	“Roskilde is out with their full program! Let me hear what you think. Rate the program from 1-5 stars, where 5 is the best. Also write what you are looking most forward to” (nr. 154, link)
	Competition	Posts regarding competitions/challenges and announcement of winners	25	“GET READY TO WIN THE BEST GIFT EVER! 🎁🎄” (nr. 480, video)

Figure 9 Executive categories

6.2.1 Seeking contact

The first executive category is named “*seeking contact*”, and it includes four codes; inspiration, social, praise and tips. The content of these posts is characterized by a desire to connect and relate to each other. Members are triggered to engage in the community because they identify themselves with the other members of the group. Altogether, this executive category accounted for 147 (21%) of the collected posts.

Triggers within this category are especially prevalent during holidays and yearly festivals. The post below is coded “social” and illustrates how a member seeks to relate to his/her peers. Not only does the post spark social interaction, there seems to be a need for acknowledgment by the other members. Additionally, it should be noted that the publisher incorporates one of SOUNDBOKS’ slogans; “turn it up to 11”. Interpreted, this is considered to be an attempt to increase common ground between himself and the group.

“Just wanted to wish you all a merry Christmas and a happy new year. My SOUNDBOKS is dolled up for New Year’s Eve and ready to host an incredible party. Remember to turn it up to 11.” (nr. 378, Appendix C)

The post had five pictures attached to it and ended up receiving a total of 47 comments and 47 likes. In the comment section, other members ask questions on how he proceeded with his visual upgrade and where he had bought his equipment. Mainly though, members express their amazement at his design, e.g.; “It’s extremely cool!”, and “(...) It’s the most amazing thing I’ve ever seen”. Their desire to connect and bond is further emphasized through the following post coded as “tips”;

*“!!! Important !!! Hey everybody, I’ve had a bad experience with the business C*** and just wanted you to know before you decide to use them (...). I wrote them when my wrap started to loosen some places (which it is not supposed to) to hear if there was something they could do. There was nothing they wanted to do, even though it was within the two year warranty (...).” (nr. 174)*

Some parts of the post is excluded, as it is not needed to prove the point. The name of the business is not included. The publisher continues by explaining his issue more in depth and ends the post by attaching several screenshots of his conversations with the

company. The post ended up receiving 75 comments and 69 likes, whereas they all support him in his case and further contribute with their own negative experiences. One of the comments go as follows;

*“(…) S*** what a bad customer service, would not chose them just because of that (...). Hope you get them to fix it, it’s the least they could do 😊”*

It turns out through the comments that the business is closing down and they are all rather happy about the fact. Additionally, many chose to “bump” the thread in order for it to stay on top of the community-feed for a longer period of time. The purpose is likely to be that they want as many as possible to be aware of it, so too many won’t have to go through the same experiences. Some suggestions to better options are also added to the interaction;

*“*** has some really good products, a very fair price and they are so friendly. (...) Sadly I don’t have any input regarding your unfortunate situation, but if you want new foil or something else then contact them”*

6.2.2 Seeking information

The second executive category is named “*seeking information*” and aims to capture posts triggered by the need for understanding and knowledge. The codes within this category is; customization, product idea and sale. These posts are all highly product-related and mainly specific for SOUNDBOKS. The executive category attains for 96 (13.7%) of the posts and include some of the codes with the highest average number of comments.

Especially the posts related to customization received many comments. These posts trigger engagement through curiosity. Members are showing their customized products, asking each other for inspiration to customize their own product (e.g. nr. 20), asking for help with the customization etc.

“Lacking inspiration for my sb. Share me a picture of yours” (nr. 20)

19 members commented, mainly with pictures and videos of their own personalization of the SOUNDBOKS. Three people also comment “F” for “follow”, which means they are interested in seeing the different customizations that might occur. The ability to personalize

the product to your own needs and likings seems to be a highly appealing factor amongst the members. From our observation this involves everything from putting on stickers, painting the product, changing the grill of the speaker, installing LED-lights and anything else your creativity might come up with. The expression of creativity is further conveyed through the code called “product idea”. Although the code only inhabits two posts, the point remains;

“I'm just saying, would really like to see Soundboks make a “soundbund” so we can have some more bass for the totally crazy parties. Should preferably be as easy to connect to as the new sb3's. Would totally rib them for a couple of those, if they did make them 🤔 Anybody vote yes?” (nr. 66)

In the post he refers to a so called sub-woofer, but offers a name he believes SOUNDBOKS could see fitting for the product, namely “soundbund”. The post got 28 comments and 27 likes where members comment in agreement “Hear, hear!! 🙌”, and another comes up with an alternative name for it which suits the SOUNDBOKS naming history; *“You could also call it subboks! Love the idea!”*

6.2.3 Seeking help

The last consumer-driven, executive category is called “seeking help” and only one code is included here, namely help. Posts within this category make up 388 (55.4%) of the collected posts, which is a rather substantial amount. In hindsight, the criteria for marking a post with the help-code might have been too wide. Not only does this code embrace general questions concerning repairs of the speaker – It taps in to stock, merchandise, prices, product-releases and enquiries regarding pros and cons for the different generations of SOUNDBOKS-speakers. Basically, all posts asking questions regarding something other than customizations and inspiration, is included in this category. Nevertheless, engagement is triggered through the need for help with specific issues;

“CONNECT 2 SOUNDBOKS TOGETHER? Hey Soundboks Community. I'm having a big party on Saturday and need a lot of sound. We have: 1 Soundboks 3 and 2 Soundboks 2. My question is if there are other possibilities to connect the two without using AUX (Which makes the quality poor compared to Bluetooth) Thanks in advance <3”. (nr. 305)

A total of 56 comments were received in the end. While two members bump the post, most comments suggests solutions to his problems and counterargue one of his more technical statements in the post. The latter is demonstrated below and states that AUX connections are better for sound quality than Bluetooth;

“AUX is better than Bluetooth, definitely! That’s how it is in most cases, using a cable is always a little bit better than wireless :-)”

While the example above is of a positive character, one comment also sparked a negatively tinted discussion;

“So you’re trying to say that all big setups (for concerts, festivals etc.) have bad sound because they use cables to connect them? 😊😏”

The author of the post and the commenter proceeds to discuss each other’s knowledge of speakers. The tone of the conversation is definitely of a more negative character and a couple of other members contribute with their take on the issue.

Posts purely of the intention to complain, though few of them, have been included in this category as well. For example, the following post expresses a concern regarding the battery for the SOUNDBOKS 3;

“I feel like I hear a lot about batteries being broken on the new SOUNDBOKS (..) and I now got to experience it myself. (..) I’ve waited for three weeks and (customer) support keeps telling me it’s on its way, it’s one thing that it takes such a long time, but don’t promise something when you can’t keep it. I’ve had to cancel many parties because I don’t have the battery.” (nr. 431)

The post got 37 comments and the nature of the comments differ. In general, the pervasive feeling is of support towards SOUNDBOKS. Some members come up with excuses on SOUNDBOKS’ behalf;

“Mate, it’s probably because they just had Black Friday!!! My battery that I bought on Black Friday arrived yesterday ;)) They’re busy”.

“I understand you’re not happy about the situation, but they’re also busy like many other places where there goes a long time before it comes, remember there’s just been Black Friday so they probably have a lot of stuff to make and pack.”

The author of the post responds rather forcefully to both these comments, which emphasizes the annoyance he is feeling due to the situation. On the other hand, several members point out that there are numerous solutions, and if he wanted to, he could still host parties. The publisher of the thread is encouraged to incorporate some wiggle room and deal with the situation in a more beneficial way;

“If you need a battery, you could always borrow/rent a battery 😊 (...) There’s no need for you to cancel parties 😊”

There seems to be a common understanding amongst many of the members that there needs to be a really good reason for complaining. Members demand constructive behaviour and general positive inclining towards the brand. If somebody is unhappy, proof has to be provided and it has to be formulated constructively, in order to receive pursuant comments from the other members.

6.2.4 Firm-initiated

The fourth overall category is consists of “firm-initiated” posts and embraces the posts which are, as the name suggests, published by the company itself. As mentioned earlier, consumer-posts make up the most of the community as SOUNDBOKS account for only 69 (9.9%) of the total. Due to the great number of comments on competition-posts, this executive category reaches an average of 83.7 comments per post – remarkably higher than all other categories. The significantly higher average in competitions is likely to be because SOUNDBOKS includes rewarding of either random people, or the best contribution. This is further elaborated below in chapter 6.3 of co-created experiences. Another post was published where SOUNDBOKS encourage their members to spread the word and help increase the number of members in the community:

“A Community that does not go to 11 (thousand)? – let’s change that! 🔊 We are 10.984 members.. Spread the message of the group and invite the people you know, I promise to

arrange a giveaway which, like you guys, goes up to 11. What would you like to receive in the giveaway? 🤔” (nr. 204)

It gained 115 comments, 3 shares and 74 likes which includes what members would like to win. Though most of them mention the SB3, merchandise, backpacks and limited edition items – some members express their desire to see how the production of the speaker works and how the office is built up;

“(would like to) have a day at the office and see you guys make a SOUNDBOKS and possibly make one myself? 🤔🤔”

“(would like) the possibility to make a custom grill with some of the SOUNDBOKS-guys”

Not only does this illustrate how they look up to the employees at SOUNDBOKS, it proves interest in the brand beyond its physical products. Instead of winning products with monetary value, these members prefer a reward with an experience of emotional value. Further on, other posts published by the firm includes invitations to private events, such as;

“Calling all YesTheory x SOUNDBOKS fans in Copenhagen 📍 Tonight we’re having a spontaneous event at the SOUNDBOKS office at 19:30-21:00 with Matt Dajer and Ammar from YesTheory and a special guest! There will be speeches from both, including a bit about our journey from Hjalte at SOUNDBOKS. And drinks, snacks and awesome music! Comment below if you want to come” (nr.585)

Though short notice, 14 comments were received sharing their excitement for the event. Some members are also upset about the age limit of 18 years, which seems sensible as Generation Z is the most active group in the community.

6.3 CO-CREATED EXPERIENCES

The phenomenon of co-created experiences will be analysed according to the sensory, affective, intellectual, behavioural and relational dimensions of brand experience (Brakus, Schmitt, & Zarantonello, 2009; Nysveen & Pedersen, 2014). Even though the overall customer journey of SOUNDBOKS includes a wide range of experiences, this section is limited to the ones linked to the online brand community.

6.3.1 Sensory

The sensory dimension explains how the brand triggers one or more of the consumer's senses, which includes hearing, sight, smell, touch and taste (Brakus, Schmitt, & Zarantonello, 2009). SOUNDBOKS is in the speaker-market, and thereof, there is no surprise that the members of the community share an interest in music. Within the social category members are frequently sharing music-related content. Members consequently ask for inspiration on music, exchange of playlists and for other members to showcase their parties with the SOUNDBOKS playing. As consumers share the pleasure of music, they form a shared sensory experience, triggering the hearing sense.

However, most of the sensory dimension is not directly experienced in the community, but rather triggered by it. Members are sharing their experiences with the product on a daily basis and much of this shared content cultivate the SOUNDBOKS brand statement; "Break Through the Noise". The brand story encourages members to break through barriers that "keeps you from exploring, from finding new perspectives, seeing love, experiencing joy and discovering yourself" (Chapter 4.0 Case description). Thus, members are encouraged to go out and experience life. This is reflected in the social posts where members post their daily activities, cool events or inspirational videos. Brand competitions are another way of encouraging the members to carry out activities in real life. These will be exemplified in the behavioural dimension. Instead of hosting purely online, passive competitions, SOUNDBOKS often host contests where members are required to be creative, innovative and active. Thus, enabling the members to experience SOUNDBOKS with all senses.

6.3.2 Affective

The affective dimension embraces all feelings and emotions occurring as a result of the experience of the brand (Brakus, Schmitt, & Zarantonello, 2009). The following affective dimensions have been observed within the SOUNDBOKS community:

Togetherness: The first observed factor is the feeling of togetherness, which was thoroughly explained in the shared consciousness. This is mainly evident through the “seeking contact” category where members initiate interactions for pure social intentions. It includes sharing personal experiences, heartfelt advice and trying to inspire each other to break down barriers. As presented earlier, some members refer to the community as “the family” (see post nr. 100, Appendix C).

Fun: There seems to be a fun and playful vibe in the community. A common characteristic for the posts coded with “social”, is that the intention is pure fun and entertainment, such as posting parties and activities. For instance, Elias posted a video from a party where 4 SOUNDBOKSES were playing simultaneously (nr. 365). There are also humoristic posts. For example, Jeppe links to a video of a fake SOUNDBOKS and writes that the new Soundboks is released with three laughing emojis (nr. 627). Members are interacting in the comments jokingly saying that they think it’s cool and want to buy it immediately.

Inspired: Members are inspiring each other virtually every day in the community. By posting inspiration for areas of use, inspiration for customized designs, playlists, tips and everything in between – members are pushed to explore their creativity. Thus, the feeling of being inspired is, actually, present throughout most categories.

Empowered: The SOUNDBOKS brand story and purpose of “Break Through the Noise” is empowering the members by encouraging them to break down social barriers and live the life they dream of. As explained in chapter 6.1.2, Sharing of Brand Story, this lifestyle is consistent throughout most of the brand community’s communication.

Strong sentiments: A strong sentiment towards SOUNDBOKS is especially evident in the praise category. Halfdan (nr. 232) posted in the group;

“My new soundboks limited edition. And it’s just the perfect speaker for everything. Thanks to Soundboks for making the best speaker and thank to everyone that joined the competition, I think it’s been fun. Hope everyone has fun out there and have a great life <3”

For Christmas Mathiasfido (nr. 375) posted that he got a Soundboks for Christmas gift and says that it is the best speaker he has ever heard. Further on, Andreas posted;

“Today I had the pleasure of receiving the New SOUNDBOKS, and I have never loved a speaker more than this one. I play significantly better than SOUNDBOKS 2 and the quality of the bass is spot on. Bluetooth 5.0 gives you a quick connection and that you can go pretty far away before the audio starts cutting out. The rubber ball corners do not get scratched or scratches other things. The frontgrill is nice and simple and easy to remove. The App is nice and easy to navigate and connect with your SOUNDBOKS. All in all, a huge upgrade from the SOUNDBOKS 2 in my opinion. :) Hope you enjoy all the pictures I have taken :) P.S don’t know why I made a review but who cares...” (nr. 448)

He followingly attached self-taken studio photos of his SOUNDBOKS, which contributes to the belief that he put a lot of effort in his evaluation. The post got 64 likes and 31 responds with comments such as;

“Can only agree, just received my own and it’s amazing 🤖” and, “Actually, a good help! I considered buying the new SB but have been in doubt. I will definitely be ordering it soon :D”

6.3.3 Intellectual

The intellectual dimension involves to what extent the brand trigger cognition in the consumers mind (Brakus, Schmitt, & Zarantonello, 2009). This might be most evident for the “seeking information”-category of engagement in the community. Members are engaging in intellectual and innovative brainstorming when fixing their own and advising others on their SOUNDBOKS. Some put in massive efforts, for example with advanced LED-lights systems that switches colour and saturation harmonized with the base. For

example, Kristian posted five videos of his customized LED-light system playing with the music;

“Hey SB! I’ve up until Christmas been working a little on the light for my SOUNDBOKS, and here comes a little about what it can do. The first short videos are some of them that are lighting according of the audio, and the last video shows all the 180 options available if not playing intact with music” (nr. 379, Appendix C)

He further provides some pointers for how he proceeded to do it. Apparently, the light-system is controlled through an app that he made himself, and the LED-controller is made through another program, which he also made himself. A such process require an extensive period of development with particular understanding, technical knowledge and great interest. The post got a total of 153 comments, such as *“Sick enough”* and *“PB”*, *“Fire away a pb! Already installed lights in my soundboks 3, but it’s nothing compared to that one!? 🥰 “Pb Plz”*. (See glossary in chapter 4.2) The community is also engaging members in creative thinking and allowing for artistic expression in the customized designs. For instance, Benjamin posted a video of his creative customized SOUNDBOKS and writes;

“First try on my home-made grill. There are rooms for improvements, but the idea is there. (This one is made in black acryl, but I have also made one in wood) Anyone has any ideas/suggestions/wishes for design on grill?” (nr 421, Appendix C)

6.3.4 Behavioural

The behavioural brand experience dimension encircles how good (or bad) the brand is at driving consumers to pursue actual behaviour. This is especially apparent during competitions initiated by the firm. Below such a contest is demonstrated;

Advent challenges;

#1 – Break through being a Bad-Present-Giver 🎅👊 Encouraging members to find their greatest accessories so that their SOUNDBOKS can received the joy it brings them all year. The best dressed Christmas SOUNDBOKS wins a limited edition SOUNDBOKS. 200 participants with pictures/videos of their Christmas-themed SOUNDBOKSES.

#2 – Break Through Tired Traditions! We are tired of bad Christmas parties. Members encouraged to tag a friend/colleague/stepdad dad that hosts the worsts Christmas parties/parties. This competition had 277 participants.

#3 – Break Through the Same Old Songs! Encouraging the members to make a little Christmas performance. Extra points for a big group. 74 participants

#4 – Break Through Another Crappy New Years. Encouraging to take a group photo or group video of their New Year's celebration.

For such challenges, the members are encouraged to be creative and do activities with some relation to SOUNDBOKS as a brand or the speaker itself. Even though the competitions require members to actively engage outside the online community, the number of participants are relatively high.

6.3.5 Relational

Given the elements of the brand community, with presence of a shared consciousness, rituals and traditions as well as a shared moral responsibility, it is clear that the relational experience is strong factor. In order to avoid repetition, evaluation of the relational aspect can be viewed in chapter 6.1 Elements of the Online Brand Community.

6.3.6 Other elements linking to co-creation

One of the mentioned firm-initiated challenges encourage members to describe how they would make a SOUNDBOKS commercial (nr 181, Appendix C). The best, most creative and funny ideas win. This gives insights to what the SOUNDBOKS fans consider cool and relevant content which the brand can take inspiration from for future marketing campaigns. Other competitions are more directly linked to product-development, such as *the 10.000 members 10-days challenge*;

#3 – *“We got BACKPACK, app etc. But what else should we launch?” (nr. 685)*

#8 – *“Tell us a story from when SOUNDBOKS was last present to create good vibes at a party” (nr. 677)*

#9 – *“What SOUNDBOKS merchandise are you dreaming of having made?” (nr. 674)*

During our period of observation, two members published their personal suggestions for new products without incitement from a rewarded competition (nr. 57 and nr. 66). There is, however, more engagement from the consumers when they might be compensated.

In order to improve the App-experience and to give feedback before it is officially launched, the community got the chance to sign up as Beta-testers (nr 535, Appendix C). The response was immense, and an overwhelming number of members wanted to contribute to the testing of the app. Due to the high demand, they had to close the invitation and wrote;

“Our Beta test invite is no longer active - thank you so much for wanting to be part of this, but the amount of people wanting to be part of it was simply overwhelming. Thank you”

SOUNDBOKS is, seemingly, taking these insights into considerations, because on the 21st of April they launched a new product; New colourways on the front grill (nr. 2, Appendix C). These can be bought separately or already attached to newly purchased SOUNDBOKS-products. Producing these additional items was a decision based on insights regarding the interests of customizations spurring in the community (Gustavson, 2020). Another example of this is when the company changed their criteria for consumers upholding the warranty. Initially, the members would lose their 2-year guarantee if they changed or removed the front-grill of their SOUNDBOKS 2. Before initiating product development of the SOUNDBOKS 3, they noticed that numerous members wanted to change their grill for customization purposes. Thereof, the newest SOUNDBOKS has an easier removable grill and it does not compromise their product-warranty if they want to personalize it (Gustavson, 2020).

6.4 BRAND LOYALTY

SOUNDBOKS uses NPS to gain insights into their customers' level of loyalty (see 2.7.4 on measuring loyalty). Therefore, an online survey, only existing of this one question was posted in the community;

What is the likelihood that you would recommend SOUNDBOKS to a friend or colleague?

It was considered interesting to see the distribution of detractors, passives and promoters within the context of the community. The survey got 150 respondents, and the received answers are depicted in figure 8 below. A full 75.34% fall in the category of promoters, 18.0% are passives and 6.7% are detractors.

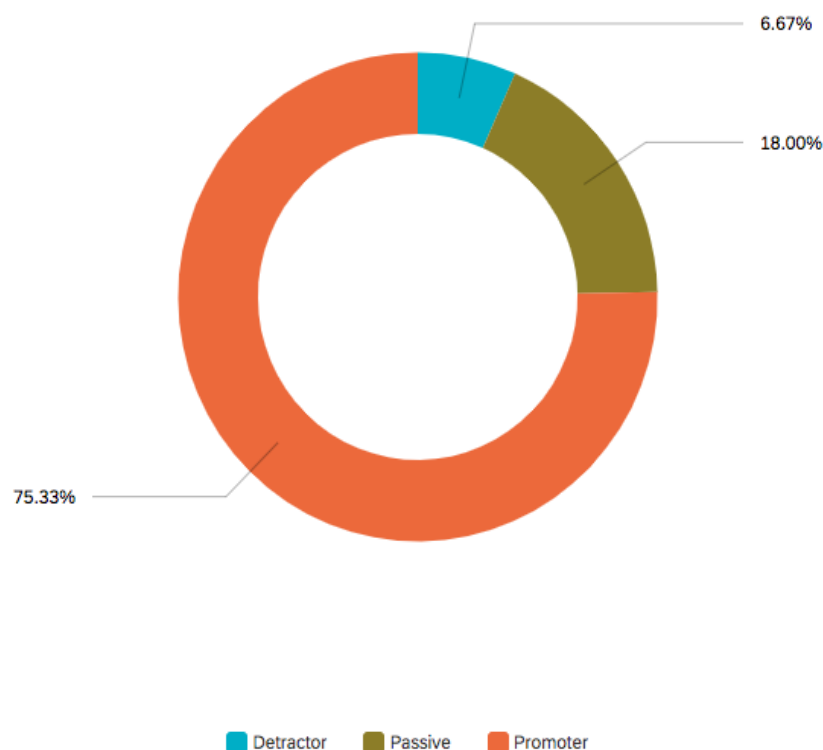


Figure 10 Community NPS

As established in the literature section, loyalty is a multidimensional construct reflected through behavioural and attitudinal loyalty (Taylor, Celuch, & Goodwin, 2004). Behavioural loyalty taps into purchase intentions and actual repeated purchase/volume of purchases. By socially reinforcing consumption, online brand communities tend to cultivate brand loyalty and heavy usage (Kozinets, 1999). It is believed that the sharing of experiences influence purchase intentions, and the following comments received on post nr. 448 (Appendix C) praising the SOUNDBOKS 3 accentuates this statement;

“You were unsure why you’re doing this post? All these posts praising the new SOUNDBOKS are pushing me closer and closer to buying one. I have 1 now and have been insanely happy about it. Due to all these posts, I expect to upgrade to the 3’s. Imagine SOUNDBOKS says thanks to that 😊👍”

Another comment was;

“Actually a good help! I'm considering buying the new SB myself but have been in doubt. I will definitely purchase it in short time :D”.

Members are seeking encouragement and recommendations from each other. Hans-Christian (nr. 342, Appendix C) asked members which SOUNDBOKS they would recommend between the three available versions (SB1, SB2, SB3). He further states that he does not care about the budget. 30 members then responded with their recommendations. Some just states *“nr 2”*, *“nr 3”* etc., whilst some give more in-depth argumentation, *“Nr. 3 – Sounds a lot better than the 2 with the new update. Bass + is brilliant”*. This demonstrates that the members’ positive word-of-mouth can have a significant impact on their behavioural loyalty.

Attitudinal loyalty refers to the more psychological aspect focusing on consumers' feelings towards the brand (Chaudhuri & Holbrook, 2001). The psychological aspect can be assumed based on the observations of the elements of the online brand community in section 6.1, the engagement in section 6.2 and the co-creation experience in section 6.3. This will be elaborated in the discussion.

7.0 DISCUSSION

In the theoretical framework, a conceptualization of co-created experiences and its influence on loyalty was presented. In this chapter, findings from the analysis will be discussed and connected to the previously presented literature. First, the Elements of the Online Brand Community is discussed, then Brand Engagement is debated followed by Co-Created Experiences. Followingly, the Brand Loyalty phenomenon is highlighted according to findings and literature. Lastly, possible limitations of the study are presented.

7.1 ELEMENTS OF THE ONLINE BRAND COMMUNITY

According to Muniz & O'Guinn (2001), consciousness of kind is the recognition of belonging to a group of people. Because it leads to consumers inclining towards their group consciousness, it is argued to stand as the most important element to a brand community. This includes a shared feeling of connection to the brand and a strong connection to fellow members, also described as a feeling of “we-ness” (Muniz & O'Guinn, 2001). When detecting whether the SOUNDBOKS community holds a shared consciousness, survey-data from SOUNDBOKS in combination with observation of interaction was applied.

In the analysis it was clear that the purpose of the community is for members to be a part of a community and connect with others by exchanging information, pictures experiences and questions related to their SOUNDBOKS. Further, survey-data from SOUNDBOKS showed that members join the community because they are happy with their SOUNDBOKS and want to share this with other members.

In the analysis we presented that the interaction was characterised by elements of supporting environment, emotions of togetherness and social connection. The supportive environment is reciprocal in a member-member, brand-member and member-brand appearance. Members are frequently posting their customized designed SOUNDBOKSES, which are receiving supportive and positive feedbacks from other members. Sometimes, SOUNDBOKS and employees in higher ranges also show their support and admiration for the designs. Such feedback from members and the brand are likely to make the members feel seen and appreciated. The supportive environment is also apparent for more

personal levels, for example when asking for feedback for a newly published song. Also for these cases, the response is entirely positive. When SOUNDBOKS asks its member for a favour, such as reviewing them on Trustpilot, a considerable number of members are supporting the brand by giving positive reviews.

The togetherness is apparent by members sharing their daily and weekend activities. The presented examples in the analysis (Chapter 6.1) illustrate a desire for attachment to their peers. Simply wishing the others a great weekend, while showing them a glimpse of their own weekend activity – is believed to reflect casual peer-to-peer conversations and what Muniz & O'Guinn (2001) call "we-ness". Some members are even referring to the community as "family". The shared consciousness can furthered be supported by the posts published for social purposes.

Legitimacy and oppositional brand loyalty were presented as two aspects of the shared consciousness (Muniz & O'Guinn, 2001). As elaborated in the analysis, the presence of these were hard to establish. This might relate to the fact that these aspects were found for brand communities in general, whilst the SOUNDBOKS community has an online presence. In real life, it may be easier to detect members who are not true loyal to the brand by observing their real-life behaviour. In an online community however, these may not engage at all and therefore may not be noticed. Muniz & O'Guinn (2001) also argued that legitimacy is not present for all brand communities. As for the oppositional brand loyalty, the members are not directly discussing their opposition towards other brands. When giving each other recommendations for the best speaker, different versions of SOUNDBOKS is exclusively a part of the evaluations. Noteworthy, the community is SOUNDBOKS hosted, which might limit the interaction for other brands. Thus, we were not able to find trustworthy evidence for oppositional loyalty. Despite the lack of evidence for legitimacy and oppositional brand, it is safe to say that the SOUNDBOKS community fosters a shared consciousness with connection between members and to the brand.

The next element entails shared rituals and traditions, which sustain the shared history, culture and consciousness (Muniz & O'Guinn, 2001). These are typically centred around shared consumption experiences, more specifically the use of the brand. From our analysis it is clear that sharing the pleasure of music and customizing SOUNDBOKS sticks out as two representations of rituals and traditions for the community. Members are

frequently sharing music and customization-related posts. Rituals “serve to contain the drift of meanings” (Muniz & O’Guinn, 2001) and by sharing the joy for music and customizing their SOUNDBOKSES, meaning of the SOUNDBOKS brand and the community is reproduced.

Sharing brand stories and celebrating the history of the brand was two aspects to the rituals and tradition element (Muniz & O’Guinn, 2001). As presented in the analysis, SOUNDBOKS has a solid brand story, which portrays as a consistent element in the communication. SOUNDBOKS is guiding some interaction around the brand story, such as celebrating 5-year anniversary where they ask members about their “Break Through the Noise” experiences. Otherwise, interaction comes from members sharing their experiences such as showing unique parties and other activities with SOUNDBOKS. To take part in the brand story, as opposed to having it told through one-way advertising, is crucial for connecting with Generation Z (Cornacchio , 2019). This is something SOUNDBOKS seems to have done successfully, with sharing the brand story as an important element of the community. Further, Inclusivity and diversity were found as a common preference for marketing content to Generation Z (Cornacchio , 2019). The case description portrays how SOUNDBOKS implement this in their brand story “It just takes that moment for you to turn up, step up, move ahead of stereotypes, conventions, borders, misconceptions.” This seems to also be acted upon by members with the example of the person hosting a New Year’s party inviting strangers.

Regarding celebrating the brand history, the Danish Roskilde Festival constitute an important part of this aspect. Roskilde Festival is therefore a yearly tradition for SOUNDBOKS and many of the members.

The third element in a brand community includes a sense of moral responsibility (Muniz & O’Guinn, 2001). The members in the SOUNDBOKS community have an obligation to keep the rules, which are set by the firm. When there was a tendency for negative behaviour from some people, members immediately stepped up to assert that only kind and respectful should be fostered in the community. It is clear that behaviour from generations differ. As a consequence of this, the minority of the adult generation in the community wanted to create a separate community.

A part of the shared moral responsibility is integrating and retaining members and assisting brand community members in the proper use of the brand (Muniz & O'Guinn, 2001). The first-mentioned is important to keep a brand community alive. Integrating members is done through posting competitions when reaching a certain number of members to encourage members to invite others to the community. By providing a good experience of the SOUNDBOKS community with a positive environment, members are retained. The second aspect of assisting brand community members in the proper use of the brand was deemed especially applicable for the SOUNDBOKS community. Majority of the interaction regard helping members repair products or solve product-related problems. The analysis show that members are happy to help with all kinds of problems and challenges.

7.2 BRAND ENGAGEMENT

The community is firm-hosted, but as presented in the analysis, most of the engagement are initiated from the members. As much as 90% constitute consumer-posts. Thus, the community is not utilized as a way to communicate one-way promotional messages from the brand to the consumers. The members are well integrated in the community and are with the interaction seeking to connect with each other. SOUNDBOKS are publishing posts through the name "Mads Soundboks", which the head of development could tell us was to make the brand more personal in the connection with the members (Gustavson, 2020). In this way, members can build connection with the brand in a similar manner as they are with the other members.

According to Gummerus et al. (2012) engagement in an online brand community is crucial for its survival. Data from SOUNDBOKS showed that the engagement level was a total of 10 710 active users out of 11 288, which constitute 94, 9%. Noteworthy, SOUNDBOKS define active users as anybody who has viewed, engaged, posted and/or commented in the community. Thereby, it can be questions how big part of the numbers constitute "viewing" content, and whether this represents active engagement. Nevertheless, from the observations it is clear that the engagement is high with average posts of 3,4 per day with 15,8 comments on average for the consumer-posts. Further, the nature of the engagement will be discussed.

Engagement is a multidimensional concept, entailed by a cognitive, affective and active engagement (Loureiro, Gorgus, & Kaufmann, 2017). The presence of these in an online brand community is important as it reflects a higher interest in participating with the brand (Solem , 2016). The affective and active engagement was mapped out through netnographic observations of the brand community. The cognitive dimension is purposely left out, due to limited ability to map out the members' cognitions through observations. The high engagement rates, discussed above, prove a relatively active participation amongst the majority of the members. This underlines that the online brand community is characterised by a strong active engagement.

In order to characterise the affective engagement, the nature of the engagement will be assessed first. Four executive categories were detected, including "seeking contact", "seeking information", "seeking help" and "Firm-initiated". Brodie et al (2013) allocated consumer engagement in virtual brand communities to five sub-processes, including sharing, learning, co-developing, socializing and advocating. These are similar to our observed categories for interaction and can help to explain the nature of the engagement.

"Seeking contact" is the first mapped out category and involves a desire to connect and relate to each other. In the analysis this executive category was further coded into *inspiration*, *social*, *tips* and *praise*. The "seeking contact" category can be understood through the proposed sub-processes of sharing, socializing and advocating (Brodie, Whittome, & Brush, 2009). Members are actively sharing personal information and experiences and socializing in a two-way, non-functional way of interaction. Members are frequently sharing content from their everyday life. Holidays and festivals are also delineated as prominent triggers to this type of engagement. The sub-process of advocating refers to the recommendation of brand-related areas. This was found evident in the praise category, where members are publishing unsought recommendations and positive experiences with the SOUNDBOKS brand.

Further, the "seeking information" category captures posts regarding understanding and seeking knowledge. The category is coded with *customization*, *product idea* and *sale*. This can be understood by Brodie et al (2013)'s proposed dimensions of learning and co-developing. Learning includes the cognitive competencies gained in decision-making for purchase and consumption. With the customization code members are sharing knowledge

and learning how to customize their products to increase user pleasure. A considerable amount of interaction in the community evolving around customizing their SOUNDBOKS. This makes sense as Francis & Hoefel (n.d.) stated that consumers within Generation Z wants products that can help them express their individuality. The sub-process of co-developing involves assisting the brand in developing new products (Brodie, Ilic, Juric, & Hollebeek, 2013), which applicable to the product-idea code where members are doing so by making suggestions for new products.

The “Seeking help” category constitute a large part of the interaction and involves interaction on everything from general questions for repairment to enquiries regarding which SOUNDBOKS to buy. Thus, entailing a subprocesses of learning (Brodie, Ilic, Juric, & Hollebeek, 2013). As seen from the analysis, this category has 14,2 comments on average, indicating that members are happy to help each other. Depending on the content, the firm-initiated posts include various of the proposed sub-processes. The co-developing is relevant for majority of the competitions. Many of the competitions held, involves SOUNDBOKS asking members for insights to preferences. For example, some of the competitions held during the 10-day giveaway where they are asking for what products the members are dreaming of having made. Another example of the co-developing is when SOUNDBOKS is asking the members of the community to be beta-testers for their new app. In this way, the members can give feedback for improvements.

Through our observation of the engagement, it is clear that the interaction was characterized by a friendly, humoristic, and playful tone throughout the posts, indicating affective engagement. In the analysis it was uncovered that the members are using internal slang and lingual as a way to set a common ground. The members reach out to each other for socialization, learning purposes, helping SOUNDBOKS with its development and are happy to help with all kinds of questions and challenges. Thus, this type of affective engagement is likely to be a result of the connection the members have to SOUNDBOKS and amongst each other.

7.3 CO-CREATED EXPERIENCES

Grönroos & Voima (2013) identified three main stages of where value is created, namely a provider, joint and customer sphere. The framework further separated between a co-production and value creation approach. The SOUNDBOKS community was not created with intentions to co-produce products/services and this perspective will therefore not be assessed. However, from a value creation perspective the *provider sphere* and *joint sphere* is relevant. The provider sphere becomes relevant in the sense that the community is firm-hosted. Apart from this, the majority of the interaction is driven by its members. Thus, the joint sphere becomes relevant, with value creation in the interaction. Such engagement was according to Brodie et al. (2013) conceptualized as an interactive experience. In the community, there is a dialogical process with interaction between the members and the firm. The members drive conversations by publishing posts. SOUNDBOKS posts and interact with some of the content to guide interaction. Brodie et al. (2013) conceptualised such interaction and engagement in the online brand community as an interactive experience.

According to (Roberts, Baker, & Walker, 2005), co-creation of value can be created through daily consumption situations. This was in the literature review introduced as value-in-use (Ranjan & Read, S, 2016) and is evident in the SOUNDBOKS community where members share daily updates. Further, the value-in-use was shown to exceed co-production as customers have to learn how to use, repair and maintain a product or service in order to participate (Vargo & Lusch, 2004). In order to draw value from the SOUNDBOKS community, the members need to take use of the product to participate.

According to Brakus et al. (2008), brand experience includes all brand-related stimuli of the brand's design, identity, packaging, communications, and environments. The online brand community is a part of the brand and naturally becomes part of the overall experience of SOUNDBOKS. Experiences occur all along the touchpoints of the customer journey, including when the consumers *search for, shop for and consume products* (Brakus, Schmitt, & Zarantonello, 2009). Participating in the SOUNDBOKS community forms experiences across all these journeys. The members in the community ask for product comparisons as they *search for* what products to buy, they present their

purchases to fellow members, and *share their user experience*. The latter is the most relevant for the SOUNDBOKS community, as members are exchanging user experiences on a daily basis.

Brand experience is apparent through the dimensions of sensory, affective, cognitive, relational and behavioural experiences (Brakus, Schmitt, & Zarantonello, 2009). For the SOUNDBOKS community, the affective and relational experience stick out as most prominent. The relational dimension is highly relevant to the brand community as the purpose of it involves forming relations through a shared interest of SOUNDBOKS. Strong feelings and emotions are connected to the community. Through our observation, feelings of togetherness, fun, empowerment, inspiration were uncovered. The praise category, characterised by unsought positive feedback, unveiled that members have a strong emotion connected to the SOUNDBOKS brand. Further, the brand community encourages sensory and behavioural experiences, as members are induced to go out and create experiences out of the comfort zone. The intellectual dimension was found present for product-related projects. For instance, in customization projects requiring knowledge and creativity.

Brand experiences were in previous times characterized as individualized (Veloutsou & Guzman, 2017), whilst the experiences today are highly characterized by communal brand experiences. In the brand community the members share their collective experiences, where the members together assign meaning to the brand and co-create value. Even though co-production is not a main intention of the online brand community, this has also been seen as a potential outcome of it. Based on insights from the community, Soundboks can detect preferences and behaviours for their target group and thereafter form appealing products and marketing communications. Soundboks are apparently taking the insights into considerations because the 21. April, they launched a new product adapted to consumer's demand of customization (nr 2, Appendix C).

With being used to process information instantaneously, studies show that getting the Generation Z's attention is challenging (Williams, 2015). They do not respond very well to one-way communicated advertising, and rather wants to experience a brand story. The SOUNDBOKS community enable the brand to have a dialogue with the members and include them in the SOUNDBOKS story. In the analysis of the elements of the online brand

community it was clear that the members are taking part in the brand story. SOUNDBOKS is elevating valuable experiences centred around the brand story, which was according to Cornacchio (2019) is considered the sweet spot for this generation.

7.4 BRAND LOYALTY

The members' loyalty towards SOUNDBOKS was detected measuring NPS. The answers show that 18% of the members are passively satisfied and 75% act as promoters. Thus, indicating that the majority of the members in the community are loyal to the brand. Nevertheless, what we are interested to look more into is the nature of the loyalty, which can be detected through the nature of the engagement.

The nature of loyalty can be separated in behavioural and attitudinal loyalty (Taylor, Celuch, & Goodwin, 2004). Whilst behavioural loyalty taps into purchase intentions, affective loyalty looks at consumers feelings towards it. Through our netnographic analysis it is clear that the community's posts drive positive word-of-mouth, influencing purchasing decisions, and thereby the behavioural loyalty. The NPS also helps to measure potential growth, and the high numbers for promoters thereby indicates a growth in sales through behavioural loyalty.

Nevertheless, attitudinal loyalty is crucial to achieve true loyalty. Loyalty can take form as spurious or true brand loyalty (Iglesias, Singh, & Batista-Fouquet, 2011). In order to achieve true loyalty, some psychological attachment focusing on consumers' feelings needs to be present. We therefore need to look back at the analysed components in order to detect the attitudinal loyalty.

Brand engagement has been deemed effective in predicting loyalty outcomes, and Hollebeek (2011) proposed that customer-brand engagement would influence relationship quality and through this influence loyalty. As uncovered in chapter 6.2 of Engagement, the SOUNDBOKS community has a strong active engagement. This engagement is characterised by an affective dimension. The nature of the online brand community facilitates an affective commitment to the brand. First, elements of shared consciousness, rituals and traditions and shared moral responsibility all contribute to commitment to the community. The engagement is thus reflected by a sense of belonging to the group. The

interaction in the community is therefore characterised by togetherness, supportive environment and social connection.

Literature state a connection between brand experiences' influence on customer loyalty (Brakus, Schmitt, & Zarantonello, 2009). Nysveen & Pedersen (2014) proved that satisfaction and loyalty effects of co-creation are partially mediated by brand experience". The SOUNDBOKS community involves experiences triggering sensory, affective, relational, intellectual and behavioural dimensions. According to Iglesias et al. (2011), true brand loyalty is created through brand experiences characterized by consumer affective commitment. The interaction in the community is characterised by an active and affective engagement. Thereby, it is evident that the community provides experiences triggering affective dimension, evoking strong feelings and emotions. Thus, it is clear that the community facilitate true brand loyalty through providing superior brand experiences, mediated by affective consumer-brand commitment. The consumer insight in the community enables SOUNDBOKS to continuously adapt and improve the experiences of the brand. In this regard, co-created experiences will impact consumer perceptions which will in turn impact their loyalty.

7.5 LIMITATIONS

As a research method, netnography has many opportunities, but there are some limitations as well. Kozinets (2002) particularly emphasises a weakness from drawing conclusions upon research of a single community. This undoubtedly effects the chances of generalizing findings to other online communities. A need for interpretive skill from each researcher and a lack of informant identifiers in the online community, contributes to this issue. Further, the netnography limits us from getting insights to cognitions that the members in the community might have. We have attempted to minimize these limitations by implicating triangulation. The content is naturally highly contextualized in the particular community, which makes it difficult to present in an expedient way which makes sense to people outside the community (Kozinets, 2002). For this reason, a full chapter is dedicated to the case company and the Facebook community (see chapter 4.0 The case: SOUNDBOKS). Alavi (2015) further highlights potential limitations due to Facebook governing their own restrictive terms of use on their platform. However, as the community does not involve particularly sensitive topics, this has not been considered relevant for our research.

Further on, the observation period could be considered too short. Though this does not damage the data collected throughout our observation, it is possible that more nuances could be collected through a longer time span of netnographic observations. Additionally, two individuals have been observing the community in a merged document of data collection. Although alignment has been tried for and descriptions of each category and code was defined during the period of lurking – variations in judgement may occur. Where one researcher might categorize it within one code, the other may disagree. The matter of taste is especially relevant for the more similar codes, such as inspiration and entertainment. This brings us to another limitation, also mentioned in XX, where the code help is determined too wide. In hindsight, this classification seems to be too inclusive, with high variations of content within the code.

8.0 CONCLUSION

In this chapter, conclusions will be drawn and reflected upon in line with the research questions. The Elements of the Online Brand Community will be assessed first in order to set the contextual ground. The sub-questions will then be answered, which, thereafter, will contribute in answering the main research question. Followingly, some managerial implications for business practice will be presented. Finally, suggestions and recommendations for future research are given based on the insights gained from the thesis.

The elements characterising the online brand community were established to gain contextual knowledge. The first marker apparent through our observations are a collective sense of belonging. The members inhabit a shared consciousness and a feeling of “we-ness”. Consumer-posts which seek contact indicate deep and meaningful relations to each other as peers. This is emphasised through the discovery of characteristics of togetherness, a supportive environment and strong social connection. However, two aspects to the shared consciousness construct is legitimacy and oppositional loyalty. Due to the characteristics of an online presence of the community, we were not able to map out legitimacy. Indicators for oppositional brand loyalty was found, however, they were not strong enough to establish trustworthy evidence. Shared consciousness is still considered present in the SOUNDBOKS community.

The community culture is centred around rituals and traditions. Sharing the pleasure of music and customizations of their SOUNDBOKSES stick out as common rituals and traditions for the community. The brand story represented by SOUNDBOKS’ brand statement “Break Through the Noise”, enables members to take part in and incorporate it into their own lives. In this way, connections can be built with Generation Z. Celebrating the brand history also comprise a part of this marker. As the SOUNDBOKS brand began its journey at Roskilde festival, which proves a central component in much of the published content – members celebrate SOUNDBOKS’ origin.

Further on, the interactions within the community reflect a shared moral responsibility. This is explicitly established through the group rules, which the members have to abide.

Moreover, minor communal commitments, such as keeping a friendly tone and helping each other represents commitment to the moral responsibility. Integrating and retaining consumers, as well as assisting brand community members in the proper use of the brand, founds two important aspects of this element. Members are encouraged to integrate new members by inviting their friends. Competitions are also hosted when reaching a certain number of members to encourage the integration process. Facilitating a positive environment with good experiences and a helpful tone contributes to retaining members. Assisting others in the proper use of the brand form a considerable part of the observed interactions. Given the strong shared consciousness and moral responsibility, members are happy to help each other. This is where the first sub-question comes in;

1- How do consumers within Generation Z interact in an online brand community?

After setting the contextual knowledge for the online brand community, we are able to answer our first sub-question by looking at the nature of the engagement. The goal is to establish conclusions on the engagement construct drawn from both literature and primary data.

Both an active and an affective form of engagement was observed. The active engagement is deemed high, with statistics from SOUNDBOKS showing as much as 10.710 active members out of 11.288. Our netnographic observation supports findings of high engagement levels. It is represented by an average of 3,4 posts per day and 15,8 in average comments on each post just from consumer-posts. The main categories detracted from the netnographic observation, which summarize commonalities of the interactions are presented below.

(1) Seeking contact - The first category of interaction is named seeking contact. This category comprises interactions with the sole purpose to connect with SOUNDBOKS and/or the members of the community. This involves interactions concerning *inspiration, social, tips and praise*. These were found to include the engagement sub-processes of sharing, socializing and advocating. Members post inspiration for activities with their SOUNDBOKS, crazy inspirational videos of parties, and pictures with encouraging content. The social posts initiate conversations with the sole purpose of interacting, which includes sharing their daily and weekend happenings. Members frequently post content

from parties with a SOUNDBOKS playing, pre-parties at home with friends or other outdoor ventures. Number of posts within the codes of praise and tips are on the lesser side, but still contributes to the communal feeling of connection.

(2) Seeking information - A great number of the interactions are characterised by the members search for information. They seek knowledge on *customizations, selling products and providing product ideas*. This entails engagement sub-processes of both learning and co-developing. Owning products which express their individuality was found as an important factor for Generation Z. This was apparent in the SOUNDBOKS community, where ideas for customization constitute an important topic for interaction. The members are highly interested in sharing their ideas, knowledge and advice on painting the front grill, adding stickers, mounting on LED-lights and much more. Even though it is against the rules, a part of the interaction involves selling or renting products. It is, however, a minority of these. The last code for common interaction in this category is product-ideas, which include suggestions for new product inventions or tweaks to existing products that they would like to see from SOUNDBOKS.

(3) Seeking help - The seeking help category proved to be the most prevalent topic of interaction. This category is considerable in size and includes everything from help for maintenance, setup to batteries, app and various other related topics. This also entail a sub-process of learning, where members consequently gain cognitive competencies through their interactions.

(4) Firm-initiated - The firm-initiated posts include everything from news, updates, discount codes, events, inspiring videos to competitions and questions guiding interactions in a specific direction. Competitions initiate a sub-process of co-development as members are encouraged to make suggestions for new products and marketing campaigns. SOUNDBOKS also prove to be co-developing by asking members if they want to be beta-testers. The posts are published through “Mads Soundboks” as a way to blend in with the community and form personal relations to the members as equals.

The engagement is characterized by a friendly, humoristic, and playful tone throughout all categories. Members interact with each other in a manner similar those of friends and use internal words and phrases as a way to create common ground. The nature of the

engagement therefore reflects an affective engagement. The affective engagement is likely to be a result of the previously described elements of the brand community, which uncover a shared feeling of “we-ness”. The members show signs of shared consciousness, shared rituals and traditions and shared moral responsibility, which facilitates a deep and affective connection to the brand and the other members. This leads us to the second sub-question, which tie in the concept of co-created experiences.

2- How do consumers co-create experiences in an online community?

In the SOUNDBOKS community, value co-creation was found apparent from both a *provider sphere* and *joint sphere*. SOUNDBOKS is the provider of the community and thereby, facilitates the co-created environment. Moreover, value is created in the joint sphere through the consumer-consumer interactions, and consumer-brand interaction.

Further on, value co-creation can occur in the customer journey when consumers *search for*, *shop for* and *consume* the product or service. In the SOUNDBOKS community, it is evident that value is created across all three. Members search for products to buy when they ask each other for recommendations on which SOUNDBOKS is the best and what accessory to buy. They also share their recent purchases with the community. However, the process of *consuming* is the most prominent. Members share their use of the products throughout all topics and categories of “seeking contact”, “seeking information”, “seeking help” and “firm-initiated” posts. Value-in-use from the joint sphere is therefore apparent. The usage thereby influences the perceived value of the participation in the community and of SOUNDBOKS as a brand. Some interaction contributes to the co-production process as well, such as user-feedback, product-ideas and insights to preferred products. Nevertheless, the value-in-use was found the core value creator.

This leads us to the construct of experience. The described interaction between the members and with the brand constitutes an interactive experience. The engagement thereby boosts the experience of the online brand community as SOUNDBOKS and the members interact together. The co-created environment impacts the consumers’ experience of SOUNDBOKS as a brand. As the community obtain a shared consciousness, the value of it is present in the connection with the brand and the other

members. Experiences are co-created across the following dimensions in the SOUNDBOKS community:

(1) The **sensory** experience is demonstrated in the shared pleasure of music and sound. Members share their music experiences, exchange playlists, show the SOUNDBOKS playing at parties, and some are even posting self-produced music. The community also triggers sensory experience by encouraging physical activities. This is illustrated through the encouragement to break free from barriers and reach their full potential according to the brand story “Break Through the Noise”.

(2) The nature of the online brand community is characterized by the strong **relational** experiences. This is evident through the presence of the three elements; shared consciousness, rituals and traditions and shared moral responsibility. A great deal of the posts is motivated by the need for a relational facet and connection to the others.

(3) The **affective** experience is strong in the SOUNDBOKS community, as feelings and emotions are prevalent widespread in the community. It is further substantiated through the nature of the interactions where the members seek contact with each other. The community is triggering feelings of togetherness, fun, empowerment, inspiration and strong sentiments towards the brand.

(4) The **intellectual** dimension is mostly activated when the members engage in customization-projects with their SOUNDBOKS. This requires technical knowledge and creativity to be carried out.

(5) The SOUNDBOKS community encourages physical experiences, triggering the **behavioural** experience. The competitions hosted by SOUNDBOKS go beyond the online brand community and encourages members to activate themselves in real-life. This entails everything from showing their best SOUNDBOKS set-up, hosting a party or making a small performance.

How do online brand communities contribute to brand loyalty through facilitating co-created experiences with Generation Z?

The research question intends to connect the formerly discussed engagement and co-created experiences to brand loyalty. First, the members' loyalty towards SOUNDBOKS was measured through NPS. The result displays that 18% of the members are passively satisfied, while 75% are in the top category and act as promoters. Thus, the majority of the members in the community categorize themselves to be loyal towards SOUNDBOKS.

Followingly, in which way the online brand community fosters co-created experiences influencing the brand loyalty was mapped out. Our netnographic observations uncovered that the brand community is marked by shared consciousness, rituals and traditions and shared moral responsibility. These markers set the foundation for active and affective engagement. Psychological attachment represented by affective engagement was found important to build true loyalty rather than spurious loyalty. The engagement further impacts the members' experience of the community. The affective engagement can be triggered in order to build co-created experiences across the dimensions of sensory, affective, behavioural, intellectual and relational. Thus, creating superior co-created brand experience contributing to true loyalty.

These co-created experiences have value both for the brand and the consumers. The company generates value from insights in consumer preferences and behaviours. For example, based on the observed demand for customizing its products, SOUNDBOKS developed additional products to provide better opportunities for the members to customize their speakers. Equally important, the community spur positive word-of-mouth, which is a great benefit in strengthening the truly loyal customer base. SOUNDBOKS also use some community-generated content for marketing purposes on their official social media sites.

The consumers acquire value from a sense of belonging and increased quality of user-experiences of the product. As asserted in the literature review, Generation Z prefers personalised products and have a desire to own products which express their individuality.

Posts coded with customization constitute a considerable part of the SOUNDBOKS community and by exchanging tips, inspiration, knowledge and how-to's, members initially enable better customized products. This increases the value of their user experience with SOUNDBOKS, both in regard to the interaction with the other members and with the product. In order to connect with Generation Z, they need to experience the brand story as opposed being exposed to it through advertising. As seen, this was done in the online brand community where members and the brand incorporated the brand story in their communication and daily life. Additionally, as addressed above, the online community enables SOUNDBOKS to get insights into consumer preferences. Thus, they can adapt to wants and needs and provide the products the consumers want. This impacts the attitudinal and behavioural loyalty as consumers are provided with products fulfilling their needs. Thus, these co-created experiences improve the perceived value which in turn influence the loyalty.

In implicating the contributions from this research paper, managers can take a community approach to brand management to foster grounds for developing and maintaining valuable consumer relationships with the end goal of nourishing loyalty. There is room for competitive advantage in acting upon an understanding of what ticks Generation Z, both for marketers, strategists and product developers.

8.1 MANAGERIAL IMPLICATIONS

As Generation Z grows in maturity and spending power, it is deemed vital to tailor sales and marketing initiatives towards these needs in order for certain businesses to sustain growth and profitability. Their needs and behaviours are undoubtedly influenced by growing up as digital natives with smartphone and fast paced technological progressions. With such high online presence scrolling through endless of advertising efforts, it is hard to reach through to and connect with this cohort. They require highly personal attention and interactivity and prefer products reflecting their individual identities.

Firm-initiated online brand communities can make it possible to effectively “Break Through the Noise” of the abundant advertising present in today’s social media landscape. In turn, it can generate affective consumer brand commitment and enable the brand to keep up with the preferences of Generation Z. In this way, brands can take a community approach to brand management and emphasise meaning derived from online interactions between consumers and the brand.

It is important to facilitate positive co-created experiences which can contribute to generating affective consumer brand commitment. Generation Z prefers experiencing an authentic brand story, and through dialogue and two-way interactions in the community, co-created experience of brand stories can be attained. The experiences in the community should be triggering one or several dimensions of sensory, relational, affective, intellectual and/or behavioural experience.

8.2 FURTHER RESEARCH

A number of delimitations were decided upon, some before initiation of research and some during the course of collecting data and analysing. Please see chapter 1.3 on Delimitations for more details regarding this. With this in mind, several recommendations for further research is suggested.

The current research has provided insights in to the specific relation between co-created experiences within the context of an online community and its effect on consumer loyalty. As discussed earlier in the thesis, various outcomes of co-created experiences could be pertinent grounds for research (e.g. product/process innovation). Though touched upon by other researchers, the effect of engagement in communities and its effect is far from saturated as a topic of research. This statement is especially significant when combined with Generation Z, and it won't be long until the next Generation turns significant for marketers. Our research uncovers tendencies of behaviours and preferences for Generation Z, but due to the qualitative nature of the study the findings are not generalizable. By applying a quantitative method, these could be further quantified to gain generalizable insights. The study is conducted on SOUNDBOKS, operating within the consumer technology industry, further research should incorporate other industries to add validity.

When it comes to methodology, several recommendations can be made. Some primary quantitative data was applied the research, both self-gathered and received from the firm. However, a more comprehensive quantitative method could have been applied to gain better understanding of the members' reflection and thoughts to uncover the cognitive dimension. Alternatively, in-depth interviews or focus groups could be conducted to do so.

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APPENDICES

APPENDIX A – SURVEY

NPS survey

Extract from the survey question:

Hi there,

Our names are Cecilie and Kristina, we are studying Brand and Communications Management at CBS. Thank you for taking part in the study for our master thesis. We truly appreciate your help! Answering the following question will take less than a minute! Your answer will be treated anonymously and will solely be used for scientific research purposes.

On a scale from 0-10, how likely are you to recommend SOUNDBOKS to a friend or colleague?

Not at all likely

Extremely likely

0	1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	---	----



Facebook post:

Hej SB Community!

Her kommer endnu et kedeligt opslag... (admin slet bare hvis det er for kedeligt)

Vi er to studenter fra CBS som skriver speciale om dette unikke community og vil gerne bede jer om en tjeneste. Vi vil sætte stor pris på, hvis I gad besvare 1 spørgsmål i spørgeskemaet herunder. Det tager max et minut 😊 Tak!

Translation to English:

Hey SB Community!

Here comes another boring post...(Admin delete if it's too boring). We are two students from CBS writing our thesis on your unique community and would kindly ask you a favour. We would really appreciate if you take time to answer 1 question in the survey below. It takes 1 minute max 😊 Thanks!

APPENDIX B – PRIMARY DATA

Primary Data from SOUNDBOKS Consumer Insights Department

DISTRIBUTION OF AGE AND GENDER:

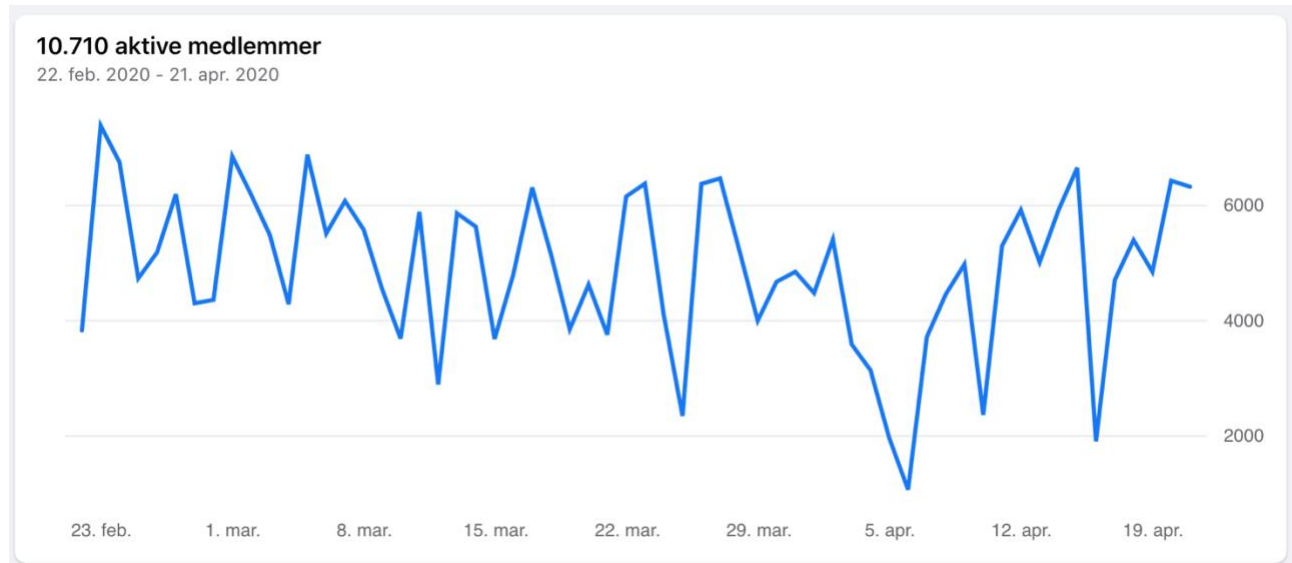
Age-group	Female	% Female	Men	% Men
13-17	157	1,40%	3300	29%
18-24	265	2,40%	5739	51%
25-34	69	0,60%	1090	10%
35-44	41	0,40%	281	5%
45-54	25	0,20%	222	2%
55-64	7	0,10%	27	0%
65+	0	0%	22	0%
Total	564	5%	10.681	95%

Comment:

11.245 in total – these numbers were withdrawn by SOUNDBOKS before our research, which is why the total number is lower.

ENGAGEMENT DETAILS:

Chart on how many members have been active from 22.02.2020 – 21.04.2020:



Comment:

By SOUNDBOKS' definition an active member is anybody who has viewed, engaged, posted and/or commented in the community.

WHY THEY JOIN:

“Primarily they join because they are very happy with their product & they can share this with other members.” (Klentz, 2020)

These are the topics the members find most interesting:

- Customizations
- Competitions & access to merch
- Exclusive news
- Early access
- Social competitions

SPARE TIME INTERESTS:

DANISH INTERESTS	
<p>LISTENING TO MUSIC</p> <p>Nearly half of all danes asked about their 3 primary spare time interests listed 'listening to music'. We know from interviews that many danes mention that they use the SOUNDBOKS as their primary listening device, whenever they get home and at social functions.</p>	44.20%
<p>HANGING OUT WITH FRIENDS</p> <p>Robin Dunbar, a British Cultural Anthropologist suggested in the 1990's that you have different layers of friendship - which I guess we can all recognize to some degree. As you grow older - you tend to maintain your family/romantic relations more than your friend relations. While friendship is important all through live, you spend less time on you relations outside your family as you grow older. Our Danish And German buyers are still in the phase where the importance of friendships are extremely important and something they have time to spend time on</p>	41.07%
<p>SPORTS</p> <p>As with Germany, sports is a repeated spare time interests among our Danish segment. The primary "sport" listed was working out, followed by team sports such as football and handball.</p>	39.18%
<p>PARTYING</p> <p>The young segment in Denmark quite possibly explains why partying accounts for such a large percentage of the spare time interests. While we should of course still inspire a lifestyle that accounts for other aspects than merely partying, the partying angle seems to be very effective in Denmark.</p>	35.74%
<p>GAMING</p> <p>Primarily the customers refer to gaming on consoles such as the Playstation 4, but also quite a few who list PC as their main gaming platform.</p>	25.71%
<p>OUTDOOR</p> <p>Only 7.21% mentioned interests that had to do with being outdoors. The primary activities listed were camping, sailing and merely just being outdoors.</p>	7.21%
<p>CREATING /PLAYING MUSIC</p> <p>While not as present as in the US, the amount of people who listed playing / creating music as a primary spare time activity still ended up in the top 7 of activities among our Danish Customers.</p>	5.64%

Comment:

The data is collected for the entire Danish market, but assumed by SOUNDBOKS to be representative for the community as well.

APPENDIX C – NETNOGRAPHY

Netnography of SOUNDBOKS Facebook Community Denmark

	Code:	Number of posts:	Average nr. comments:
Consumer-posts	Customization	90	21,08
	Inspiration	12	16,78
	Help	388	14,21
	Social	87	16,94
	Sale	4	16,90
	Product Idea	2	17
	Tips	31	16,65
	Praise	17	21,88
SOUNDBOKS	Firm-post	44	30,50
	Competition	25	177,40

Total

22,51

Average nr. comments

Consumer-posts

15,82

SOUNDBOKS-posts

83,72

Total (excl. competitions):

16,77

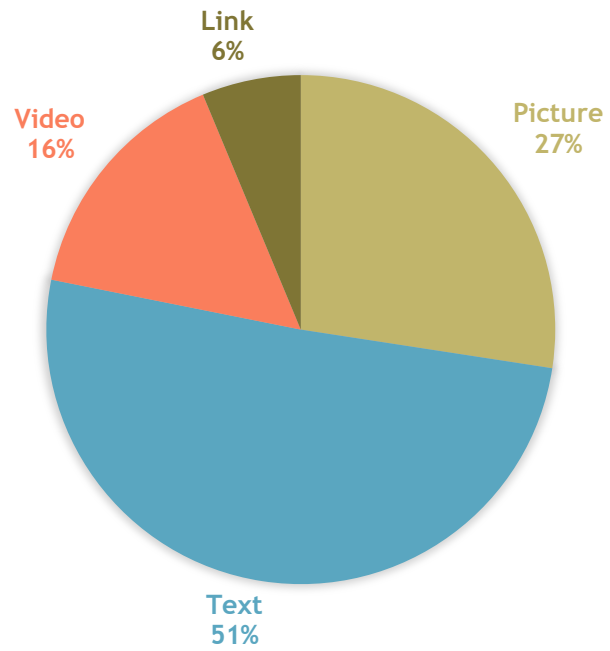
Post type:	Number of posts:
Picture	192
Text	355
Video	109
Link	44
Sum	<u>700</u>

Average number of posts per day (excl. Days wich did not have posts at all) = **3.6**

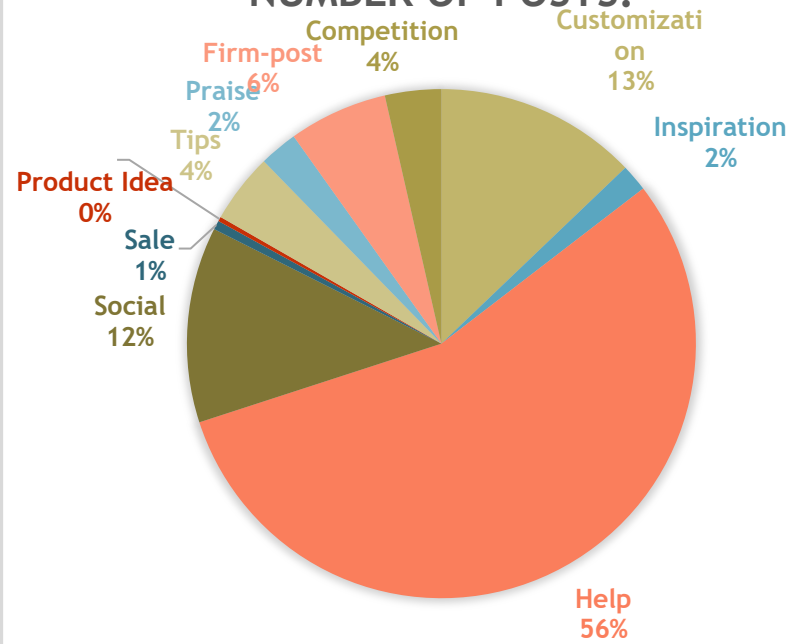
Average number of posts all days = **3.4**

Executive categories	Sum
Seeking contact	147
Seeking information	96
Seeking help	388
Firm-initiated	69

POST TYPE



NUMBER OF POSTS:



Nr.	Poster Name	Post type	Code	Comments	Date	URL
1	Simon	Text	Customization	6	21/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2320294128273909/
2	Soundboks	Picture	Firm-post	43	21/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2320324954937493/
3	August	Picture	Help	15	21/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2320329041603751/
4	Irma	Picture	Customization	16	20/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2319753081661347/
5	Justas	Picture	Customization	5	20/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2319525228350799/
6	Magnus	Text	Customization	2	20/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2319398115030177/
7	Louis	Picture	Help	27	20/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2319411708362151/
8	Mathias	Picture	Help	21	20/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2319412988362023/
9	Andreas	Text	Help	1	20/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2319553611681294/
10	Gustav	Text	Help	8	20/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2319558318347490/
11	Jacob	Text	Help	6	20/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2318869685083020/
12	Jeppe	Picture	Help	8	19/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2318752015094787/
13	Victor	Picture	Help	13	19/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2318445815125407/
14	Malte	Text	Help	0	19/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2318471065122882/
15	Frederik	Text	Customization	13	18/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2318405491796106/
16	William	Picture	Customization	20	18/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2318009181835737/
17	Kasper	Picture	Help	10	18/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2318025395167449/

18	Jacob	Text	Social	63	18/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2317681728535149/
19	Victor	Video	Help	13	17/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2317301291906526/
20	Magnus	Picture	Customization	19	15/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2315694502067205/
21	Soundboks	Picture	Firm-post	130	15/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2315586952077960/
22	William	Picture	Customization	7	14/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2314872638816058/
23	Mads	Picture	Customization	15	14/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2314456545524334/
24	Frederik	Video	Help	8	14/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2314472965522692/
25	Johannes	Picture	Inspiration	0	14/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2314954032141252/
26	Hannah	Video	Inspiration	3	14/04/2020	https://www.facebook.com/hannah.johnson.946954/videos/10158328931302905/
27	Charlotte	Text	Customization	8	13/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2313955445574444/
28	Philip	Text	Social	43	13/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2314143618888960/
29	Jesper	Text	Customization	29	12/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2313670122269643/
30	William	Text	Customization	6	12/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2313643662272289/
31	Thor	Text	Help	3	12/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2313681652268490/
32	Carsten	Text	Help	18	12/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2313138375656151/
33	Kristian	Text	Help	16	12/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2313116458991676/
34	Anton	Text	Customization	6	11/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2312499349053387/
35	William	Text	Help	24	11/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2312880102348645/

36	Magnus	Picture	Inspiration	24	11/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2312564609046861/
37	Per	Picture	Tips	2	10/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2311934392443216/
38	Jasper	Picture	Customization	7	09/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2311024089200913/
39	Kristoffer	Text	Help	11	09/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2310664345903554/
40	Jens	Text	Help	0	09/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2311002502536405/
41	Anton	Text	Tips	16	09/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2310462589257063/
42	Mads	Picture	Tips	9	09/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2310558689247453/
43	Marcus	Picture	Tips	5	09/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2310998975870091/
44	Soundboks	Text	Competition	2	07/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2309670359336286/
45	Rolf	Video	Help	28	07/04/2020	https://www.facebook.com/Rolfie04/videos/2500104350253452/
46	Mathiasfido	Text	Help	1	07/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2309754209327901/
47	Erich	Picture	Inspiration	3	07/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2309962205973768/
48	Oliver	Link	Social	11	05/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2308499486120040/
49	Patrick	Text	Help	9	04/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2307428622893793/
50	Philip	Picture	Social	0	04/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2307555769547745/
51	Soundboks	Picture	Competition	13	03/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2306805949622727/
52	Oscar	Picture	Help	12	03/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2306978459605476/
53	Ndonje	Picture	Sale	9	03/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2307128642923791/

54	Soundboks	Picture	Firm-post	16	02/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2306035303033125/
55	Kristoffer	Picture	Social	60	02/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2306022406367748/
56	Jamie	Video	Social	0	02/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2306019383034717/
57	Daniel	Text	Product Idea	6	01/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2305155519787770/
58	Jamie	Video	Social	0	01/04/2020	https://www.facebook.com/groups/1590382567931739/permalink/2305392673097388/
59	Frederik	Picture	Customization	10	31/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2304928069810515/
60	Jeppe	Text	Customization	24	31/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2304674146502574/
61	Soundboks	Picture	Tips	0	31/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2304437846526204/
62	Andreas	Text	Tips	5	31/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2304917873144868/
63	Mathias	Text	Help	5	30/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2304012586568730/
64	Magnus	Text	Help	20	30/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2304083669894955/
65	Magnus	Text	Help	13	29/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2303104593326196/
66	Lucas	Text	Product Idea	28	29/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2303278143308841/
67	Soundboks	Link	Firm-post	1	28/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301593613477294/
68	Jakob	Video	Help	9	28/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2302292480074074/
69	Louis	Video	Social	1	28/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2302398093396846/
70	Jonas	Text	Tips	37	28/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2302322943404361/
71	Casper	Picture	Customization	5	27/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301502253486430/

72	Anton	Video	Customization	25	27/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301540293482626/
73	Soundboks	Link	Firm-post	3	27/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301599266810062/
74	William	Text	Help	12	27/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301430823493573/
75	Mikkel	Text	Help	3	27/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301717093464946/
76	Lucas	Text	Help	5	27/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301969310106391/
77	Andreas	Text	Help	31	27/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301223556847633/
78	Lars	Video	Help	20	27/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301501990153123/
79	Sebastian	Picture	Social	25	27/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301538290149493/
80	Christoffer	Picture	Customization	9	26/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301109530192369/
81	Soundboks	Picture	Inspiration	69	26/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2300853013551354/
82	Jeppe	Video	Social	8	26/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2301195500183772/
83	Soundboks	Link	Competition	7	24/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2299309917038997/
84	Martin	Picture	Help	7	24/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2299546727015316/
85	Simon	Text	Help	31	24/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2299545823682073/
86	Anders	Text	Help	4	24/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2299450610358261/
87	Lars	Video	Help	28	23/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2298477213788934/
88	Carl	Video	Help	7	23/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2298667787103210/
89	Oliver	Text	Help	5	22/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2298021077167881/

90	Morten	Text	Help	5	22/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2298070360496286/
91	Sebastian	Video	Help	9	22/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2297699703866685/
92	Oliver	Video	Social	118	22/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2297770427192946/
93	Oliver	Text	Tips	1	22/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2297946617175327/
94	William	Text	Tips	1	22/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2297864043850251/
95	Philip	Picture	Customization	9	21/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2297378787232110/
96	Andreas	Text	Customization	27	20/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2296216250681697/
97	Soundboks	Link	Firm-post	0	20/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2296210064015649/
98	Micheal	Link	Social	5	20/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2296293577340631/
99	Søren	Text	Help	4	18/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2294948224141833/
100	William	Picture	Social	5	18/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2294870877482901/
101	Malte	Text	Customization	12	17/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2294400254196630/
102	Malte	Text	Customization	15	17/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2294095424227113/
103	Soundboks	Text	Firm-post	0	17/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2294119117558077/
104	Willian	Picture	Help	11	17/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2294097707560218/
105	Lucas	Video	Help	15	17/03/2020	https://www.facebook.com/lucas.rosenfeld.1/videos/2809575772489719/
106	Tobias	Picture	Praise	26	17/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2294321397537849/
107	Soundboks	Video	Firm-post	8	16/03/2020	https://www.facebook.com/mads.soundboks.5/videos/487593868815745/

108	Johannes	Video	Inspiration	2	16/03/2020	https://www.facebook.com/ThadCastl3/videos/10222642814082407/
109	Malte	Text	Customization	7	14/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2292096554427000/
110	Tobias	Text	Help	10	14/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2292091481094174/
111	Philip	Text	Help	10	14/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2292160357753953/
112	Noah	Text	Help	10	14/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2291913307778658/
113	Malte	Text	Customization	41	13/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2291272381176084/
114	Victor	Video	Customization	69	13/03/2020	https://www.facebook.com/100012006197583/videos/843203289423203/
115	Soundboks	Picture	Firm-post	73	13/03/2020	https://www.facebook.com/groups/1590382567931739/?post_id=2290428997927089
116	Christian	Picture	Help	8	13/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2290920167877972/
117	Rene	Text	Help	4	13/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2291284814508174/
118	Peter	Picture	Inspiration	0	13/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2291452001158122/
119	Casper	Text	Help	11	12/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2290360384600617/
120	Anders	Picture	Help	42	11/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2289868787983110/
121	Oliver	Text	Help	4	10/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2289246158045373/
122	Malte	Text	Help	25	09/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2288376031465719/
123	Patrick	Picture	Customization	13	08/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2287700444866611/
124	Lasse	Video	Help	8	08/03/2020	https://www.facebook.com/lassesejbjerg.sejbjerg/videos/2639211626335231/
125	Frederik	Text	Tips	7	08/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2287882054848450/

126	Tobias	Text	Customization	3	07/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2287307084905947/
127	Frederik	Picture	Help	12	07/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2287350918234897/
128	Nikolaj	Text	Help	4	07/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2286982921605030/
129	Julius	Video	Help	17	07/03/2020	https://www.facebook.com/julius.gustafson/videos/1111405405873650/
130	Kristoffer	Video	Help	7	07/03/2020	https://www.facebook.com/100008466278629/videos/2347242835567903/
131	Johnny	Text	Social	9	07/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2287251884911467/
132	Kasper	Picture	Tips	63	07/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2287270911576231/
133	Mike	Text	Customization	23	06/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2286702754966380/
134	Frederik	Picture	Help	22	06/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2286501158319873/
135	Philip	Picture	Help	3	06/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2286634084973247/
136	Malte	Picture	Customization	16	05/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2285771281726194/
137	Soundboks	Link	Firm-post	142	05/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2285672848402704/
138	Jannik	Picture	Help	8	05/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2285713441731978/
139	Peter	Text	Help	30	05/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2285835978386391/
140	Jamie	Video	Social	0	05/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2285699871733335/
141	Oliver	Picture	Tips	25	05/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2285853821717940/
142	Soundboks	Link	Firm-post	17	04/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2285063051797017/
143	Soundboks	Link	Firm-post	14	02/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2283655211937801/

144	Malthe	Picture	Help	23	02/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2283624295274226/
145	Benjamin	Picture	Social	14	02/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2283711175265538/
146	William	Picture	Help	68	01/03/2020	https://www.facebook.com/groups/1590382567931739/permalink/2282600762043246/
147	Oscar	Text	Help	3	29/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2282495535387102/
148	Mathiasfido	Text	Social	41	29/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2282231748746814/
149	Mathias	Picture	Help	17	28/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2281692182134104/
150	Tommy	Text	Help	5	28/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2281567912146531/
151	Lars	Text	Sale	17	28/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2281757182127604/
152	Mathiasfido	Link	Social	2	28/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2281642885472367/
153	Oliver	Picture	Customization	16	27/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2280810375555618/
154	Soundboks	Link	Firm-post	38	27/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2280660138903975/
155	Peter	Text	Social	23	27/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2280932805543375/
156	Soundboks	Picture	Firm-post	11	26/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2279948972308425/
157	Tobias	Picture	Help	18	26/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2280177798952209/
158	Kristian	Text	Help	4	26/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2280271618942827/
159	Mads	Picture	Help	19	25/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2279407995695856/
160	Rasmus	Text	Help	13	25/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2279589129011076/
161	Jonathan	Picture	Help	23	24/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278642869105702/

162	Carl-Emil	Picture	Help	9	24/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278952005741455/
163	Micke	Text	Help	8	24/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278651742438148/
164	Dennis	Text	Help	10	24/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278972612406061/
165	Christoffer	Text	Help	3	24/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278853999084589/
166	Philip	Picture	Social	8	24/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278937285742927/
167	Christoffer	Text	Customization	15	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278281059141883/
168	Tobias	Text	Customization	4	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278276899142299/
169	David	Text	Customization	8	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278143632488959/
170	Sasha	Text	Help	5	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278290072474315/
171	Rasmus	Text	Help	5	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278241719145817/
172	Kasper	Text	Help	12	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2277889399181049/
173	Jeppe	Text	Sale	11	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2277668732536449/
174	Louis	Text	Tips	77	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278088622494460/
175	Kristian	Text	Tips	11	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278183909151598/
176	Kiryl	Text	Tips	35	23/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2278144365822219/
177	Mikkel	Text	Help	10	22/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2277417065894949/
178	Sebastian	Picture	Help	36	21/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2276691612634161/
179	Andreas	Picture	Social	29	21/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2276396969330292/

180	Jeppe	Link	Social	7	20/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2275969782706344/
181	Soundboks	Picture	Competition	486	19/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2275114199458569/
182	Sune	Text	Help	7	19/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2275255612777761/
183	Loke	Video	Help	7	19/02/2020	https://www.facebook.com/loke.lundlindehammer/videos/561424157794603/
184	Philip	Video	Help	28	19/02/2020	https://www.facebook.com/philip.iwersen.10/videos/630106151056187/
185	Arthur	Text	Help	3	18/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2274320746204581/
186	Aksel	Link	Social	3	18/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2274487616187894/
187	Markus	Text	Social	42	18/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2274429186193737/
188	Philip	Video	Social	21	18/02/2020	https://www.facebook.com/philip.iwersen.10/videos/629741437759325/
189	Bertram	Picture	Customization	11	17/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2273930799576909/
190	Markus	Text	Customization	5	17/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2273765712926751/
191	Philip	Video	Customization	69	17/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2273601686276487/
192	Jonas	Picture	Help	9	17/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2273754459594543/
193	Christian	Text	Help	3	17/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2273924812910841/
194	Casper	Picture	Customization	26	15/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2272374449732544/
195	Daniel	Text	Help	4	15/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2272351749734814/
196	Kasper	Picture	Help	8	14/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2271698276466828/
197	Rolf	Text	Help	18	14/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2271785076458148/

198	Henry	Text	Help	19	14/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2271730339796955/
199	Mikkel	Text	Help	15	14/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2271779586458697/
200	Mathias	Text	Customization	10	13/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2270578033245519/
201	Arthur	Video	Customization	20	13/02/2020	https://www.facebook.com/100012970909348/videos/860956174346738/
202	Viet	Text	Help	15	13/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2270696356567020/
203	Micke	Text	Help	3	13/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2270752213228101/
204	Soundboks	Text	Firm-post	115	12/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2269919783311344/
205	Sebastian	Video	Help	5	12/02/2020	https://www.facebook.com/sebastian.klein.397948/videos/189379552131788/
206	Morten	Picture	Sale	15	12/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2270091476627508/
207	Noah	Video	Help	30	11/02/2020	https://www.facebook.com/noah.hansen.739/videos/2573992776191473/
208	Thomas	Link	Social	2	11/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2269471016689554/
209	Victor	Text	Customization	4	10/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2268740000095989/
210	Rasmus	Text	Help	9	10/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2268899286746727/
211	Lucas	Video	Help	11	10/02/2020	https://www.facebook.com/lucas.lichtenstein.04/videos/2702595466527911/
212	Claes	Picture	Help	16	09/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2268046036832052/
213	Oliver	Text	Customization	17	08/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2267115900258399/
214	Claes	Text	Help	12	08/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2267336856902970/
215	Steffen	Text	Help	4	08/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2267280833575239/

216	Soundboks	Picture	Competition	295	07/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2266508600319129/
217	Tobias	Picture	Help	8	07/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2266490053654317/
218	Ida	Text	Help	24	07/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2266676300302359/
219	Aksel	Video	Social	11	07/02/2020	https://www.facebook.com/aksel.klinge/videos/881433452311707/
220	Soundboks	Link	Firm-post	0	06/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2265676080402381/
221	Mathiasfido	Picture	Help	5	06/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2265515380418451/
222	Tobias	Link	Tips	14	06/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2265706097066046/
223	Frederic	Text	Customization	13	05/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264912147145441/
224	Philip	Picture	Help	54	05/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264986203804702/
225	Jonas	Picture	Help	34	05/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264977903805532/
226	Jakob	Text	Help	11	05/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2265049560465033/
227	Soundboks	Text	Competition	2	04/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264405240529465/
228	Valdemar	Text	Customization	5	04/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264201610549828/
229	David	Picture	Help	52	04/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264219987214657/
230	Patrick	Text	Help	25	04/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264553733847949/
231	Jeppe	Text	Help	3	04/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264279900541999/
232	Halfdan	Video	Praise	0	04/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264360260533963/
233	Magnus	Video	Social	0	04/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2264612007175455/

234	Oliver	Picture	Customization	33	03/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2263799497256706/
235	William	Text	Help	4	03/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2284621741841148/
236	Rasmus	Text	Help	29	03/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2263563813946941/
237	Nicolai	Picture	Tips	31	02/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2263172310652758/
238	Nicolas	Picture	Help	21	01/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2262344597402196/
239	Frederik	Text	Help	6	01/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2262617504041572/
240	Noah	Text	Help	17	01/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2262507027385953/
241	Dennis	Text	Help	5	01/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2262504104052912/
242	Tobias	Text	Help	6	01/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2262412697395386/
243	Mads	Video	Help	15	01/02/2020	https://www.facebook.com/100009948091651/videos/1077425162599077/
244	Nikolaj	Text	Social	13	01/02/2020	https://www.facebook.com/groups/1590382567931739/permalink/2262356204067702/
245	Louis	Picture	Customization	6	31/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2261753970794592/
246	Anders	Text	Help	2	31/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2261655377471118/
247	Bertram	Video	Help	49	31/01/2020	https://www.facebook.com/bertram.svensson/videos/904126123352784/
248	Mathias	Text	Help	4	30/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2260854980884491/
249	Tobias	Link	Tips	3	30/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2260779274225395/
250	Philip	Picture	Help	9	29/01/2020	https://www.facebook.com/photo?fbid=2491037521213492&set=gm.2260224040947585
251	Tobias	Text	Help	4	29/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2260257274277595/

252	Jacob	Text	Help	37	29/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2260032400966749/
253	Mathiasfido	Text	Help	8	29/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2260267967609859/
254	Mads	Text	Help	11	29/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2260122077624448/
255	Morten	Text	Tips	11	29/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2260282467608409/
256	Soundboks	Picture	Competition	107	28/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2258731087763547/
257	Mathiasfido	Picture	Help	8	28/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2259682364335086/
258	Samuel	Picture	Help	8	28/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2259148167721839/
259	Christoffer	Text	Help	16	28/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2259739414329381/
260	Anders	Picture	Tips	39	28/01/2020	https://www.facebook.com/photo?fbid=3405559302848385&set=gm.2259512531018736
261	Oliver	Text	Customization	4	27/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2259020064401316/
262	Soundboks	Link	Firm-post	16	27/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2258779207758735/
263	Marcus	Text	Help	5	26/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2258203861149603/
264	Claus	Text	Help	2	26/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2257947021175287/
265	Hjalte	Picture	Help	10	25/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2257393121230677/
266	Daniel	Text	Help	5	25/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2257294427907213/
267	Christian	Link	Social	13	25/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2257258951244094/
268	Johannes	Video	Social	0	25/01/2020	https://www.facebook.com/ThadCastl3/videos/10222123431618170/
269	Christian	Picture	Customization	44	24/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2256607404642582/

270	Soundboks	Text	Firm-post	49	24/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2256416507995005/
271	Frederik	Video	Help	39	24/01/2020	https://www.facebook.com/Frederik19123/videos/1001174266936102/
272	Louis	Text	Praise	17	24/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2256296171340372/
273	Andreas	Picture	Social	0	24/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2256794754623847/
274	Mathiasfido	Picture	Social	2	24/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2256704521299537/
275	Morten	Text	Help	20	23/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2255574958079160/
276	Daniel	Text	Customization	3	22/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2254991681470821/
277	Rasmus	Text	Help	10	22/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2255066731463316/
278	Steffen	Text	Help	6	22/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2255234581446531/
279	Tobias	Picture	Help	8	20/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2253550058281650/
280	Johnny Ngo	Picture	Help	9	19/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2252820435021279/
281	Thomas	Text	Help	11	19/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2252941231675866/
282	Mathias	Video	Help	8	19/01/2020	https://www.facebook.com/mathias.falck.923/videos/777887829385530/
283	Emil	Video	Customization	19	18/01/2020	https://www.facebook.com/emilkrog.dalsgaard/videos/993233417715862/
284	Morten	Text	Help	8	18/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2252441405059182/
285	William	Text	Help	7	17/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2251500711819918/
286	Emil	Picture	Social	10	17/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2251645141805475/
287	Charles	Text	Customization	9	16/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2250640218572634/

288	Kristian	Text	Help	4	16/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2250910728545583/
289	Frederik	Video	Help	10	16/01/2020	https://www.facebook.com/jegerchalmer/videos/2677636109017725/
290	Christian	Link	Social	7	16/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2250828648553791/
291	Soundboks	Link	Firm-post	0	15/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2249620112007978/
292	Jacob	Picture	Help	7	15/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2249897868646869/
293	Nikolaj	Picture	Help	12	15/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2249387872031202/
294	Jeppe	Text	Help	14	15/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2249479255355397/
295	Per	Text	Help	49	15/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2249877985315524/
296	Abishan	Text	Help	45	14/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2248670288769627/
297	Ruben	Text	Social	0	14/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2248700118766644/
298	Mathiasfido	Text	Social	40	13/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2247546638881992/
299	Tobias	Video	Social	3	12/01/2020	https://www.facebook.com/tobias.floordahlfelt/videos/1540755199409076/
300	Noah	Text	Help	8	11/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2246017699034886/
301	Emil	Text	Help	8	11/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2245779099058746/
302	Tobias	Picture	Social	0	11/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2245902459046410/
303	Louis	Text	Social	12	10/01/2020	https://www.facebook.com/louismorgen.laursen/videos/217978649225603/
304	Andy	Text	Help	21	09/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2244131522556837/
305	Jeppe	Text	Help	56	09/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2243864555916867/

306	Frederik	Picture	Praise	0	09/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2244049839231672/
307	Jeppe	Picture	Help	21	08/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2243188922651097/
308	Johannes	Text	Help	22	08/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2243200592649930/
309	Hassan	Text	Help	19	08/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2242940022675987/
310	Frederic	Video	Help	9	08/01/2020	https://www.facebook.com/100031379445159/videos/177127026676611/
311	Halfdan	Picture	Praise	19	08/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2243137152656274/
312	Nickolaj	Picture	Help	15	07/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2242356056067717/
313	Victor	Picture	Help	22	07/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2242330449403611/
314	Tommy	Text	Help	8	07/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2242164672753522/
315	Mathias	Picture	Social	7	07/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2242442482725741/
316	Soundboks	Picture	Firm-post	11	06/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2241390802830909/
317	Jacob	Picture	Help	30	06/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2241516496151673/
318	Andreas	Picture	Help	4	06/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2241436002826389/
319	Mads	Link	Tips	14	06/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2241307962839193/
320	Patrick	Picture	Customization	0	04/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2239401379696518/
321	Noah	Text	Customization	8	04/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2239440836359239/
322	Valdemar	Text	Help	9	04/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2239418086361514/
323	David	Video	Help	24	04/01/2020	https://www.facebook.com/100008464756899/videos/2285662335059236/

324	Jacob	Video	Help	29	04/01/2020	https://www.facebook.com/jacob.benfeldt/videos/517905322411736/
325	Mikkel	Picture	Help	43	03/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2238896323080357/
326	Dennis	Text	Help	9	03/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2238449453125044/
327	Noah	Text	Help	4	03/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2238858803084109/
328	Esben	Text	Help	5	03/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2238775303092459/
329	Victor	Video	Help	7	03/01/2020	https://www.facebook.com/100012006197583/videos/794339020976297/
330	Lauge	Link	Tips	0	03/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2238898619746794/
331	Victor	Text	Tips	0	03/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2238821933087796/
332	Justas	Picture	Help	4	02/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2237778626525460/
333	Jacob	Text	Help	5	02/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2237924283177561/
334	Benjamin	Text	Help	7	02/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2237271216576201/
335	Louis	Text	Help	2	02/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2237830776520245/
336	Niclas	Video	Help	10	02/01/2020	https://www.facebook.com/niclas.johansen.98/videos/2431262167133588/
337	Hjalte	Picture	Help	17	01/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2237044786598844/
338	Kristian	Picture	Help	62	01/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2236913519945304/
339	Victor	Text	Help	14	01/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2236955953274394/
340	Ida	Text	Help	26	01/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2236699229966733/
341	Emil	Text	Help	10	01/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2236827456620577/

342	Hans-Christian	Picture	Help	30	01/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2236191506684172/
343	Mikkel	Picture	Social	2	01/01/2020	https://www.facebook.com/groups/1590382567931739/permalink/2236779866625336/
344	Mattis	Picture	Customization	51	31/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2234775330159123/
345	Johnny Ngo	Video	Help	7	31/12/2019	https://www.facebook.com/JohnnyN03/videos/1230495477142218/
346	Ida	Text	Social	18	31/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2235735400063116/
347	Simon	Picture	Social	11	31/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2235879923381997/
348	Fredric	Text	Social	10	31/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2235593036744019/
349	Johnny Ngo	Text	Customization	14	30/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2234799083490081/
350	Aksel	Picture	Help	18	30/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2234627213507268/
351	Emil	Text	Help	10	30/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2234872500149406/
352	Jacob	Text	Help	15	30/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2235020723467917/
353	Johnny Ngo	Video	Help	4	30/12/2019	https://www.facebook.com/JohnnyN03/videos/1230009837190782/
354	Daniel	Text	Social	25	30/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2234983433471646/
355	Casper	Text	Help	23	29/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2234119853558004/
356	Abishan	Text	Help	37	29/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2233554696947853/
357	William	video	Help	22	29/12/2019	https://www.facebook.com/william.andersen.5243/videos/78064132608854/
358	Malte	Link	Tips	0	29/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2233641926939130/
359	Johannes	Text	Help	38	28/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2232909563679033/

360	Sigurd	Text	Help	0	28/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2232960213673968/
361	Kristoffer	Text	Help	7	28/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2232770293692960/
362	Christian	Text	Help	5	28/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2232790603690929/
363	Lasse	Text	Help	5	28/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2232475480389108/
364	Simon	Video	Help	17	27/12/2019	https://www.facebook.com/simon.munkholm.7/videos/2411010775895383/
365	Elias	Video	Social	73	27/12/2019	https://www.facebook.com/elias.starberg/videos/559713048212656/
366	Jesper	Link	Help	0	26/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2230870330549623/
367	Oliver	Picture	Help	14	26/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2231395060497150/
368	Kim	Picture	Social	0	26/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2319553611681294/
369	Marcus	Text	Customization	3	25/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2229566060680050/
370	Lukas	Text	Help	8	25/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2229894813980508/
371	Andreas	Text	Help	8	25/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2230033787299944/
372	Mathiasfido	Video	Help	34	25/12/2019	https://www.facebook.com/mathiasfido.gaming.9/videos/182169406237309/
373	Janice	Text	Help	7	24/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2229510754018914/
374	Andreas	Text	Help	43	24/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2228680674101922/
375	Mathiasfido	Video	Help	18	24/12/2019	https://www.facebook.com/mathiasfido.gaming.9/videos/182080969579486/
376	Mathiasfido	Picture	Praise	12	24/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2229506067352716/
377	Magnus	Text	Social	2	24/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2229250130711643/

378	Frederik	Picture	Social	47	24/12/2019	https://www.facebook.com/groups/1590382567931739/?post_id=2229214464048543
379	Kristian	Video	Customization	153	23/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2228395584130431/
380	Soundboks	Video	Firm-post	42	23/12/2019	https://www.facebook.com/mads.soundboks.5/videos/428882904686842/
381	Tobias	Picture	Help	15	23/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2228124907490832/
382	Jacob	Picture	Help	52	23/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2228276950808961/
383	Jacob	Text	Help	4	23/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2228334027469920/
384	Soundboks	Video	Competition	77	22/12/2019	https://www.facebook.com/mads.soundboks.5/videos/427922981449501/
385	Soundboks	Picture	Firm-post	9	22/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2227127437590579/
386	Mathiasfido	Text	Help	5	22/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2227177457585577/
387	Mike	Text	Social	16	22/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2227162720920384/
388	Rasmus	Picture	Help	5	21/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2226656960970960/
389	Kasper	Text	Help	19	21/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2226655110971145/
390	Sebastian	Text	Help	13	21/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2226454857657837/
391	Laust	Text	Help	4	21/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2226782657625057/
392	Phillip	Text	Help	20	21/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2226602810976375/
393	Mix	Picture	Customization	4	20/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2225301424439847/
394	Mikkel	Picture	Help	19	20/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2225831684386821/
395	Tobias	Picture	Help	20	20/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2225622574407732/

396	Johnny	Text	Help	10	20/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2225789194391070/
397	Jens	Text	Help	7	20/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2225488297754493/
398	Louis	Picture	Help	9	19/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2224729061163750/
399	Magnus	Text	Help	7	19/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2224566817846641/
400	Robert	Text	Help	1	19/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2224811781155478/
401	Magnus	Video	Help	13	19/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2224802661156390/
402	Lukas	Picture	Tips	55	19/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2224603011176355/
403	Benjamin	Video	Customization	11	18/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2224023294567660/
404	Soundboks	Link	Firm-post	33	18/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2223736977929625/
405	Patrick	Picture	Social	0	18/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2223571004612889/
406	Emil	Picture	Tips	5	18/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2224051784564811/
407	Tobias	Picture	Customization	23	17/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2222903841346272/
408	Magnus	Text	Help	27	17/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2223091794660810/
409	Rasmus	Text	Help	12	17/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2223109377992385/
410	Marcus	Text	Help	10	17/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2223196841316972/
411	Magnus	Text	Help	32	17/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2222932701343386/
412	Per	Picture	Customization	18	16/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2222016481435008/
413	Mike	Text	Help	44	16/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2222260994743890/

414	Jacob	Text	Help	15	16/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2221882324781757/
415	Mathias	Text	Help	5	16/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2221847114785278/
416	Soundboks	Video	Competition	74	15/12/2019	https://www.facebook.com/mads.soundboks.5/videos/420940015481131/
417	Tobias	Picture	Customization	7	15/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2220479778255345/
418	Tobias	Picture	Help	8	15/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2221170301519626/
419	Mikkel	Text	Help	16	15/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2221340561502600/
420	Frederic	Text	Help	14	15/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2220821364887853/
421	Benjamin	Video	Customization	19	14/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2220130711623585/
422	John	Picture	Customization	19	14/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2220220444947945/
423	Elias	Picture	Help	63	14/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2220432418260081/
424	Lucas	Video	Help	56	14/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2220435531593103/
425	Fredrik	Video	Social	20	14/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2219573451679311/
426	Alexander	Video	Help	13	13/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2219300788373244/
427	Christoffer	Text	Customization	10	12/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2218183021818354/
428	Malte	Text	Customization	9	12/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2218304438472879/
429	Micke	Text	Help	4	12/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2218577405112249/
430	Louis	Text	Help	1	12/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2218303561806300/
431	Jeppe	Text	Help	37	10/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2216068162029840/

432	Andre	Text	Help	11	10/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2216349315335058/
433	Johannes	Video	Inspiration	0	10/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2215907122045944/
434	Casper	Picture	Tips	13	10/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2215782988725024/
435	Soundboks	Video	Competition	11	09/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2215469095423080/
436	Soundboks	Text	Firm-post	4	09/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2215265238776799/
437	Christoffer	Link	Help	11	09/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2214862412150415/
438	Andre	Text	Help	14	09/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2215680382068618/
439	Soundboks	Video	Competition	277	08/12/2019	https://www.facebook.com/mads.soundboks.5/videos/415336462708153/
440	Magnus	Text	Help	9	08/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2214571835512806/
441	Sasha	Text	Help	28	08/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2214579725512017/
442	Rasmus	Picture	Customization	30	07/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2213558615614128/
443	Tobias	Picture	Help	25	07/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2213288695641120/
444	Frederik	Picture	Help	37	07/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2215600038743319/
445	Thomas	Text	Help	18	07/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2213258812310775/
446	Tonny	Text	Help	2	07/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2213481568955166/
447	Christian	Video	Help	13	07/12/2019	https://www.facebook.com/christian.dahm.14/videos/1443859282456929/
448	Andreas	Picture	Praise	31	07/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2213556288947694/
449	Patrick	Picture	Social	0	07/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2213867972249859/

450	Soundboks	Picture	Firm-post	9	06/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2212422715727718/
451	Per	Picture	Help	50	06/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2212794219023901/
452	Tobias	Picture	Help	5	06/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2212384692398187/
453	Rasmus	Text	Help	10	06/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2212876659015657/
454	Thor	Text	Help	0	06/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2212829192353737/
455	Mikkel	Picture	Social	15	06/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2212545935715396/
456	Emil	Picture	Customization	15	05/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2211935535776436/
457	Sofus	Text	Help	42	05/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2211970499106273/
458	Kristian	Text	Help	6	05/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2211464099156913/
459	Jeppe	Text	Help	3	05/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2211623042474352/
460	Casper	Picture	Social	86	05/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2211390849164238/
461	Soundboks	Picture	Firm-post	32	04/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2210776832558973/
462	Mathias	Text	Help	12	04/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2211056645864325/
463	Lucas	Text	Help	3	04/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2211018662534790/
464	Rasmus	Video	Help	3	04/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2210628685907121/
465	Tobias	Text	Customization	23	03/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2209680979335225/
466	Jens	Text	Help	2	03/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2210233699279953/
467	Andreas	Video	Help	18	03/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2210103315959658/

468	Jeppe	Picture	Praise	28	03/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2210246002612056/
469	Benjamin	Text	Help	0	02/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2208917392744917/
470	Tim	Link	Social	2	02/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2208736126096377/
471	Soundboks	Video	Competition	200	01/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206465469656776/
472	Jacob	Picture	Help	22	01/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2207683616201628/
473	Rasmus	Text	Help	5	01/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2208210006148989/
474	Oliver	Video	Help	18	01/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2208185302818126/
475	Christian	Link	Social	12	01/12/2019	https://www.facebook.com/groups/1590382567931739/permalink/2208042366165753/
476	Jeppe	Link	Help	8	30/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2207561156213874/
477	Louis	Picture	Help	6	30/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2207180179585305/
478	Andreas	Text	Help	6	30/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2207251402911516/
479	Kasper	Video	Help	6	30/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2207146849588638/
480	Soundboks	Video	Competition	81	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206292833007373/
481	Malte	Text	Customization	8	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206323086337681/
482	Soundboks	Link	Firm-post	1	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206393862997270/
483	Frederik	Picture	Help	19	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206604832976173/
484	Thomas	Text	Help	15	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206483296321660/
485	Markus	Text	Help	15	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206483156321674/

486	Magne	Text	Help	11	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206323316337658/
487	Malte	Text	Help	14	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206707746299215/
488	Daniel	Text	Help	6	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206508392985817/
489	Jacob	Text	Help	14	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206564762980180/
490	Rasmus	Text	Help	4	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206383872998269/
491	Noah	Video	Help	14	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206695669633756/
492	Mathias	Video	Praise	12	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206523782984278/
493	Martin	Video	Social	11	29/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2206395369663786/
494	Jonas	Text	Customization	3	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205771913059465/
495	Soundboks	Text	Firm-post	26	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204755179827805/
496	Malte	Text	Help	2	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205753709727952/
497	Mikkel	Text	Help	6	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205621123074544/
498	Joakim	Text	Help	28	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205614879741835/
499	Kasper	Text	Help	9	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205727556397234/
500	Aksel	Text	Help	9	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205494243087232/
501	Christian	Text	Help	5	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205460303090626/
502	Niklas	Text	Help	5	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205547523081904/
503	Viktor	Text	Help	6	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205532976416692/

504	Marius	Video	Help	14	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205667573069899/
505	Mikkel	Picture	Social	25	28/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2205380229765300/
506	Malthe	Picture	Customization	9	27/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204493549853968/
507	Soundboks	Picture	Firm-post	178	27/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204611363175520/
508	Rasmus	Text	Help	0	27/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204772943159362/
509	Jonas	Text	Help	3	27/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204129849890338/
510	Emilija	Video	Help	18	27/11/2019	https://www.facebook.com/emilija.bagdonavicate/videos/2526920004221906/
511	Jonas	Video	Help	11	27/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204949869808336/
512	Kasper	Picture	Social	15	27/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204935556476434/
513	Louis	Picture	Social	0	27/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204914779811845/
514	Magnus	Text	Customization	12	26/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204098476560142/
515	Soundboks	Text	Firm-post	14	26/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2203744966595493/
516	Asger	Text	Help	4	26/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2203833529919970/
517	Nicolas	Text	Help	3	26/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204071509896172/
518	Filip	Picture	Praise	60	26/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2204049763231680/
519	Soundboks	Picture	Firm-post	50	25/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2202683116701678/
520	Silas	Text	Help	7	25/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2202741026695887/
521	Emil	Text	Help	20	24/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2202268240076499/

522	Mike	Text	Help	20	23/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2201022076867782/
523	Martin	Text	Help	7	23/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2201240323512624/
524	Simon	Text	Help	4	23/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2201031973533459/
525	Jonathan	Text	Help	5	23/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2201200103516646/
526	Tobias	Text	Help	6	23/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2201018506868139/
527	Sebastian	Text	Help	28	23/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2200939266876063/
528	Chano	Text	Help	12	23/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2200627996907190/
529	Michael	Video	Praise	18	23/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2201454883491168/
530	Daniel	Video	Praise	24	23/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2200904290212894/
531	Soundboks	Link	Firm-post	1	22/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2200230950280228/
532	Morten	Picture	Praise	78	22/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2200322993604357/
533	Andreas	Text	Praise	3	22/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2200364540266869/
534	Daniel	Text	Social	30	22/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2200485326921457/
535	Soundboks	Link	Firm-post	23	21/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2199295507040439/
536	Lukas	Text	Help	3	21/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2199412507028739/
537	Lucas	Text	Customization	3	20/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2198218303814826/
538	Soundboks	Picture	Firm-post	3	20/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2198387743797882/
539	Mikkel	Text	Help	4	20/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2198364467133543/

540	Christoffer	Picture	Customization	30	19/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2197253650577958/
541	Jørgen	Text	Help	3	19/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2197273583909298/
542	Marcus	Text	Help	14	19/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2197526360550687/
543	William	Picture	Customization	26	18/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2196732740630049/
544	Ndonje	Picture	Customization	11	18/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2196953823941274/
545	Lukas	Link	Help	18	18/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2196888760614447/
546	Asger	Video	Help	11	17/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2195929927376997/
547	Søren	Text	Help	5	16/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2194763584160298/
548	Jeppe	Video	Help	9	16/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2195123974124259/
549	Simon	Video	Social	1	16/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2195164254120231/
550	Alexander	Text	Customization	16	15/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2194058150897508/
551	Nick	Video	Customization	54	15/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2194025254234131/
552	Emias	Text	Help	12	15/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2194346010868722/
553	Emil	Text	Help	9	15/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2194203637549626/
554	Emias	Video	Help	6	15/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2194347487535241/
555	Malthe	Text	Help	22	14/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2193104907659499/
556	Jeppe	Text	Help	11	14/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2192774274359229/
557	Victor	Text	Customization	13	13/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2192509561052367/

558	Mads	Text	Help	11	13/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2192509561052367/
559	Sebastian	Text	Help	20	13/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2192526061050717/
560	Benjamin	Text	Help	31	13/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2192201021083221/
561	Hjalte	Video	Social	35	13/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2192285854408071/
562	Soundboks	Video	Firm-post	5	12/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2191699987799991/
563	Tobias	Link	Praise	0	12/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2191696304467026/
564	Martin	Link	Social	11	12/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2191510407818949/
565	Magnus	Text	Help	15	11/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2191025231200800/
566	Morten	Text	Help	3	11/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2190887924547864/
567	Arvin	Text	Help	4	11/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2190582661245057/
568	Aksel	Text	Help	43	10/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2190026404634016/
569	Mike	Text	Help	11	10/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2189845734652083/
570	Oliver	Text	Social	70	10/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2189866154650041/
571	Jeppe	Video	Social	2	10/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2190167257953264/
572	Mike	Text	Help	15	09/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2189301754706481/
573	Emil	Text	Help	14	09/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2188978734738783/
574	Frederik	Text	Help	4	09/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2189241071379216/
575	Eskild	Video	Help	20	09/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2189089958060994/

576	Mads	Video	Help	8	08/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2188408981462425/
577	Peter	Video	Social	2	08/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2188169998152990/
578	Soundboks	Text	Firm-post	3	07/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2187333671569956/
579	Anker	Picture	Help	20	07/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2187584998211490/
580	Nicolai	Text	Help	8	07/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2187111031592220/
581	Alexander	Text	Help	14	07/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2187408111562512/
582	Soundboks	Text	Firm-post	19	06/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2186810798288910/
583	Andreas	Picture	Help	16	06/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2186665228303467/
584	Jonathan	Text	Help	59	06/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2186480328321957/
585	Soundboks	Picture	Firm-post	14	05/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2185860665050590/
586	Mads	Text	Help	10	05/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2185854138384576/
587	Tobias	Text	Help	13	05/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2186226915013965/
588	Tobias	Text	Help	5	05/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2186039815032675/
589	Mads	Text	Help	17	05/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2186151748354815/
590	Johannes	Picture	Inspiration	0	05/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2185868771716446/
591	Steffan	Picture	Praise	7	05/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2185913388378651/
592	Mattis	Link	Social	23	05/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2185975031705820/
593	Rasmus	Text	Customization	6	04/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2185130745123582/

594	Tobias	Picture	Help	20	04/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2185397755096881/
595	William	Video	Help	8	04/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2185318335104823/
596	Thomas	Text	Help	21	02/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2183362301967093/
597	Alexander	Text	Help	19	02/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2183069998662990/
598	Morten	Text	Help	0	02/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2183347831968540/
599	Soundboks	Text	Firm-post	54	01/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2182589352044388/
600	Soundboks	Text	Firm-post	11	01/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2182761802027143/
601	Victor	Text	Help	4	01/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2182931565343500/
602	Benjamin	Picture	Inspiration	12	01/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2182968345339822/
603	Mads	Picture	Social	13	01/11/2019	https://www.facebook.com/groups/1590382567931739/permalink/2182735882029735/
604	Marius	Text	Help	7	31/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2182103482092975/
605	Alexander	Text	Help	12	31/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2181878625448794/
606	Victor	Video	Help	10	30/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2180905098879480/
607	Benjamin	Picture	Inspiration	38	30/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2181253582177965/
608	Mikkel	Video	Inspiration	3	30/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2180965552206768/
609	Tobias	Video	Help	4	28/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2179750802328243/
610	Andreas	Text	Tips	21	28/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2179855808984409/
611	Vilhelm	Text	Customization	6	27/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2178739295762727/

612	Jeppe	Text	Help	7	27/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2179035615733095/
613	Christian	Link	Social	2	27/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2178699029100087/
614	Kristian	Link	Social	3	27/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2178340245802632/
615	Oscar	Video	Help	5	26/10/2019	https://www.facebook.com/100025278843109/videos/509526909899933/
616	Magnus	Picture	Social	13	26/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2178282615808395/
617	Soundboks	Text	Competition	102	25/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2177150415921615/
618	Oliver	Text	Customization	5	25/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2177251525911504/
619	Magnus	Picture	Help	6	25/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2177250165911640/
620	Søren	Text	Help	5	25/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2177220459247944/
621	Malte	Text	Help	37	25/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2177228439247146/
622	Jonathan	Video	Social	20	25/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2177022265934430/
623	Mathias	Text	Help	1	24/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2176428119327178/
624	Soundboks	Link	Firm-post	4	23/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2175506026086054/
625	Adam	Text	Help	9	23/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2175858776050779/
626	Mads	Text	Help	3	22/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2175017969468193/
627	Jeppe	Link	Social	7	21/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2173283032975020/
628	Rasmus	Text	Help	12	20/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2167843923518931/
629	Rasmus	Picture	Help	2	19/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2172163813086942/

630	Noah	Text	Help	11	19/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2171889316447725/
631	Casper	Text	Help	12	19/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2172159116420745/
632	Kristoffer	Text	Help	34	19/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2171788433124480/
633	Tobias	Picture	Tips	14	19/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2171837823119541/
634	Michael	Text	Tips	2	19/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2171770773126246/
635	Kevin	Picture	Help	16	18/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2170742773229046/
636	Daniel	Text	Help	17	18/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2170926039877386/
637	Kevin	Text	Social	19	18/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2171139059856084/
638	Soundboks	Picture	Firm-post	103	17/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2170214139948576/
639	Khalid	Text	Help	7	17/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2170449109925079/
640	Tobias	Text	Social	4	17/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2170498479920142/
641	Christian	Text	Customization	8	16/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2169541320015858/
642	Soundboks	Text	Firm-post	17	16/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2169357656700891/
643	Noah	Text	Help	11	16/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2169350320034958/
644	Jonas	Text	Help	0	16/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2169697183333605/
645	Jens-Christian	Video	Help	18	16/10/2019	https://www.facebook.com/jenschristian.fjellerupmadsen/videos/700310793800007/
646	Oliver	Text	Social	10	16/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2169663573336966/
647	Bertram	Text	Help	9	15/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2168525480117442/

648	Soundboks	Text	Competition	26	14/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2167759780194012/
649	Steffan	Text	Help	4	14/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2167577526878904/
650	Klas	Text	Help	3	14/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2167531566883500/
651	Sylvester	Picture	Social	39	14/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2167843923518931/
652	Alexander	Video	Tips	0	14/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2167703423532981/
653	Oliver	Picture	Help	31	13/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2167055350264455/
654	Casper	Text	Help	11	13/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2166862180283772/
655	Jens-Christian	Text	Help	2	13/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2166816450288345/
656	Morten	Text	Help	22	13/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2166724340297556/
657	Tobias	Picture	Social	8	13/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2167053843597939/
658	Mads	Text	Help	8	12/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2166399656996691/
659	Josephine	Link	Social	7	12/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2166185280351462/
660	Tobias	Picture	Help	27	11/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2165357957100861/
661	Klas	Text	Help	8	11/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2165300827106574/
662	Mikkel	Video	Help	9	11/10/2019	https://www.facebook.com/mikkel.siegumfeldt/videos/1165877673599548/
663	Erich	Video	Help	0	11/10/2019	https://www.facebook.com/erich.busch.16/videos/761064037679223/
664	Soundboks	Text	Competition	207	10/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164649233838400/
665	Victor	Text	Customization	7	10/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164642447172412/

666	Andreas	Picture	Help	59	10/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164867263816597/
667	Martin	Text	Help	5	10/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164704120499578/
668	Hjalte	Text	Help	4	10/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164923990477591/
669	Kasper	Text	Help	8	10/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164686897167967/
670	Christian	Picture	Social	22	10/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164850103818313/
671	Johannes	Picture	Social	8	10/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164607860509204/
672	Michael	Text	Social	0	10/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164842320485758/
673	Soundboks	Text	Competition	289	09/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2163958213907502/
674	Jonas	Picture	Customization	11	09/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2164031470566843/
675	Valentin	Picture	Help	51	09/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2163768513926472/
676	Casper	Video	Help	20	09/10/2019	https://www.facebook.com/100008274810989/videos/2480860132199790/
677	Soundboks	Text	Competition	155	08/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2163265637310093/
678	Matias	Picture	Help	16	08/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2163362070633783/
679	Soundboks	Text	Competition	156	07/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2162523667384290/
680	Soundboks	Text	Competition	378	05/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2160242864279037/
681	Soundboks	Text	Competition	137	04/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2160218614281462/
682	Soundboks	Link	Competition	300	03/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2159493221020668/
683	Alexander	Video	Praise	37	03/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2159550114348312/

684	Soundboks	Text	Competition	452	02/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2158798407756816/
685	Soundboks	Link	Competition	578	01/10/2019	https://www.facebook.com/groups/1590382567931739/permalink/2158020747834582/
686	Marcus	Text	Social	17	27/09/2019	https://www.facebook.com/groups/1590382567931739/permalink/2155314981438492/
687	Josephine	Text	Social	30	23/09/2019	https://www.facebook.com/groups/1590382567931739/permalink/2152437948392862/
688	Mathias	Text	Help	15	07/09/2019	https://www.facebook.com/groups/1590382567931739/permalink/2141621682807822/
689	Kasper	Text	Customization	20	23/08/2019	https://www.facebook.com/groups/1590382567931739/permalink/2131685130468144/
690	Casper	Video	Customization	42	24/07/2019	https://www.facebook.com/100008274810989/videos/2467992720153198/
691	Albert	Picture	Customization	291	23/07/2019	https://www.facebook.com/groups/1590382567931739/permalink/2152517711718219/
692	Soundboks	Text	Competition	23	12/07/2019	https://www.facebook.com/groups/1590382567931739/permalink/2106466396323351/
693	Marcus	Text	Help	3	07/07/2019	https://www.facebook.com/groups/1590382567931739/permalink/2103544286615562/
694	Sylvester	Text	Help	43	03/07/2019	https://www.facebook.com/groups/1590382567931739/permalink/2101210970182227/
695	Rasmus	Text	Help	42	11/06/2019	https://www.facebook.com/groups/1590382567931739/permalink/2086753208294670/
696	Frederik	Picture	Customization	91	31/05/2019	https://www.facebook.com/groups/1590382567931739/permalink/2079581402345184/
697	Victor	Video	Help	36	05/02/2019	https://www.facebook.com/groups/1590382567931739/permalink/2015789322057726/
698	Soundboks	Video	Firm-post	0	09/01/2019	https://www.facebook.com/groups/1590382567931739/permalink/2001214323515226/
699	Mads	Video	Help	27	16/12/2018	https://www.facebook.com/groups/1590382567931739/permalink/1987849468185045/
700	Mads	Picture	Help	14	28/02/2018	https://www.facebook.com/groups/1590382567931739/permalink/1799561687013825/

APPENDIX D – FIELD NOTES

Conducted by both authors and divided into the respective codes.

CUSTOMIZATION

15.04.2020 – Magnus

“Lacking inspiration for my sb. Share me a picture of yours”

19 comments with pictures and videos.

30.12.2019 – Johnny

“Yoyo, I need some inspiration to customize my SOUNDBOKS 3, plus some good advice. Recommendations for LED lights? Fire away with your customized Soundboks!!”

14 comments with pictures for inspiration, advice and videos

18.11.2019 – William

“Finally got to do something cool on my grill” with a picture of his SOUNDBOKS.

26 comments and 113 likes

→ Members ask him how he did it and say it looks super cool

→ Even one of the co-founders of SOUNDBOKS, Jesper Thomsen, liked the post. May make William feel seen, appreciated and “in with the crowd”

   Jesper Theil Thomsen og 112 andre

→ The author of the post comments “Thank you so much for the 100 likes, it means a lot and I am so happy you all like it!! ♡👂”

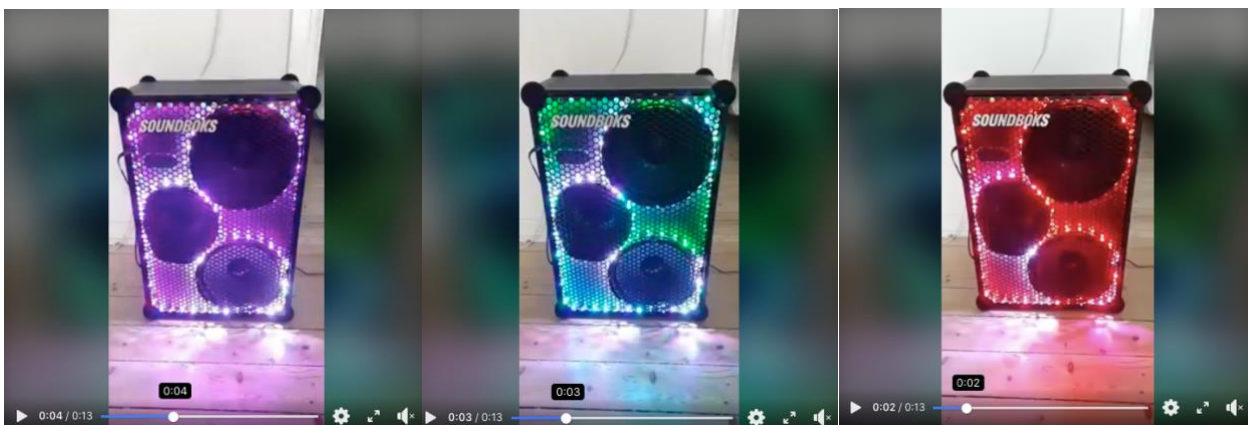
19.11.2019 – Christoffer

“Can we see some custom Soundbokses? I'll go first”

30 comments by members who have made their own personal design on the SOUNDBOKS, as well as some admiration and acclaim by fellow members

15.11.2019 -Nick

Posting video of customized LED-lights on his Soundboks, playing intact with the music.
54 comments.



INSPIRATION

24.12.2019 – Frederik

Picture post: “Just wanted to wish you all a merry Christmas and a happy new year. My SOUNDBOKS is dolled up for New Year’s Eve and ready to host an incredible party. Remember to turn it up to 11.”

47 comments

→ Seems to want acknowledgment from his peers in the group (and he does receive it).

→ Uses SOUNDBOKS' slogan "turn it up to 11"

HELP

19.01.2020 – Thomas

"Quick Question – How can I send a Soundboks by post?"

11 comments:

The members come with several suggestions. Some respond by saying it should be delivered to the posthouse, some suggest wrapping it in like it was when you received it. When the publisher says he threw away the original box he received it in, the other members suggest finding a big moving box to send it in → Seems genuinely interested in helping each other.

06.01.2020 – Jacob

"Does anyone know when this gets back in stock?" Soundboks Backpack.

30 respondents

Answers like:

"It was recently in stock"

"You can choose to get an email/message when it comes back in stock :) Otherwise I think it will just take a month :)"

"I have one in 7500 that you can buy"

09.01.2020 – Jeppe

"CONNECT 2 SOUNDBOKS TOGETHER? Hey Soundboks Community. I'm having a big party on Saturday and need a lot of sound. We have: 1 Soundboks 3 and 2 soundboks 2.

My question is if there are other possibilities to connect the two without using AUX (Which makes the quality poor compared to Bluetooth) Thanks in advance <3"

56 comments w/answers.

01.01.2020 – Hans-Christian

"SB 1 VS SB 2 VS SB 3 VS What else? What would you recommend? Fuck budget.
Happy new year!!!!!"

28.12.2019 – Kristoffer

"I am missing a charger. Is it possible that someone in Skanderborg/Ry can lend me one?"

→ Community helping each other out

16.12.2019 – Jacob

"Help. My SOUNDBOKS doesn't play as loud as it used to... when I put the volume at max, it seems like it's only playing at half power? My battery is fully charged, and the phone is also turned to maximum. Anybody know what could be wrong?"

15 comments:

"It could be your personal hearing is malfunctioned. Try going to a doctor!" → maybe a little harsh, but is sticking up for SOUNDBOKS' quality.

Complaint:

10.12.2019 – Jeppe

His battery broke and he is disappointed that customer support is not living up to what their saying. He says he's had to cancel parties due to this.

→ Community members differ in how they respond. Some of them agree and give him sympathy, while some of the others ask him to deal with it and find other solutions to the problem.

SOCIAL

17.01.2020 – Emil

Posting pictures of many beers with a SOUNDBOKS in the background and writing "Det svinger". A Danish expression, hard to translate and cannot be translated directly, but would possibly be something like "It's on", "let's do it", "party up", "It's rolling"

→ Suggesting a connection to the others, a "we-ness"

10.01.2020 – Louis

Sharing a video of a SOUNDBOKS which he received from the Christmas calendar competition. Members who also received theirs commented on the post.

01.01.2020 – Mikkel

"Happy New Year boys and ladies" A picture of his friends in the streets with a SOUNDBOKS

30.12.2019 – Mattis

“Are you people ready to turn up the music for the party of the year? Share some pictures of your New Year Soundboks” Pictures of his customized Soundboks.

51 comments with members posting their SOUNDBOKS.

24.12.2019 – Frederik

“Just wanted to wish you a merry Christmas and a happy new year. My Soundboks is all fixed up for New Years and ready to hold a bang of a part. Remember to turn up at 11.”

47 comments

24.12.2019 – Magnus

“Merry Christmas everyone. And Merry Soundboks”

05.12.2019 – Casper

Spotify released some data on how frequent each consumer had been in a given period of time, as well as his/her top artists and genres. Casper shared a screenshot of his Spotify data and asked “How does yours look? Have a nice day ☺”.

86 comments where members post their activity

→ one comment goes; “We can conclude that the SOUNBOKS Community listens a lot to Gilli” which indicates a common ground for reference and fellowship (Gilli is a Danish rapper/actor)

10.10.2019 – Johannes

Posting a picture of his SOUNDBOKS next to a big tractor with description “King Of The North” 141 likes and 8 comments.

12.01.2020 – Tobias D.

“Hope everyone has a dope weekend”

Video of himself skating over a SOUNDBOKS.

11.01.2020 – Tobias S.

“Happy Saturday” - Picture of off-road driving with SOUNDBOKS

31.12.2019 – Simon

“Like if you listen to the Queen’s New Year’s speech on your SB.”

Picture of himself with a SOUNDBOKS in front on the TV.

48 likes

21.10.2019 - Jeppe

Linking to a YOUTUBE video of someone presenting a fake SOUNDBOKS with the text

«Så er soundbox 4 udkommet 🤪🤪🤪» translated to «Then Soundbox 4 has been

released 🤪🤪🤪» Members joking in the comment section and stating ironically “It’s so cool”.

One interaction goes: Lukas “Fuck I’m going to buy this one when it releases, does anyone know when it’s released?” Jens answers: “It’s out already bro” Lukas respond: “I’m ordering it now then” Jens “haha”

Alle

😂 12

👍 6

😱 1

Playlists

(Shared rituals around Music)

16.01.2020 – Christian

Links to Soundcloud and writes that he just made a new trap song, that he wants to share with the community. Further, he says that he would be glad to receive some feedback, as it is his first trap song. The song is perfect to play on a SOUNDBOKS as the base hits hard. Members comes with comments like “Way better than expected”, “insane” → Supportive environment.

25.01.2020 – Christian

Links to a newly released song on Soundcloud, asking for constructive feedback. Members commenting “Too insanely well made”, “Put that banger on Spotify”, “Sounds sick”

13.10.2019 - Tobias

“What song plays best on your speaker? On mine it is this one” 8 comments with pictures of the members songs.

SALE

03.04.2020 – Ndonje

“soundboks1 for sale with full led installation, 2700kr, write me.”

9 comments

<https://www.facebook.com/groups/1590382567931739/permalink/2307128642923791/>

→ Is technically against the rules, but nobody seems to enforce it.

PRODUCT IDEA

29.03.2020 – Lucas

“I’m just saying, would really like to see Soundboks make a “soundbund” so we can have some more bass for the totally crazy parties. Should preferably be as easy to connect to as the new sb3’s. Would totally rib them for a couple of those, if they did make them 🤔 Anybody vote yes?”

28 comments and 27 likes

→ By “soundbund” he means a so called sub-woofer

→ Members comment in agreement “Hear, hear!! 🙌”, and one even comes up with a name for it that suits with the SOUNDBOKS naming history: “You could also call it subboks! Love the idea!”

<https://www.facebook.com/groups/1590382567931739/permalink/2303278143308841/>

TIPS

19.12.2019 - Lukas

Picture of App interface: “How does your equalizer settings look?”

→ Looking for recommendations as to how the equalizer is best setup, as well as to show how he himself had set it.

55 comments and pictures on how they have decided to do it and which type of music each variation fits to (some level of technical advance)

23.02.2020 – Louis

Very long post, but first part: “!!! Important !!! Hey everybody, I’ve had a bad experience with the business Cuztom and just wanted you to know before you decide to use them (...)”. He continues by explaining it in depth and proving it by showing screenshots of his conversations with the company.

75 comments and 69 likes

→ They all support him in his case and contribute with their own experiences. It also turns out the business is closing down and they are all happy about that.

→ Many chose to “bump” the thread in order for it to stay on top of the feed for a longer period of time and so more people could see it.

<https://www.facebook.com/groups/1590382567931739/permalink/2278088622494460/>

FIRM-POST

15.04.2020 - Soundboks

“Help us reach 1.000 Trustpilot reviews (and preferably a bit more;)”

If you have not done it already, we would appreciate your time to review us on Trustpilot. Comment a “star” emoji when done, and we will send stickers to 3 random selected. Thank you for your support!”

124 comments with stars, which indicate a supportive environment.

15.01.2020 - Soundboks

“SOUNDBOKS community Hosts”. Consumers telling their story.

Don't give a fox – a group of skaters with 12 girls. Sponsored by Soundboks.

27.02.2020 - Mads Soundboks

“Roskilde is out with their full program! Let me hear what you think. Rate the program from 1-5 stars, where 5 is the best. Also write what you are looking most forward to” 38 comments with ratings.

COMPETITION

“The result!?!?”

- A sick dancefloor with uncontrollable urge to dance
- No hesitation to talk and act freely
- Strangers become friends
- Age just truly did not matter
- 4 people getting bald and much more!

Now that's how to live by the SOUNDBOKS mantra “Break Through The Noise” – a lifestyle of breaking down social barriers and set ourselves free in a party setting, wouldn't you say?”

Advent challenges

Advent Challenge #4 – Break Through Another Crappy New Years.

Advent Challenge #3 – Break Through the Same Old Songs – Challenged to make a small Christmas performance, where you either sing, dance or do something. Bonus points for gathering a big group.

10-days giveaway challenge

#1- Post a picture of your Soundboks

#2 – Post your favorite GIF

#4 – Which song should we add to our playlist?

#5 – Post a picture of SOUNDBOKS and an animal (extra points for rarity)

#7 – Post a creative way of using your SOUNDBOKS (cheer, table etc)

#10 – Asking for a favour – Vote for SOUNDBOKS in the NORDIC Startup Awards.

06.01.2020 Soundboks Winner of Advent Challenge #4 – “Break through Another Crappy New Year’s”.

IG post of winner:

We (Fredrik & I) hosted 35 strangers, and few friends for our NYE party. With in total 10 different nationalities at the age span of 16 to 32. Some being from France, Italy and even India. True discomfort, and Yes Theory Style. But why?? We were inspired by the event at Soundboks HQ, hosted by Hjalte, where it was shown that we need nothing other than ourselves and an open mindset to feel connected and free at a party. And that’s why, we DARED everyone to party SOBER.

The result!?!?

- A sick dancefloor with uncontrollable urge to dance
- No hesitation to talk and act freely
- Strangers become friends
- Age just truly did not matter
- 4 people getting bald and much more!

Now that's how to live by the SOUNDBOKS mantra "Break Through the Noise" – a lifestyle of breaking down social barriers and set ourselves free in a party setting, wouldn't you say?



Magnus Hilarius Ohlin Jepsen

Advent Challenge #4 – Break Through Another Crappy New Years 🍷🎉

We (**Frederik & I**) hosted 35 strangers, and few friends, for our NYE party 🎆, with in total; 10 different nationalities at the age span of 16 to 32! 🌍🔥 Some being France, Italy and even India. 🤯 True discomfort, and Yes Theory style. 🌟 But why?!?

We were inspired by the event at Soundboks HQ, hosted by Hjalte, where it was shown that we need nothing other than ourselves and an open mindset to feel connected and free at a party. And that's why, we DARED everyone to party SOBER.

The result?!?

- A sick dancefloor with uncontrollable urge to dance
- No hesitation to talk and act freely
- Strangers became great friends
- Age just truly did not matter
- 4 people getting bald and much more!

Now that's how to live by the SOUNDBOKS mantra "Break Through The Noise" – a lifestyle of breaking down social barriers and set ourselves free in a party setting, wouldn't you say? 😊

PRAISE

08.01.2020 - Halfdan

"My new soundboks limited edition. And it's just the perfect speaker for everything. Thanks to Soundboks for making the best speaker and thank to everyone that joined the competition, I think it's been fun. Hope everyone has fun out there and have a great life <3

19 comments

"Congratulation! I also won one",

"Congratulations. What does the Limited edition do?"

24.12.2019 - Mathiasfido

Showing that he got a Soundboks for Christmas gift and says that it is the best speaker he has ever heard.

7.12.2019 - Andreas

“Today I had the pleasure of receiving the New SOUNDBOKS, and I have never loved a speaker more than this one. I play significantly better than SOUNDBOKS 2 and the quality of the bass is spot on. Bluetooth 5.0 gives you a quick connection and that you can go pretty far away before the audio starts cutting out. The rubber ball corners do not get scratched or scratches other things. The frontgrill is nice and simple and easy to remove. The App is nice and easy to navigate and connect with your SOUNDBOKS. All in all a huge upgrade from the SOUNDBOKS 2 in my opinion. :)

Hope you enjoy all the pictures I have taken :) P.S don't know why I made a review but who cares...”

→ Attached self-taken studio photos of a SOUNDBOKS

→ Go to a lot of trouble to share his good positive experience

GENERAL

- Many of the members comment an “F” or “B” in order to follow the post, which basically just means you'll get a notification every time somebody contributes to the post with a like or a comment
- The “Help”- category seems to be a somewhat too wide in the sense that it includes some considerable variations.
 - Almost all questions go into this category – both directed at other members and directed at SOUNDBOKS
 - Everything from “How long does it take to get the SOUNDBOKS in the mail?” to “How do I become a Beta tester of the app?”

- It cannot be guaranteed that the same people won't appear several times, which might give the impression of higher engagement than reality
- High engagement yes, but there is no proper way to detect if the comments for example, are negative or positive
- Two individuals have been observing the community and although alignment has been tried for – variations in opinion may occur
 - o Where one might categorize it as inspiration, the other might think entertainment
- Consistently poor grammar and greatly informal language
- It does not sit well with some members that questions are asked multiple times. You are encouraged to use the “search-function” and people will tell you. There was a full post by one of the members (not an administrator) dedicated to this purpose;

13.11.2019 - Sebastian

“Hey boys and boysess!

A little recommendation for you who have a question about your SOUNDBOKS, new and old! Please use the search-function in the group, so the group won't have the same questions multiple times. They fill quite a lot in the group and cover up the other cool posts in the group 😊 Other than that, YOU get help with your questions faster!

If your question haven't been answered, then of course you are welcome to post it! Thank you in advance! SOUND ON 🔊”

<https://www.facebook.com/groups/1590382567931739/permalink/2192526061050717/>

20 comments and 23 likes where some totally agree with him, one questions his authority and multiple bumps (follows) the post.

- Members are very engaged in so called polls, where peers can vote for what they think is the best option, for example:

19.11.2019 – Jørgen



<https://www.facebook.com/groups/1590382567931739/permalink/2197273583909298/>

- “Hey, guys! I am in doubt of whether I should upgrade my Soundboks 2 to the new one, would it be worth it?
- 224 voted to keep the SB2, 68 voted to buy the SB3, while 38 voted to keep the SB2 and buy the SB3.
- The post also entails some humour-like content as certain members voted for “damer” which means “ladies” and has minimal to do with the actual question.